DEDICATED TO THE NEEDS OF THE MUSIC/RECORD INDUSTRY

APRIL 30, 1977 \$1.50

Who In The World: Helen Reddy

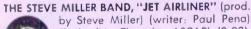
HITS OF THE WEEK

SINGLES

DARYL HALL & JOHN OATES, "BACK TO-GETHER AGAIN" (prod. by Christo-



pher Bondk (writer: John Oates) (Unichappell, BMI) (3:23). With their albums proving consistently to be three or more hits deep, Hall & Oates seem destined for a long stay at the top of the charts. This percussive winner could head both pop & r&b lists. RCA 10970.



by Steve Miller) (writer: Paul Pena) (Sailor/No Thought, ASCAP) (3:20). Those familiar opening notes introduce a captivating light rocker that should quickly soar chartward. Miller's popularity is still on the rise, and this preview of his new lp should quicken the pace. Capitol 4424.

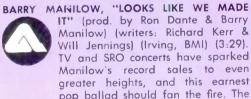
DAVID SOUL, "GOING IN WITH MY EYES



OPEN" (prod. by Tony Macaulay) (writer: Macaulay) (Almo/Macaulay, ASCAP) (3:59). A transatlantic num-ber one hit with Don't Give Up On has ensured that Soul won't be Us known as just another TV cop; this Macaulay pop production number should make it two in a row for him. Private Stock 150.



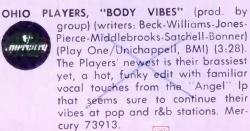
THELMA HOUSTON, "IF IT'S THE LAST THING I DO" (prod. by Joe Porter) (writers: S. Cahn-Six C. Chaplin) (Chappell, ASCAP) (3:08). Houston has reached back several decades for a soulful rendering of this Sammy Cahn-Charlie Chaplin tune; with the following built by Don't Leave Me This Way," this should hit pop, r&b & MOR. Tamla 54283F (Motown).



(prod. by Ron Dante & Barry Manilow) (writers: Richard Kerr & Will Jennings) (Irving, BMI) (3:29). TV and SRO concerts have sparked Manilow's record sales to even areater heights, and this earnest pop ballad should fan the fire. The horn intro is a remarkable production touch. Arista 0244.

ROSE ROYCE, "I'M GOING DOWN" (prod. by Norman Whitfield) (writer: Whitfield) (Duchess, BMI) (3:37). Remember, RR is a group, not a person, and its members should match their recent success with this third "Car Wash" single. It's an engaging, swinging song, building from a slow start, that's likely to be just right for summer listening. MCA 40721.

BAD COMPANY, "BURNIN' SKY" (prod. by group) (writer: Paul Rodgers) (Badco, ASCAP) (5:10). The title cut from this British rock quartet's fourth lp is a slow, smoldering rock ballad that shows off Paul Rodgers' vocal powers to the fullest. Its FM strength gives the single an early edge, and top 40 should quickly fall in line. Swan Song 70112 (Atlantic)



ALBUMS

VAN MORRISON, "A PERIOD OF TRAN-SITION." While Morrison himself has been regrettably absent from the scene over the past few years, his sound has been preserved through the music of Springsteen, Parker and others. Here he's comfortable with a solid Belfast soul groove, hitting new heights with "Heavy Connection" and "Flamingos Fly." WB BS-2987 (6.98).

SWEET, "OFF THE RECORD." Sweet is loud, brash, arrogant and capable of producing some of the best rock singles one is likely to hear on the radio. After a brief absence from the scene, the group should be coming on strong with the self-produced "Lost Angels" and Stairway to the Stars" mixing rock dynamics with a vocal flair. Capitol STAO-11636 (6.98).

SOUTHSIDE JOHNNY AND THE ASBURY JUKES, "THIS TIME IT'S FOR REAL." The steady touring has toughened the sound and especially Johnny's vocals, which assume a more commanding presence. With material supplied by Springsteen and producer Miami Steve in addition to some oldies, when Southside sings, "This time it's for real," believe it. Epic PE 34668 (6.98).

"KIKI DEE." The third album from the songstress coming off a number one duet with Elton John, "Don't Go Breaking My Heart, Kiki is in fine form throughout a varied selection of material. "Chicago" should have the most AM appeal, while "First Thing In The and Morning, Last Thing At Night" "Standing Room Only" also shine. MCA-Rocket PIG 2257 (6.98).











Helen Reddy's Tenth Album On Capitol Is Ear Candy... Sounds Delicious.

Includes The Hit Single, You're My World

Produced by Kim Fowley and Earle Mankey Management: Jeff Wald





Success of Eagles Albums Underlines Recent Multi-Platinum Phenomenon

By SAM SUTHERLAND

■ LOS ANGELES—In its eighth week in the number one position on the **RW** album chart, the Eagles' "Hotel California" (Asylum) is consolidating an acrossthe-board sales strength that could eventually carry that Ip and its predecessor, "Their Greatest Hits: 1971-1975," past the previous high water sales marks set by Peter Frampton and Carole King.

RW research shows "Hotel California" selling well over 100,000 units over the counter each week; according to Elektra/Asylum vice

ighth | president,

president, marketing services, George Steele, the most recent weekly shipping figures near 200,000. With the album's title single just now slipping from its topmost spot on the **RW** singles chart, and programmers already playing "Life In The Fast Lane" as an album track (with the song to be pulled as the next single), "Hotel California" seems assured its chart perch for at least several more weeks. Additionally, the album and current single, as well as "Life in the Fast Lane," are gene-

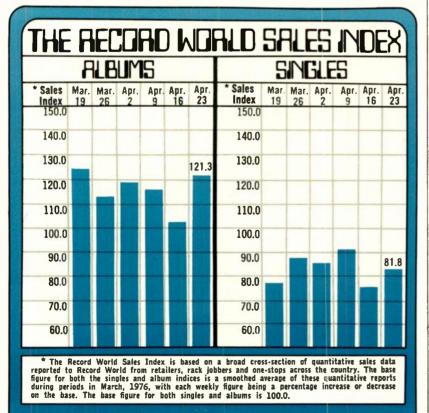
(Continued on page 64)

WCI Earnings Soar, Led by Record Group NEW YORK—Warner Commu- | NEW YORK — The Warner

■ NEW YORK—Warner Communications Inc. has reported fully diluted earnings per share of \$1.26, 37 percent higher than the \$.92 reported in 1976. Net income of \$18,032,000 for the quarter ended March 31, 1977 was 16 percent above last year's \$15,537,000. Both figures are records for any quarter in WCI's history. Revenues of \$253,241,000 were substantially above the 1976 revenues of \$181,975,000. Average fully (Continued on page 24)

Communications record and music group, including Warner Bros. Records, Elektra/Asylum Records, Atlantic Records, WEA Corp., WEA International, and Warner Bros. Music, has completed its best first quarter ever. Revenues and earnings were both up 33 percent over last year, reaching \$113,414,000 and \$18,-715,000 respectively.

The first quarter of 1977 was (Continued on page 24)



Judge Rules McKuen Suit Not Class Action

■ NEW YORK — RCA Records won two pre-trial victories last week in the cut-out records lawsuit brought against the label by Rod McKuen. A federal judge denied a motion by McKuen's attorney to define the suit as a class action rather than as a single breach of contract case, and refused to broaden the scope of the suit to include charges of copyright infringement.

The first ruling means that RCA will only have to deal with one plaintiff and not 1200 or more, at least for the moment. McKuen had contended that the RCA practice of selling his albums as what he called "instant cut-outs," and allegedly discounting his royalty payments,

By MARC KIRKEBY

also affected an estimated 359 artists and 896 publishers.

Judge Edward Weinfeld of the U.S. District Court for the Southern District of New York also denied a request by McKuen's attorney, Lawrence Philips, to amend the complaint to include copyright infringement allegations. The case will thus be brought to trial as a simple breach of license or contract.

In both rulings, Weinfeld gave the plaintiff's waiting until "the eve of trial" to make the motions as a prime basis for rejection. Weinfeld ruled that the other artists and publishers whose records were cut out by RCA either lacked claims in excess of the \$10,000 necessary for class-(Continued on page 43)

CBS Records Group Has Best Qtr. Ever; Domestic, Intl. Divisions Show Strong Gains

In the 1977 first quarter, CBS/Records Group achieved the highest sales level it has ever reported for any quarter. Sales jumped 24 percent over the same period of 1976, reflecting quarterly sales records for both the Group's domestic and its foreign operations.

Commenting on the increase, Walter Yetnikoff, president of the CBS/Records Group, said, "The impressive accomplishments of the 1977 first quarter could not have occurred without the extraordinary group of artists who record for our labels. Their talent backed up with the spirit and teamwork of our domestic and international a&r and marketing staffs together produced a spectacular success that sets the pace for the rest of the year. From all indications, we expect that 1977 will be another banner year for the CBS/Records Group."

■ NEW YORK—In the first three months of 1977, CBS Records completed the best quarter in its history, according to Bruce Lundvall, president of the CBS Records Division. Results for the period topped the company's previous record-breaking 1976 fourth quarter. ■ NEW YORK—CBS Records International enjoyed the best quarter in its 12-year history, according to Dick Asher, president. First quarter results for 1977, reported last week, indicated that CBS Records International had far exceeded those reported for the first quarter of 1976, itself a recordbreaker. (Continued on page 62)

(Continued on page 24)

Retailers Still Question Jump To \$7.98

By DAVID McGEE

■ NEW YORK—In December of 1976, WEA became the first major manufacturer to announce a price rise of one dollar, from \$6.98 to \$7.98, on select new releases. In the intervening four months, other

News manufacturers have

Analysis followed suit, and Capitol has since become the first major to up general catalogue prices as well. The manufacturers defend the increase as "inevitable" given today's inflationary economy and the sometimes exorbitant sums needed to build and maintain a strong artist roster. By and large, though, record retailers are still questioning the move.

The retailers' major complaint is that many of the artists whose albums come with the higher price are not so well established as was once thought. Given this, (Continued on page 55)

Atl. Names Klenfner To Senior VP Post

■ NEW YORK—Michael Klenfner has been appointed senior vice president and executive assistant to the president, Jerry Greenberg, it was jointly announced by Atlantic Records chairman Ahmet Ertegun, and Jerry Greenberg.



Michael Klenfner

In this capacity, Klenfner will work closely with all departments at Atlantic Records, with the following departments reporting directly to him: artist development, artist relations, and publicity.

Prior to this appointment, Klenfner had served as vice president of promotion and artist management at Arista Records, having joined the company at its inception in 1974 as national promotion director. Before that, he'd spent three years as director of FM promotion for Columbia Records. He started his career in the music business on the staff of Bill Graham's Fillmore East in New York, simultaneously serving as music director and part-time announcer on WNEW-FM.

Deadline Passes: Still No Copyright Commission Appointees By MICHAEL SHAIN

ead- | sion members.

WASHINGTON -– The deadline for appointments to the Copyright Royalty Commission came and went last week without comment from the Jimmy Carter White House. Carter was, by law, required to send the names of his five appointees to the Senate last Tuesday (19). But the comprehensive energy message delivered to a joint session of Congress - the most important speech of Carter's short tenurekept him from making a final announcement on the commis-

Record Bar Convention Set for S. Carolina

■ NEW YORK—The Annual Record Bar Convention will be held this year from August 16-20 at the Holiday Inn on Hilton Head Island, South Carolina, it was announced last week by Barrie Bergman, president, The Record Bar, Inc. Further details will be announced shortly. Rep. Robert Kastenmeier (D-Wisc), chairman of the House subcommittee with copyright authority, said the White House had called him Tuesday to assure him that selections had been made and were forthcoming.

Kastenmeier had publicly urged the President in a March letter to hold fast to the April 19 deadline and to keep his appointments as free from political favoritism as possible. "I was told that my recommendations had been followed," the chairman said. "I wasn't told who the nominees would be, nor did I ask," he added.

The name of only one nominee leaked out last week. He is Tom Brennan, general counsel to the Senate Judiciary Subcommittee on Copyrights.

It was thought that the President would attempt to comply with at least the spirit of the law (Continued on page 55)

Beatles 'Hamburg' LP Due June 1

By BARRY TAYLOR

■ NEW YORK — "The Beatles Live at the Star Club, Hamburg," the album made from a tape of the group's pre-EMI, 1962 appearance will be released here on or around June 1 according



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

Bill Conti (United Artists) ''Gonna Fly Now (Theme From 'Rocky').''

This one is the cover battle winner but the song is the real winner. The disc completely exploded this week with numerous heavies going with it. Already top 10 in Detroit, top five in Chicago and good sales are being reported.

Marvin Gaye (Tamla) "Got To Give It Up."

A proven soul smash as it holds down this week's #1 spot on The R&B Singles Chart. The crossover action exhibits the same potential. The #1 record in Detroit is backed by several major adds and strong upward chart moves. There are no signs of giving up on this one.

Alan O'Day (Pacific) ''Undercover Angel.''

With a solid secondary base well established, the record broke this week on the primary level with a list of impressive adds across the country. It has all the needed credentials.

eatles | to a c

to a decision made last week by Double H Records. The label will affix a \$12.98 list price to the two record set of 26 tracks which will be sold through "normal distribution channels."

In Germany, where the album had its premiere release on the Bellaphon label two weeks ago, 200,000 copies have reportedly been circulated to local shops and exported around the world.

Reaction

At Jem Record importers, Rick Lawler, general manager of the company, told **Record World** last week that despite some initial concern over the quality of the recordings, the reaction from store owners has been favorable. "We are now selling it as fast as we can bring it in," he said. "On some tracks it is difficult to hear the vocals, but most of the songs sound pretty good."

Lawler describes the package which demonstrably states on the cover: "The Beatles Live! at the Star-Club in Hamburg, Germany; 1962" as being "honest, not attractive."

The release of the Hamburg set in the U.K. last week followed two days of last minute court sessions when the former Beatles and Apple Corps. sought to block the release of the album only to be turned down by vice chancellor Sir Robert Megarry, who also refused to (Continued on page 55)



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SPECIAL GUEST DAVE EDMUNDS' ROCKPILE

NEW BAD COMPANY AND DAVE EDMUNDS ALBUMS AVAILABLE NOW ON SWAN SONG RECORDS AND TAPES



Glen Campbell Has Number One Single; Eagles Remain Atop Album Chart Sayer Single Close Behind R&B Based LPs Strong By LENNY BEER [Jumbia] breaking onto the chart | = The Eagles (Asylum) easily main- | activated the catalogue, as "Crime

In one of the closest and most exciting chart singles battles in some time, Glen Campbell's "Southern Nights" (Capitol) nosed out Leo Sayer's "When I Need You" (WB) for the top position. The Campbell record, produced by Gary Klein, is his first #1 since "Rhinestone Cowboy." Both of these records surged past the still strong over - the - counter Eagles single (Asylum) which fell to #3. Overall movement of product in the stores this week picked up a bit thanks in part to the battle for the top and the explosive action of Bill Conti (UA) with the "Theme From 'Rocky' " and Marvin Gaye (Tamla) with the first release from his new smash album.

The rest of this week's top 10 was relatively stagnant with no new entries. However, there are two records knocking on the door and some others close to contention: At #11 is lennifer Warnes (Arista) with good middle America sales and across-the-board radio, and KC & the Sunshine Band (TK) is heading for high positions again with "I'm Your Boogie Man" resting comfortably at #12 and waiting for a position in the top 10. Other strong records outside of the top 10 are Stevie Wonder (Tamla), now delivering strong sales; Boz Scaggs (Columbia), selling better than expected on the singles side and delivering significant movement on the album; Kiss (Casablanca), closing all radio on this, their first big rock 'n roll hit; and Climax Blues Band (Sire), also closing well on their first hit ever.

Right behind in the twenties are some of the records destined to be the biggest in the country. Marvin Gaye (Tamla), now #1 on the r&b side, is the hottest new sales item around with incredible store movement. Although many pop markets will wait to the last second to go with this record, stores are buzzing with activity with Detroit leading where it is the #1 sales hit. Joe Tex (Epic) is also very hot r&b and making half-chart jumps for the pop stations that have gone with this biggie, Kenny Rogers (UA) is having no trouble delivering the biggest country crossover since C.W. McCall's "Convoy," and Foreigner (Atlantic) is scoring well with singles action and album sales.

The cover battle for "Rocky" music really heated up this week with Bill Conti (UA) exploding with major market additions and jumps and Maynard Ferguson (Columbia) breaking onto the chart with a bullet. Conti made one of the biggest chart moves in history by exploding from 85 to 38 with sales and airplay coming through, while Ferguson pulled in some strong markets and numbered at 80 with a bullet. The situation is as simple as this: both records are hits and doing well where played but Conti has just blown wide open this week.

Other hot hits on this week's chart are Andrew Gold (Asylum), scoring positive moves everywhere; Fleetwood Mac (WB), delivering strong singles sales this time as well as continuing the incredible story on the album; Alan O'Day (Pacific), an out-of-the-box across-the-board monster; Addrisi Brothers (Buddah), with a hit record for the first single in the new RCA/Buddah pact; and Bob Seger (Capitol), off and away with another hit from his "Night Moves" album.

New on the chart with bullets this week are Steve Miller (Capitol), with tremendous radio acceptance and Chartmaker honors; David Soul (Private Stock), with the follow-up to his #1 hit; Rufus (ABC), with the "Hollywood" track requested by radio; Al Stewart (Janus), with his follow-up to "Year of the Cat;" Andy Gibb (RSO), the younger brother of the Bee Gees; and Peter McCann (20th Century), with a midwestern breaker.

Singles

East:

South:

Firefall (Atlantic;

Andrew Gold (Asylum)

Fleetwood Mac (WB)

Marvin Gaye (Tamla)

Bill Conti (United Artists)

Marvin Gaye (Tamla)

Marvin Gaye (Tamla)

Fleetwood Mac (WB)

Maynard Ferguson (Columbia)

Jacksons (Epic)

Midwest:

West:

The Eagles (Asylum) easily maintained its position atop The Album Chart for the fourth consecutive week and the eighth overall. The album is now approaching the potential of competing with the number one champions of the industry, Peter Frampton (A&M) and Carole King (Ode). There is currently no album which is making a significant move to overhaul the Eagles, and now that radio is already behind the not-yet-released "Life In the Fast Lane" track, the longevity of the album is unlimited.

There were no new entries in the top 10, with the r&b monsters making the only significant gains. The Commodores (Motown) jumped to #5, Marvin Gaye (Tamla) moved to #7 and the Islev Brothers (T-Neck) advanced to #8. All three have incredible sell-through on the r&b side and are scoring well now at racked accounts and gaining at retail in heavily white areas. Besides these three hot albums, the only other two bullets to be found in the top 30 belong to the "Rocky" sound track (UA) at 12 and the Atlanta Rhythm Section (Polydor) at 16 with good sales at all levels.

Supertramp

The most action can be found this week in the middle of the chart, with Supertramp (A&M) breaking bigger than they ever have before. The album jumped from 69 to 49 with a bullet and re-

Albums

Captain & Tennille (A&M)

Johnny Guitar Watson (DJM)

Graham Central Station (WB)

Johnny Guitar Watson (DJM)

Graham Central Station (WB)

Captain & Tennille (A&M)

Marie Osmond (Polydor)

Johnny Guitar Watson (DJM)

Amazing Rhythm Aces (ABC)

Captain & Tennille (A&M)

Kenny Loggins (Columbia)

Dave Mason (Columbia)

Al DiMeola (Columbia)

Elvis Fresley (RCA) Al DiMeola (Columbia)

Southside Johnny (Epic)

Rita Coolidge (A&M)

East:

Leo Sayer (WB)

Slave (Cotillion)

Slave (Cotillion)

Midwest:

Leo Sayer (WB)

West:

South:

activated the catalogue, as "Crime of the Century" returned to charting and "Crisis" received some sales mentions. Other strong sales were recorded by Leo Sayer (WB), which was slow for some time but has now exploded behind the second hit single; Bonnie Raitt (WB), off to her fastest chart start ever; Captain & Tennille (A&M), no no newcomer to big chart moves, exploding again with their latest; Pablo Cruise (A&M) and Ohio Players (Mercury) making good breakthrough; Jennifer Warnes (Arista), building weekly behind her big hit single; and Slave (Cotillion), with exceptional reaction to their first album.

New in the top 100 with bullets this week are Johnny Guitar Watson (DJM) as Chartmaker at 89; Al DiMeola (Columbia), breaking quickly with his latest scoring at jazz and pop accounts; Lou Rawls (Phila. Intl.), with the follow-up to his first platinum album; and Graham Central Station (WB), with another in their impressive string of hit albums.

Other excitement was recorded this week by debuting new albums by Dave Mason (Columbia), Kenny Loggins (Columbia), Herbie Hancock (Columbia), and Elvis Presley (RCA). All these albums made first week appearances with bullets on the 101-150 chart.

Personnel Shifts At RKO Stations

■ LOS ANGELES—Key programming staff changes at the RKO radio chain and RKO-programmed affiliates continued last week with a series of internal shifts headed by the appointment of Les Garland, former program director at WRKO in Boston, as program director at KFRC in San Francisco. WRKO disc jockey Harry Nelson has been named to Garland's vacated post there.

Garland's move to KFRC follows the recent announcement of Michael Spears' installation as operations manager at KHJ here. Spears had been program director and later operations manager at KFRC.

Meanwhile, Spears' predecessor, KHJ morning man Charlie Van Dyke, is moving to KLIF in Dallas as morning jockey there. Background

Prior to joining WRKO, Garland programmed KYNO/Fresno, K100/Los Angeles and CKLW/ Detroit. Nelson has held the afternoon air slot at WRKO for the past three years.

REGIONAL BREAKOUTS

Five years later, his first solo album.

Five years ago, Kenny Loggins went into the studio to record his first solo album. What happened instead was a five-year collaboration with Jim Messina that produced a long long string of gold records. Well, he's finally often around to it. Kenny Loggins' first solo album. And this time, it really is. Kenny and the band will be leaving home very soon on their spring tour. Keep posted.

"Celebrate Me Home;" Kenny Loggins' first solo album. On Columbia Records and Tapes.



Produced by Phil Ramone and Bob James.

RW Sales Index Analysis: 1977—Strong For Albums, Relatively Weak For Singles

By MARC KIRKEBY

■ NEW YORK—One year after its introduction, The Record World Sales Index indicates that 1977 is shaping up as a stronger year for album sales than was 1976, and that singles sales are less than they were a year ago, failing in 13 months to reattain March 1976 levels.

The album index for March and April of this year averaged 127 and 115 respectively, up from 100 and 96 for the same two months in 1976. For the past seven months the album index has topped the 100 base figure set in March of last year, with the 248.2 level reached during the Christmas season the index's high point to date.

The singles index for the same 13 months, however, documents

Portrait Inks Heart

■ LOS ANGELES—Portrait Records has signed the group Heart, announced Larry Harris, vice president and general manager of the label.

Heart's first album for Portrait, "Little Queen," is scheduled for a May release. An American tour is scheduled.

When queried by **RW**, a spokesman for Mushroom Records, the group's original label, had no comment concerning the ongoing legal entanglements between Heart and Mushroom/Can Base Productions, Ltd.

Private Stock Taps Scharf

■ NEW YORK—Larry Uttal, president of Private Stock Records, has announced the appointment of Steve Scharf as the label's a&r director. The newly created position involves working closely with outside producers, scouting talent, seeking material and liaison with production while they are in work.



Steve Scharf

Scharf, who had been an independent producer before joining Private Stock, has had experience in promotion, publishing and worked briefly at Cashbox Magazine in the editorial department. a steady, if slight, sales decline. In two months last year — May and October — the index averaged in the high 90s, approaching the March, 1976 base figure of 100, but so far in 1977 has climbed only as high as 94, that in January. The March and April 1977 averages of 83 and 85 represent marked decreases from the 100 and 88 levels recorded a year ago.

The index demonstrates that the singles market is much less seasonally oriented than are album sales. Rather, it appears that the sales strength of a few hot singles at any time can bolster the index significantly, much more than any holiday buying surge or summer slump might.

'Greatest' Soundtrack To Be on Arista

■ NEW YORK — Arista Records will be releasing the motion picture soundtrack to "The Greatest," the Columbia Pictures film biography of Muhammad Ali, it was announced by Clive Davis, president of the label.

Michael Masser, the awardwinning composer, arranger and producer, has been signed to do the original score and the title songs for the film which opens nationwide at the end of May.

Jay Morganstern:

looks much like traditional industry wisdom has said it would -upsurges in the spring and fall, with totals swelling most at year's end, and sharp drops in the summer months when new releases are few and buying sluggish. The surprise, if there is one, in the figures is the strength of the Christmas sales leap-in 1977, an increase of almost 150 percent over the March base figure. With so many more albums than singles selling in signifcant numbers, there are at any moment several exceptionally hot items, and thus the popularity of one or two records is less detectable in the index.

For albums, on the other

hand, the 12-month sales picture

Sire Re-Signs Focus

■ NEW YORK — Focus has returned to Sire Records after a three-year absence. The band was re-signed to Sire following negotiations in London between Seymour Stein, managing director of Sire Records, and Hubert Terheggen of Radio-Tele Music, the company which holds the world contract on the group. "A Ship Of Memories," the group's first album under the new agreement, will be rush-released on Sire in May along with a specially edited single version of "P's March."

Pickwick Titles Under One Company Concept

MINNEAPOLIS-As of May 1, the various divisions of Pickwick International, Inc. will eliminate the use of separate titles in favor of the one company concept, under the banner of the parent corporation. J. L. Marsh, Inc. will be called the Pickwick Rack Services Division. Heilicher Brothers will be Pickwick Distribution Division. The retail outlets (including Musicland, Recco, Discount Records and Aura Sounde stores) will become Pickwick's Retailing Division (although the names under which the stores do business will not change).

Other changes include the use of Price Promotion Division for the premium supplier, and the Accessory Manufacturing Division (formerly Soma Manufacturing). Pickwick will continue to use the names Keel Manufacturing Division (for its east coast pressing plant) and Pickwick Records Division (which manufactures Pickwick's records and tapes).

Roy Wood to WB

■ LOS ANGELES — Roy Wood has signed an exclusive worldwide Warner Bros. recording contract, it was jointly announced last week by Warner Bros. board chairman and president Mo Ostin in Burbank, California and by Wood in Birmingham, England. Wood is currently finishing his new Warner Bros. album.

Publishers' Production Units Are A Natural Step By SAM SUTHERLAND then not heavily into publishing. Morganstern

LOS ANGELES—As one of several music publishers to enter into record production during the past year, ABC Music president Jay Morganstern views that trend as a long overdue extension of the publisher's involvement with the songwriter as a performer. In reviewing ABC Music's decision to form a production arm nine months ago, Morganstern detailed the potential benefits such an operation offers both publisher and performer, and considered the trade factors leading up to the recent upturn in inhouse record production in the music pub-

lishing industry. Morganstern told **RW** that ABC Music's entry into the field represented an evolutionary view of publishing rather than a sudden shift in direction: "For years I've had the theory that the big mistake for music publishers was that they should have gone into the record business. I don't think any of them took the record business very seriously 25 years ago.

"Decca, RCA and CBS were

then not heavily into publishing. So the publishers really had their own shots." That lack of competition insured an open market for copyrights, Morganstern noted. But the growth of the record industry, and the subsequent rise of the multi-service manufacturer —which added music publishing as an important slice of its contractual relationship with the artist—imposed new challenges to publishers.

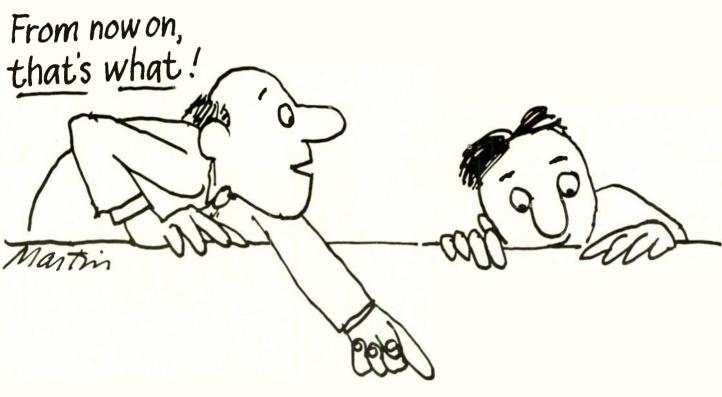
Morganstern noted that while publishing operations like United Artists Music and Warner Bros. Music have developed into competitive and comparatively autonomous publishing complexes, "I don't think, now, that a record company should be in the publishing business. The artist should have a free range of sources to choose from in selecting material."

If he is critical of the pitfalls facing the manufacturer who enters publishing, Morganstern is cautiously optimistic about the publisher's entrance into record production.

Morganstern is candid about the problems that have cropped up since ABC Music assembled its production team last summer. Four singles have been released since the fall of '76, starting with a country novelty record, "Hillbilly in the White House;" followed by an overseas release, via Anchor, for "Olivia" by Adrian Loveridge; Barry Volk's "Do What You Like" for 20th Century Records, and two singles by Peter McCann, the second, "Do You Want To Make Love," now picking up some airplay.

McCann's records underscore some of the potential problems, according to Morganstern. As composer of Jennifer Warnes' current hit, McCann found himself providing his own competition in his first chance at bat: "Peter McCann's was the original record on 'Right Time of the Night,'" Morganstern explained. "We produced the record and sold it to 20th Century, but then Jennifer cut it. Then we were all forced—ABC, as well as Arista— (Continued on page 64)







Now part of the CBS Family of Labels.

No Relief For Disc Club Mail Rates In New Study

By MICHAEL SHAIN

WASHINGTON --- Without a revision of the law which reorganized the post office into a quasi-independent, government corporation seven years ago, record clubs and mail order houses will be bearing the full cost of mailing out their product by mid-1979. And the fate of the special fourth-class rate - the classification of mail used by mail order operations and subsidized by the federal government to the tune of 15 cents per pound, currentlyhas been left even more unclear by an extensive, eight month study of the Postal Service released last week by a special commission.

Though the study commission's comprehensive report on the future of the postal system tended - in tone, at least - to support the notion of government subsidized special services such as the special record club rate, nowhere in the 109-page report to Congress is that idea specifically spelled out. The special fourth-class rate was established many years ago for record and book clubs as a cultural "social service." But when Congress mandated that the re-organized Postal Service make all users pay their own way, the social service classifications were set to be phased out.

The Postal Reorganization Act of 1970 was intended to put the mail system on a break-even basis by 1985. After an initial blush of profits from the mechanization of mail handling, however, the system has slipped farther and farther into the red since the turn of the decade. The study commission was created last year, at the request of the Ford White House, to recommend ways of improving service and bringing the system closer to financial self-sufficiency.

If the Postal Service continues at its present level of operations, the report said, a first-class letter will cost 28 cents by 1985. One of the commission's most controversial recommendations was that Saturday mail service be dropped in order to cut deficit spending.

Price Hikes

The Recording Industry Association of America was looking to the commission report for support in its efforts to re-establish the Postal Service as a government agency under the direct control of the White House and Congress and an abandonment of the break-even concept. Under the re-organized mail system, the price of mailing special fourthclass parcels has nearly doubled since 1970 and will be nearly 200 percent higher by mid-1979, the time the current phased increases are scheduled to conclude. Record clubs and mail-order firms paid only 14 cents for the first pound in 1970. This year, they are paying 25 cents. And by 1979, they'll be paying their full share of handling and delivery costs, now pegged at 40 cents per pound. The Postal Rate Commission — established in 1970 to relieve Congress of its rate-making duties—may, however, raise that 40 cents rate next year when the Postal Service petitions the commission for an across-the-board rate hike.

The record clubs could be paying as much as 68 cents per pound by 1985, according to figures extrapolated from the study commission's report. The 68 cent rate is not layed out in the report, but is an estimate devised by **Record World** from a projected 69 percent rise in rates, between now and 1985, established by the study commission.

Profits

The study commission report, its recommendations for alterations in the Postal system, and the confused atmosphere surrounding the future of the present system have combined to unsettle the mail-order portion of the music marketing industry. Mail order is one of the most profitefficient segments of music retailing because it eliminates distributor and store-level mark-ups. Figures on the revenues from mail order records and tapes are rarely collected by the RIAA and the individual firms involved hold such statistics closely. But mail orders are estimated by informed observers to comprise as much as 25 percent of the industry's annual gross income.

RIAA Stand

In the end, the study commission ignored nearly all the suggestions made by RIAA executive director Henry Brief when he appeared before it earlier this year (**RW** Feb. 5). Brief recommended that the commission tell Congress to abandon the break-even Postal

Service as an "unworkable and impracticable" idea. To make up the difference between revenues and expenditures, the RIAA said, certain service reductions - such as the five-day mail week ought to be considered, Brief testified. As well, the RIAA spokesman said, control over the system ought to be returned to directly-elected public officials. The President should appoint the Postmaster General instead of the Postal Service's Board of Governors, and Congress ought to begin again to set rates and reduce the Postal Rate Commission to an advisory and investigatory agency.

Rate Commission Upheld

The commission, however, recommended last week that the Rate Commission be preserved and, indeed, strengthened. (Its rate decisions, under the re-organization act, were reviewable by the Postal Service board. Instead, the commission said, rate decisions ought to be reviewable only by the courts.) And the power to select the Postmaster General, the report recommended, should remain in the hands of the board.

Even though the report steered clear of flatly recommending abandoning the break-even concept, it did say that the idea of allocating all costs directly to mail users is "insensitive" to the needs of the postal system and ought to be revised. The government must maintain at least certain institutional costs of the post office operation, the report said, or else rates will be driven so high that postal customers will seek alternative communication methods.

The RIAA had not received the study commission's report by press time and would make no official comment. Brief did offer an aside, however. The association, he said, looked upon the report as "a wrapped package with a loud tick. When we get up the guts to open it, we can make . (Continued on page 54)

Plenty of Platinum



Clive Davis (left), president of Arista Records, recently presented Barry Manilow and his co-producer, Ron Dante (right), with special awards for the feat of two of the artist's albums surpassing the double platinum mark during the same week. The awards signify that, as of last week, Barry Manilow's two albums, "This One's For You" and "Tryin To Get The Feelin," have each passed the two million unit sales mark. The presentation took place on the closing evening of Manilow's SRO engagement at the MGM Grand Hotel in Las Vegas on April 13.

Mushroom Names Hodes Natl. Promo Director

■ LOS ANGELES—Shelly Siegel, vice president of Mushroom Records, has announced the promotion of Mark Hodes to the position of national promotion director.

In his new position, Hodes will continue to be responsible for administrating Mushroom's press/publicity department and will direct independent and distribution promotion personnel.

Hodes started in the industry in 1969 at Cash Box, working in the chart department. He has held national promotion positions with Polydor and Buddah Records in the U.S. Recently he spent some four years in Montreal as national singles promotion director of Polydor Records, Canada.

'Little Orphan Annie' on Broadway



Columbia Records recently hosted a preview showing of the new Broadway musical "Annie," based on the "Little Orphan Annie" comic strip. Pictured at left during the post performance party are: Bruce Lundvall, president, CBS Records Division; Martin Charnin, lyricist and director of "Annie;" Dorothy Loudon, who plays the role of Miss Hannigan; Reid Shelton, who portrays Daddy Warbucks, and Walter Yetnikoff, president, CBS Records Group. Pictured at right are: Matty Matthews, local promotion manager, New York; Rick Sklar, vice president, programming, ABC Radio; Andrea McArdle, who plays Annie, and Glenn Morgan, operations director, ABC Radio.

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Steve Diener: ABC Catalogue Sales Up Abroad

By SAMUEL GRAHAM LOS ANGELES - In recent months the international division of ABC Records has enjoyed a significant increase in catalogue sales around the world, from Europe to Africa to Japan and South America. Last week Record World talked with Steve Diener, president of the division, about the marketing strategies the company has employed to effect its successes abroad.

Diener was careful to point out that "our top priority is breaking new acts. But overseas marketing of older product is another business that's far more profitable and fertile than most people realize. We understand that there's a special appreciation abroad for good music either not currently available or not on the charts in the U.S. We're satisfying the demand for this material, not creating it, and we present the music in a way that won't make it seem like just warmed-over catalogue."

Specific examples of ABC's "concepts" are in abundance. In Europe, where, said Diener, "there's always been a greater appreciation for nostalgia and period music than there is in the States," the company has issued two series originated by Ariola, ABC's German licensee ("We work very closely with our over-seas companies in these projects"). One of the series, "The Story of Pop," consists of early ABC/Dunhill material such as the Mamas and Papas, Steppenwolf and Freddy Fender repackaged in a set of ten discs. "The concept was to take a whole string of artists and redo the covers with really authentic and complete liner notes, something to make it a very special release," Diener said. "We lowered the price of the material-which still made it

Halperin Joins Warners

LOS ANGELES—Jonas Halperin has been named to the newlycreated post of international director, communications, for Warner Bros., it was announced by Sidney Ganis, Warners' vice president, worldwide advertising and publicity.

Halperin, since 1969, has been a vice president of Rogers and Cowan, heading up the eastern operation of the public relations company. His responsibilities have included motion pictures, television, music, variety, corporate and corporate product promotion. Halperin has also acted as a consultant on various political campaigns on a federal, state and local level.

more expensive than most American records --- and merchandised the whole line at one time." A similar series called "The Dunhill Days," with material that "closely mirrors the European repertoire, was issued in Japan, which supports Diener's contention that "we can literally be issuing the same product in four of five different countries with completely different presentations." Diener described the other European release, "Memories," as "some of the well-known recordings of artists more in the MOR area than pop," such as Glenn Miller, Louis Prima and the Andrews Sisters. "' 'Memories' was especially popular,' he said, "because some of these artists don't record anymore at all."

Another Japanese release comprises certain jazz records not issued in the U.S. in many years that Diener called "the best recordings of the bop and postbop era." The records were sent out in their original form, to suit the tastes of the "jazz fanatics" in the Orient. In South America ABC has issued "Disco Power," a compilation that Diener's assistant Phil Alexander described as "examples of the r&b category that are midway between straight disco and r&b (such as Carl Carlton's "Everlasting Love") --- we tailored the repertoire to a market that's just getting into the disco sound." Two other projects are "The Golden Records" in France and "Record Bazaar" in Italy; Diener again noted that these records have been extremely sucessful even though they are (even the budget series) more expensive than new records in America.

According to Alexander, merchandising techniques for the

Seasons in the Sun

various projects are "conceived jointly." ABC's international licensees have generally originated the concepts, regarding the commercial potential of certain artists in their respective countries; the licensees wil also propose the actual packaging. ABC, said Alex-ander, "looks at each proposal as a whole to see whether we want to be part of it, and most times we have. We've been very flexible with nearly all of these projects."

Volkman, Sartori Join Danny Goldberg, Inc.

■ NEW YORK—Danny Goldberg, president of Danny Goldberg, Inc., has announced an expansion of his public relations company. Lynne Volkman has been hired as vice president, and Maxanne Sartori has been hired as head of FM promotion for special projects. Both are working out of Goldberg's New York office.

Lynne Volkman most recently assisted Peter Rudge of Sir Productions, in which capacity she helped set up tours and travelled on the road with the Rolling Stones, The Who and Lynyrd Skynyrd. Prior to that, she was assistant to Nat Weiss for six years, where she worked with James Taylor, Mahavishnu, Andy Pratt, and Cat Stevens for whom she did the advance work on the road on his tour last year.

Maxanne Sartori comes to Danny Goldberg, Inc. from WBCN in Boston where she had been a disc jockey for six years. She will be working on selected projects, the first of which is the promotion of the debut album on Capitol by Mink DeVille, who Danny Goldberg, Inc. is co-managing.



Polydor recording artist Chick Corea is shown above after receiving a "Chick Corea Day" Proclamation from Mayor Tom Bradley on behalf of the City of Los Angeles. The Mayor's Proclamation was presented on-stage Friday, April 8, during each of two concerts by Corea at the Santa Monica Civic Auditorium

April-Blackwood Promotes Fogel

NEW YORK—Larry Fogel has been appointed to the position of director, east coast operations, April-Blackwood Music. The announcement was made by Jim Bishop, vice president and general manager, CBS Music Publishing.



Larry Fogel

Fogel joined April-Blackwood in 1972 as professional manager. In 1975, he was promoted to general professional manager. Previously, he was vice president for Commonwealth United and general professional manager for ABC Music.

Lynyrd Skynyrd Signs With Premier Talent

■ NEW YORK — MCA recording artists Lynyrd Skynyrd have been signed by Premier Talent Associates, in a move announced jointly by Peter Rudge (Skynyrd's manager) of Sir Productions, and Frank Barsalona, president of Premier Talent.

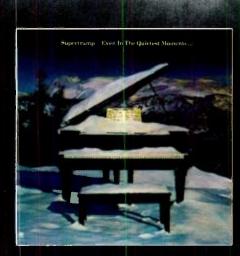
Late April through mid-May Skynyrd will be on "The Road Home," a tour of southeast and mid-south cities that they haven't appeared in for over a year, Skynyrd's first U.S. appearances since New Year's.

Corea Honored





Supertramp "Even In The Quietest Moments..."







The Changing Face of Filmways Music

By SAM SUTHERLAND ■ LOS ANGELES — For Terri Fricon, vice president, Filmways Music, the current chart success for the Addrisi Brothers (whose Buddah single, "Slow Dancin" (Don't Turn Me On)" reaches a bulleted 56 on the RW singles chart this week) represents the culmination of Filmways' 18month transformation from a soundtrack publisher into a more broadly based operation encompassing pop copyrights as well.

Formed 20 years ago as the music publishing arm of the Filmways film and video complex, Filmways Music—which includes two companies, Musicways, Inc. (BMI) and Filmways Music Publishing, Inc. (ASCAP) comprised "just film scores and a couple of theme songs for television shows," according to Fricon. "The reason they brought me in was to start a pop publishing company."

Her first priority upon arriving at Filmways in August, '75, was to build a writing staff. Fricon told RW that her parameters for selecting the nine writers since signed to the company were focused on maximizing the range of writing styles represented without creating internal competition. "Our writers are really varied," Fricon observed, adding that the music mix ranges from the Addrisis' melodic pop style to more introspective writer/ performer modes and countryedged pop.

Fricon points out that the Addrisis' first hit since joining the



San Francisco singer/songwriter Laura Allen has signed an exclusive recording contract with Elektra/Asylum Records. Seen here are (seated) Laura Allen and (standing, from left) Chuck Plotkin, vice president/a&r and Joe Smith, chairman. Ms. Allen is currently recording her debut album at E/A's Los Angeles studios with Plotkin producing.

Musicways arm is backed up by the growing catalogues for other veteran writers pacted to the company, while several younger, developing songwriters have also been signed. Among the more experienced are Michael Dees, Gary Zekley and Dick and Sandy St. John; younger talents being handled include Mike Stull, Gene and Paul Nelson. All are performers with stage experience, and all live in Los Angeles, with the exception of Stull, who lives in the Virgin Islands and files his new songs in the forms of home recorded demos.

Fricon has also encouraged those writers to work together, while also promoting individual efforts among the teams signed to the company. Thus, Zekley writes with the St. Johns, while Dick St. John also writes with Gary and Mitch Bottler.

Because the writing staff is virtually based in the west, Filmways has no plans for an east coast office. "I think we'd open one in Nashville before we would in New York," Fricon said, adding, "a lot of things still go on in New York, but the bulk of the sessions being produced are here, and with our writers based here there's little purpose in an Eastern office."

Support for the young pop publishing arm has, Fricon noted, demanded an expansion of services, with Filmways actively promoting its copyrights after release. She also emphasizes that, while many of her writers demonstrate the promise of separate performing careers, the Filmways pop operation isn't geared solely to writer/performers. "I think there have always been performers who were not self-contained, and those have been the artists who rely on strong outside material. A lot of publishers took the easy way out and signed only writer/performers in recent yars. But we aren't following that approach."

Fricon believes that the self-contained emphasis on writer/performers has decreased because of the heightened competition on the charts and a subsequent return to a focus on the song, rather than an individual performing or writing style. With over 50 songs covered since the writing staff was completed, and international publishing activity beginning to quicken, Fricon feels the present size and scope of the Filmways/Musicways combine is proving itself. "I don't want to get any bigger than what we can handle effectively," she commented. "We're in pretty

good shape with our present staff."

Fricon's reserve about her operation makes than an understatement, giving her past credentials in publishing. Beginning at AVA Records, Fred Astair's label, she later moved on to posts at AVA Records, Fred Astaire's stream Records, Screen/Gems Columbia, 20th Century Fox Records, Wednesday's Child Productions and, prior to joining Filmways, Schine Music/Mayhill Music, where she was general manager for that young company's inception in 1972, building a catalogue of 150 songs, 70 of them covered, during a threeyear period.

At Wednesday's Child, she assumed her first top publishing post, administrating copyrights for the firm's two publishing companies, Language of Sound, Inc. (ASCAP) and Green Apple Music (BMI), the latter firm scoring heavly with Bobby Sherman's mid-'60s hits and emerging as one of the top 10 U.S. publishers for three consecutive years. While there, she first worked with Mel Larson and Jerry Marcellino, and with Dees, all of whom have since pacted with Filmways Music Publishing.

Yoergler Inks McCann

■ LOS ANGELES—Hal Yoergler and Peter McCann have entered into a personal management agreement. Yoergler, who is also McCann's producer, recently exited his post as vice president of ABC Music.

McCann's debut single on 20th Century Records, "Do You Wanna Make Love," is climbing the charts and his album for 20th is currently in production.

Lewow To CBS

■ NEW YORK—Louis Lewow has been appointed to the position of national promotion manager, secondary markets, CBS Associated Labels. The announcement was made by Gordon Anderson, director, national promotion, CBS Associated Labels.

In his new capacity, Lewow will be responsible for a direct liaison with all secondary radio stations throughout the United States. He will be headquartered in New York and he will report directly to Anderson.

Lewow comes to CBS Records from Private Stock Records where he was national promotion manager, secondary markets and FM promotion. Previously, he was New York college rep for A&M Records.

Four From Capitol

■ LOS ANGELES—Jim Mazza, CRI vice president, marketing, has announced the April 25th release of four albums on the Capitol label.

Scheduled for release are: "Ear Candy" by Helen Reddy, produced by Kim Fowley and Earle Mankey; "A Retrospective," a two record reissue of Linda Ronstadt material; "Say My Friend" by The Rance Allen Group, and "The Salsa Machine" by Johnny Martinez.

Cole, Miller, Campbell Score Gold Singles

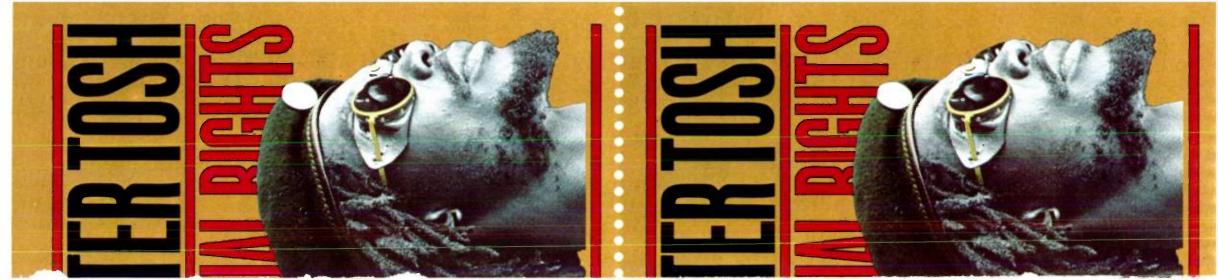
■ LOS ANGELES — In a single week, Capitol Records, Inc. has had three singles—Natalie Cole's "I've Got Love On My Mind," Steve Miller's "Fly Like An Eagle" and Glen Campbell's "Southern Nights" — certified gold by the RIAA.

"Fly Like An Eagle" single also crossed over to the r&b charts and climbed into the Top 25.

Mandre, Motown's Masked Marauder



Mandre, the Masked Marauder materialized at Motown Records' Los Angeles office to amaze Record World's Spence Berland, who was visiting with Motown executives, and to prove he was more than a figment of someone's fertile imagination. Pictured from left: Mike Luska, vice president in charge of marketing for Motown; Berland; Ken East, vice president international division; Mandre; and Barney Ales, president of Motown.



lt's a universal message.

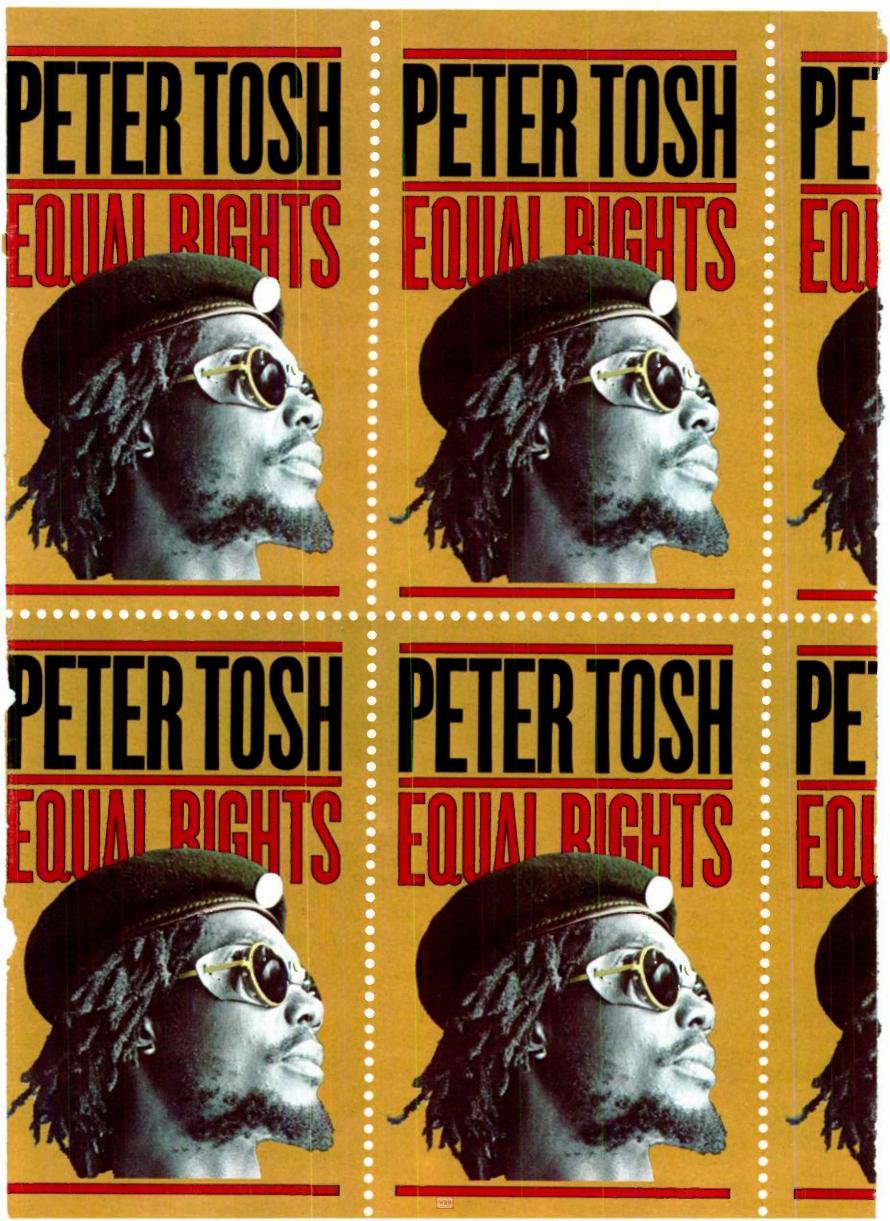
Born in Jamaica, the joyfully infectious beat of reggae has overflowed its boundaries, reaching people everywhere as a fresh, new musical influence.

From its very beginnings, Peter Tosh has been one of the shapers of reggae. On his new album, featuring the reggae anthem "Get Up, Stand Up," which he co-wrote with Bob Marley, Peter Tosh proves he's a well-spring of talent. Like "I Am That I Am," "Stepping Razor," "Downpressor Man" and the title, "Equal Rights," his new album effortlessly moves you through two sides of great new music.

On "Equal Rights" Peter Tosh is joined by brother Bunny Wailer and some of Jamaica's leading musicians. Listen. You'll get the message.

"Equal Rights." PC 34670 New experiences from Peter Tosh. On Columbia Records and Tapes.

WRH



THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ AIRHEADS UNITE: You'll need to, if last week's column was any indication of the attention span of the average column reader.

Sure, we've all heard how much more sophisticated and professional music biz honchos are. Then why, pray tell, did our two photos go unchecked? An "After" shot, purporting to be a recent portrait of the **RW** staff, should have been the tipoff, since it's common knowledge around these parts that COAST staffers have NO BODY HAIR at all! Moreover, wraparound shades have been passé for months; we prefer welder's goggles to combat the southland sun.

In fact, the suave types depicted were actually named Gorilla and Tomato, along with a third, unidentified habitue of Bomp Records, the North Hollywood record store unveiled a few weeks back by singles fetishist and rock historian Greg Shaw. Like Shaw's indie label (Bomp) and fanzine (Who Put The Bomp . . . which certainly underscores Greg's fondness for the phrase), the store makes rock'n'roll its common denominator, with special emphasis placed on punk rock chestnuts by the Sex Pistols, Richard Hell, Roky Erickson and others.

As the sallow complexions and knotted neckwear of Gorilla and Tomato may have indicated, it seems that punks are now spilling out of the L.A. basin into the valley and beyond. But the Whisky and the Starwood remain the shrines for the movement, a fact underscored by some lurid vignettes last week.

When we caught **Television's** set at the Whisky, we learned that British punksters **The Damned** were seated next to us, which we might have guessed anyway. They were sullen that night, apparently because Television and friends had chosen not to let them open the show, due to TV's understandable interest in being taken seriously as musicians.

By Tuesday, though, The Damned were making headlines of their own. Their debut at the Starwood was capped by a heated battle between band and audience, with one source explaining that the crowd's enthusiasm for throwing money and other objects at the group was just part of the punk consciousness. We were likewise told that said consciousness figured into bassist **Captain Sensible's** clever, laugh-provoking move of hitting a young girl over the head with his bass backstage ("She loved it, 'cause she's a punk too," quoth our informant).

In fact, there was so much punk consciousness that the band's manager, Jake Riviera, gave a verbal finger to the crowd, and the good Captain Sensible (clearly a crowd-pleaser) disrobed until he was virtually nude, save for some footwear.

Incidentally, there's no truth to the rumor that Starwood management was so tickled by these hi-jinx that they gave the band carte blanche on cheeseburgers for future gigs.

OH YEAH: Thanks to **Gil Friesen** and a task force of top A&M advertising staffers, the L.A. Free Clinic reception held last week turned out to be a success, capped by an appearance from Mayor **Tom Bradley**, who addressed the roomful of media and Clinic staff on the operation's importance to Los Angeles. Apart from organizing the reception/press conference, A&M also developed the new multimedia advertising campaign designed to expand and clarify the image of the non-profit, multi-service organization, the longest continuously operated free clinic in the U.S.

Friesen himself was candid in his opening remarks: Explaining his involvement in the campaign, he simply confessed that his wife **Judy** had been involved as a clinic volunteer for five years, and had been bugging him to help out.

GIGS: "Crossover" (and we don't mean jaywalking) is the industry by-word for Dolly Parton these days, as the singer determinedly makes her way out of the strict confines of country-and if the crowds that turned out for her recent three day stint at the Roxy are any indication, Parton is well on her way to the big things that have been predicted for her. With the Roxy gig coming on the heels of all kinds of attention in the national press-the cover of "People" and a spread in "Time" being just the most recent examples-Dolly attracted a line-up that was stellar even by Hollywood standards: musicians and singers from Barbra Streisand to Linda Ronstadt to Glenn Frey to Bette Midler, movie types like Jack Nicholson, Faye Dunaway and even Vincent Price, as well as TV notables such as James Brolin, Mary Kay Place, Cher and Florence Henderson (no truth to the rumor, by the way, that Flo was on the look out for some hot licks to use on "The Brady Bunch"). The stars got what they didn't pay for, as Parton came through with a set that was tight, well-paced and thoroughly exhilarating . . . Jasmine, a new and as yet unsigned (Continued on page 59)

NAIRD Convention Schedule Finalized

CHICAGO—Schedules and fees have been finalized for the seventh annual convention of the National Association of Independent Record Distributors and Manufacturers (NAIRD), May 8. The convention site will be the O'Hare Motor Inn in Schiller Park, Ill.

Convention activities will fall into three categories: workshops, trade show, and entertainment.

The first in a series of workshops will begin at 4 p.m. on Friday, May 6, on the subject of "Financing Small Businesses." Bruce Kaplan of Flying Fish Records will act as chairman, and a specialist in SBA and business loans will speak.

Workshops on Saturday, May 7, will be aimed specifically toward those who are setting up new businesses. The 11 a.m. workshops will be on "Starting a New Label" (chaired by Bob Koester of Delmark Records and Barry Dollins of Sirens Records) and "Starting a New Distributorship" (chaired by Ray Flerlage of Kinnara Distributing). Both manufacturing and distributing will be discussed at the 1:30 p.m. workshop on "Mass Merchandising of Esoteric Product." Billie Thomas

of Tant Enterprises and Doug Ackerman of Leiberman Enterprises will chair. Finally, the 4:30 p.m. workshop will deal with "Licensing and Publishing," to be chaired by Chuck Nessa of Nessa Records, with an attorney specializing in this field acting as resource person.

The single workshop for Sunday, May 8 will be on "Advertising and Promotion." The workshop is set for 12:30 p.m., and Bruce Iglauer of Alligator Records will chair.

Trade show exhibit times are set for Friday 12-4 p.m., Saturday, 10-11 a.m., and Sunday 2-5 p.m. Retailers from throughout the midwest are being invited to the Sunday show.

Entertainment is scheduled for Friday evening, Saturday evening, and for the Sunday afternoon trade show. Although not all musicians are finalized, scheduled acts include The Memphis Nighthawks (Delmark Records), Martin, Bogan and the Armstrongs (Flying Fish and Rounder Records), Jody Stecher and Hank Bradley (Bay Records), the Gilmour Brothers (Michigan Archive), and J. B. Hutto (Delmark).

Boston on the Road



Epic Records group Boston is currently on the road on a national tour. They were recently in Chicago for a sold-out concert at the Chicago Stadium. The band has released its third single, "Peace Of Mind." Following the Chicago date, the CBS Records Chicago branch hosted a party for Boston. Shown seated are the band, from left: Sib Hashian; Brad Delp; Barry Goudreau; Tom Scholz; Fran Sheehan. Behind Boston, from left: Mike Waggoner, field salesman, midwest market, CBS Records; Lou Mann, regional album promotion manager, midwest, Epic Records, Associated Labels and Portrait Records; Bob Feinegle, regional promotion marketing manager, midwest, Epic Records, Associated Labels and Portrait Records; Don Van Gorp, regional vice president, midwest, CBS Records; Paul Ahern, co-manager of Boston; Ron Alexenburg, senior vice president, Epic Records, Associated Labels and Portrait Records; Lou Petze, vice president, a&r, Epic Records; Jim Scully, branch manager, Chicago, CBS Records.

Montana Enacts Anti-Piracy Law

■ HELENA, MONT. — Montana became the 47th state with an anti-piracy statute when Governor Thomas L. Judge signed Senate Bill 182 into law.

The new statute, effective upon signing, makes the manufacture of pirated or bootlegged recordings a felony punishable by up to 10 years in jail. The sale, possession for sale or offer for sale of such illicit recordings is classified as a misdemeanor punishable by imprisonment of up to six months and/or a fine of up to \$500. The new law also prohibits the sale of a sound recording without the name and address of the manufacturer or the conspicuous disclosure of the name of the performer. Violation of this section is punishable by imprisonment of up to six months and/ or a fine of up to \$500.

Pirated and bootlegged recordings, as well as those without the name and address of the manuacturer or without the performer's name conspicuously disclosed, are subject to seizure.

KINGFISH TRAVELS FIRST CLASS.

....

Jet Records is proud to announce its first American release and signing. Kingfish, "Live 'n Kickin'".

Since the moment they set foot on the road, Kingfish has been one of America's greatest touring bands. Led by Matthew Kelly and the New Riders' Dave Torbert, this is the music that had hundreds of thousands of people screaming for more. Kingfish live. And what could be more appropriate than to start off a brand new label with an album destined for gold.



1977 United Artists Music and Records Group Inc.

New York, N.Y.

By DAVID McGEE & BARRY TAYLOR

ON THE ROAD: New York, N.Y. took to the road last weekend for an overnight visit to Washington, D.C. to catch what was for all intents and purposes the first and last club appearance by Foreigner. The scene was the Bayou Club, an ill-lit den right off the docks that demands double I.D. This was only the group's second public performance and preceded their short tour of the midwest with the Doobie Brothers. In a set that lasted about an hour, the group played its entire album, only denying the audience a great "Lovemaker" encore which was performed the previous afternoon during an outdoor show at American University. The group should go over particularly well in larger halls with more accommodating sound systems. As well, Foreigner's material has been re-arranged and made doubly powerful by the inclusion of some inspired passages and sparkling solos by Mick Jones, Ian McDonald and Al Greenwood. The Ed Gagliardi-Dennis Elliott rhythm section is thunderous in live performance, while Lou Gramm is an imposing figure as front man with a commanding voice and a forceful stage presence. A show not to be missed.

ON THE TOWN: Dickey Betts seems to be getting his share of column space these days, so to determine whether or not he deserved any more we checked out his April 18 show (a sellout, by the way) at the Bottom Line. We came away favorably impressed by what we heard. The last time we saw Betts, he and Chuck Leavell were trying in vain to pull the Allman Brothers Band out of its death throes. In the process, Betts' playing and writing, once electrifying and strikingly distinctive, had become run-of-the-mill, mere recyclings of melodies and themes long since heard once too often. With a fine new band in Great Southern, Betts seems to have realized himself again as a musician. Not only does the bouyant optimism inherent in his new material reflect a dramatic change in his state of mind, but his guitar playing is the fiercest and most imaginative it has been since the early '70s. Moreover, his voice has taken on an engaging toughness that adds a cutting edge to the songs. Perhaps the greatest measure of Betts' renewed strength was in juxtaposing the new material with some Allmans-era gems-including "Blue Sky," "South-bound" and "Elizabeth Reed"-without undercutting the momentum of the set.

Betts and Great Southern didn't fare quite so well the following day when they took on Arista Records in a softball game and came up on the short end of a 14 to 7 score. Surely, though, they were heartened by their 12-0, four-hit triumph over a team of rock critics and radio personalities in a game that followed the loss to Arista. Slash, Marc Kirkeby, Dan Oppenheimer, Lester Bangs, Stan Meises, Richard Neer, Pat Dawson and, for two innings, David Forman (don't ask us why) aided in the media's overwhelming display of athletic prowess. Next year, guys, stay home and let the RW S.W.A.T. team do a number on the opponent.

Meanwhile, the RW Flashmakers continue spring training, even though last Sunday's session was something of a disaster, as Steve Baker, newly-signed hurler Glen "Brahma" Brunman (who has 16 impressive innings under his belt this spring and appears to be an odds-on favorite for rookie-of-the-year honors) and woebegone Gary Kenton all sustaining muscle pulls during the course of a pickup game in Central Park. Kenton's injury, however, is suspect, since it was conveniently timed to coincide with the start of the Celtics-76ers televised playoff game. Followers of the RW football team, Flashmakers Ltd., will recall that the Warner Bros. publicist suffered the 26th brain concussion of his short, bittersweet life last winter when he fell headfirst into a trashcan after leaping for a pass in the end zone. That injury too was timed to coincide with the start of a professional sporting event, which leads us to believe that Kenton may be turning into a baghead. New York, N.Y. will doubtless see fit to dispatch noted avant garde photographer M. Moses Fretté to the Warner Brothers offices in order to document our suspicions.

Walter Wager, that funnyman P.R. director for ASCAP, fired off a letter last week in which he informed us that "ASCAP is fielding a ferocious new team that is lean, mean, clean and heavily laden with vicious power hitters from our Legal Department and other branches of our staff. No one ever scores against this team, because we can get out a very fast injunction to prevent you from going past second base." Wager also intimated—heck, he said it outright!—that the Flashmakers are a bunch of jailbirds. Well, challenge accepted Mr. Wager, and we pass along tihs message from Howard "Ol' Ragarm" Levitt: "I'd like to hurl a high, hard one right under Wager's nota-(Continued on page 55)

<u>Who In The World:</u> Helen Reddy's Multi-Media Success

With the release of her new album "Ear Candy" (produced by the classic punk rocker Kim Fowley and Earl Mankey) and her current engagements in the lush and monied surroundings of Las Vegas and The Westbury Music Fair, Helen Reddy (Capitol) continues to display the same creative courage and innovation that established her as a multi-media star performer.

The daughter of show business parents, Reddy was born in Melbourne, Australia and, after winning a talent contest there, came to the U.S. in 1966. She spent the next four years performing in the small clubs and resorts in the New York and Chicago areas and, through a chance appearance on The Tonight Show, was signed to Capitol Records in 1970. Her first single for the label was "I Don't Know How to Love Him" from "Jesus Christ Superstar."

Over the past seven years, Reddy has released fifteen singles (four were certified gold), and ten albums (nine were gold and three were certified platinum sellers). Her biggest hit, "I Am Woman," won a Grammy Award and was adopted as the unoffifficial anthem of the women's rights movement.

Reddy's career has been as diverse as it has been successful. She is equally at home performing in rock venues or hotel show rooms and is a television staple as both a variety show guest star and hostess cf The Midnight Special. She has been singled out for dozens of awards, from the N A.A.C.P.'s Image Award to The Los Angeles Times' Woman of the Year (1975), and from **Record World's** "No. 1 Female Vocalist" (1975 and 1976) to The City of Hope's "Spirit Of Life Award" this year.

Working for the first time as an actress, she will soon be seen in the Walt Disney feature film "Pete's Dragon."

"Ear Candy," which contains the single "You're My World," has been described as "a classic in Punk-M.O.R." It's just one more category for a woman who has been challenging definitions all along.

Capitol Plans Campaign For Live Beatles LP

■ LOS ANGELES — Capitol Records, Inc. is launching a major, full-scale marketing campaign for the album "The Beatles At The Hollywood Bowl," according to Jim Mazza, CRI vice president, marketing.

The album, originally set for May 9, has been rescheduled for release May 20.

The marketing campaign includes detailed coordination between Capitol's sales, promotion, press, merchandising and advertising divisions.

According to Dan Davis, CRI vice president, creative services/ merchandising & advertising/ press & artist relations, the campaign will feature extensive advertising both in magazines and on radio and television. The radio ads include three different spots and a teaser. There will also be a battery of in-store merchandising aides.

Atlantic Fetes Spinners



Atlantic recording group the Spinners, now riding the crest of their r&b/pop crossover single, "You're Throwing a Good Love Away" (from the new album "Yesterday, Today & Tomorrow," produced by Thom Bell), were the company's guests at an executive luncheon in New York last week. The fete heralded the opening of the Spinners' 21st year in show business, underscored that week with their advance sell-out engagement at Westbury Music Fair in Long Island. At the same time, New York media representatives were introduced to the newest Spinners member, John Edwards, and everyone joined in celebrating Bobbie Smith's birthday. This week, the Spinners commence a two week tour in the British Isles; to be followed later in May by a 10-day tour of Japan—the group's first visit to the Orient. Shown are, from left: Billy Henderson and Henry Fambrough of the Spinners, manager Buddy Allen, Bobbie Smith an John Edwards of the Spinners, Atlantic Records president/general manager Dave Glew.

IAL©GUE **AI Bell Talks About The Long Road Back**

By DEDE DABNEY

Among the entrepreneurs who shaped and built the record industry in the fifties and sixties, Al Bell stands as a major innovator. His Memphis-based Stax-Volt Records, with its trademarks of a crisp, prominent rhythm section and powerful horn arrangements, ranks in influence with Motown in the development of soul music out of rhythm and blues in the last decade. Sam & Dave, Otis Redding, Booker T. & the MGs-these are only a few of the recording giants that Al Bell first brought before the pub-



lic. But while fortune smiled on many of his competitors, Bell and Stax entered the seventies burdened with economic woes. At the end of 1975, Bell was fighting bankruptcy, and when he was indicted for conspiring to defraud a Memphis bank-charges of which he was later acquitted-Stax went under. Now, Bell has formed a new company, Independence Corporation of America, based in Washington, D.C., and dedicated to reestablishing Al Bell as a major hitmaker. A recent talk with Record World in Washington found Bell anxious to tell his side of those troubled years, and to outline his hopes and plans for his new company.

Record World: During that point in time that you went underground, did you conceive of the idea of ICA?

Al Bell: Well I didn't necessarily conceive of the idea of ICA-I mean its name specifically-but I did conceive of a corporate entity that would allow me to pursue those objectives that I had for ICA. It was only I suppose about a month, a month and a half or two months prior to launching ICA that I really came up with a name. I had the attitude and from the attitude came the name ICA.

RW: Having gone through the transition that you went through with the Stax ordeal, why is it that you decided to go into another entity, such as another record company?

Bell: Well, first of all, it's professional with me. It's a career and being in the communications industry, which includes phonograph records, etc., is something that I happen to love and enjoy. Additionally, it provides for me the platform or arena to satisfy some of my personal objectives.

RW: Did you always intend to go into it again?

Bell: You mean the record business?

RW: Yes. I know the transition that you've gone through and I know that there has been a lot of trouble and a lot of problems encountered. And I know a lot of people felt that if you made an initial move it would be something totally out of the realm of the industry.

Bell: No. As a matter of fact on December 19, 1975, which is when the involuntary petition was brought against us around 11 a.m.about 2 o'clock that afternoon I had started thinking then about what I was going to do in terms of getting back into the business. I proceeded to defend my position in the bankruptcy courts there and to try to salvage Stax, but I never for one moment thought about doing anything else other than continuing my pursuit of communications.

RW: In the salvaging of Stax, in which manner were you thinking? Bell: Well, the involuntary petition was brought against us by three creditors who alleged that we owed \$2,500 and that's how they brought an involuntary bankruptcy petition against us. And all it required at that point in time was us paying the \$2,500, which they would not accept. And as a result of that it put me into the position to have to fight about a salvage-salvage meaning now to go into the bankruptcy courts and demonstrate solvency. Which I never got an opportunity to do. And the reason I didn't get an opportunity to demonstrate legally that the company was solvent-which means that its assets exceeded the liabilities-was because I was confronted simultaneously with a 15 count indictment.

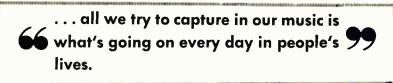
In July my attention then was shifted from fighting in the bankruptcy courts to going into the criminal courts to try to clear myself on that 15 count indictment that had been brought against me. And when that happened and I took my hands and eyes away from the bankruptcy proceedings, then those that were attempting to force me into bankruptcy were successful in doing so. And it was during the criminal proceedings about the second week into the criminal trialthat the company was adjudicated bankrupt and that was because I was not there to defend myself.

RW: The criminal indictment-did that shock you? How did you feel about it?

Bell: Well, it shocked me. Unless you have been confronted with something like that you can't appreciate it. It's overwhelming. You know, all of a sudden you can just think of the whole country against you. And that overwhelmed me. But fortunately I had a battery of attorneys and professional people that had become friends and they very quickly explained to me what was going on. And after I got a grip on what was happening it took me I suppose about a week to make the adjustment, mentally and psychologically, to live with it. And I lived with it for 11 months.

RW: Would you enlighten us on what the initial indictments were about?

Bell: It was a 15 count indictment, the first count being conspiracy. They alleged that I had conspired with an officer of the bank to defraud the bank of \$18 million. Then the other 14 counts were all counts that led to conspiracy but they dealt with misapplication of funds, fraudulent loans, fraudulent financial statements and all kinds of things. They were alleging that this officer of the bank and I worked in concert to defraud this bank-Union Planters National Bank -of their money. Which was not well founded and you know, the biggest farce the world has ever known. Once I read the indictment and I had known what I had actually done I would have honestly thought I was guilty. But as I began to read it I saw what they were doing and as my attorneys investigated and got background information on it, it went from being a little bit more than ridiculous to absolute insanity.



But the bank at that point in time was new management and they were trying to salvage the bank and didn't care who they stepped on. They took the loans that I had borrowed and repaid and accrued interest and lumped all of that together. Then former employees of Stax that had Master Charges and other things through the bank that were due and payable and some that were current, they lumped that in. And then all of the people in Memphis that were directly or indirectly involved with Stax or in the music industry that had borrowed money from the bank-people that I never knew-made up a part of 18.9 million dollars. So a large portion of the money was just absolutely ridiculous. I didn't even owe the money. It had been paid.

I think that Stax and its subsidiaries may have owed the bank a sum total of about \$4.5 million. But the bank had sufficient collateral to cover those loans. It's true that perhaps in one instance we went default on one of the loans, but that was a norm and we had worked out a relationship which was reduced to writing and signed by the chairman of the board of the bank. And others. That it was acceptable. But I guess the bank's problems got, you know, worse and worse and somebody had to be a scapegoat. But given my visibility in the community because of other investigations and things like that-well, I just became the guy that they could really blow up and push out front and make appear to be the big criminal that had taken this billion and a half dollar bank and ripped them off which allowed them to solve their problems with the bank examiners.

In the criminal trial, my attorney, James F. Neal, who was a special Watergate prosecutor, sent an affidavit alleging that there was unusual cooperation-which was a diplomatic way of saying conspiracy be-(Continued from page 49)

DJM Receives Queen's Award

By PAT BAIRD

■ NEW YORK — Stephen James, managing director of Dick James Music Ltd., was in New York last week to announce that DJM had been awarded the Queen's Award for Export Achievement for the third time in the past five years.

According to James, approximately 2000 companies operating in the U.K. apply for the award each year and the presentation is based on an increase of at least 100 percent over the previous year's income. The DJM revenues increased 200 percent over last year and the company has multiplied its earnngs "some 50-fold since 1970," James said.

"The other criteria," he explained, "is that you must have a very high proportion of your turnover from overseas. More than 75 percent of the whole DJM group's turnover results from overseas income."

James feels that the DJM Records operation in the U.S. accounts for much of the company's recent success.

"DJM Records operation in the U.S. had a good effect," he said. "In the last year we have laid a very good foundation for the operation by breaking Johnny Guitar Watson. The income from that obviously was an aid in receiving the award."

He also cited the impact of DJM writer Al Stewart, who achieved worldwide recognition with his "Year of The Cat" album and single. Other DJM writers include Don Black, Roger Cook, Roger Greenaway, Showaddy-

'Side by Sondheim' Album Set by RCA

■ NEW YORK—The British revue, "Side by Side by Sondheim," a musical anthology of the theatrical compositions of Stephen Sondheim, opened Monday night at the Music Box in New York.

RCA recorded the original cast album (a two-record set) when the show opened in London, and Thomas Z. Shepard, division vice president, Red Seal artists and repertoire, produced the cast album.

The show is a potpourri of Sondheim songs, some with music and lyrics by Sondheim and others for which he contributed lyrics to music written by such people as Leonard Bernstein, Jule Styne, Richard Rodgers and Mary Rodgers. It is performed by three singers, two pianists and a narrator. The singers are David Kernan (whose idea the show was), Millicent Martin and Julie N. McKenzie, and the narrator is Ned Sherrin, who also directed the production. waddy and Geoff Stephens.

The record company recently signed Papa John Creach and "McCloud" star Dennis Weaver. An album by the Irish rock group Horslips is set to be released next month.

"DJM Records can eventually become an important record company by going the independent route," James said, "without having to go through a major record operation in the U.S. I've always shied away from that because of the possible conflict over artistic control. I'm very pleased we've been able to do it and I think its important for other independent companies to see it can work."

The Queen's Award plaque and certificate, signed by Queen Elizabeth II and the English Prime Minister, will be given to Stephen James and his father Dick James by the Lord Lieutenant of London. They will be presented to Queen Elizabeth at a Buckingham Palace cocktail party.

Island Releases Antilles Albums

■ LOS ANGELES—Island Records has announced the mid-April shipping of a new 18 album Antilles Records release. Antilles is Island's "mid-priced, esoteric line" and the new release brings the current Antilles catalogue to 40 albums.

Among the highlights of the new release are albums by founding member of Roxy Music, Brian Eno; avant-garde progressive composer John Cage; albums by jazz trumpeters Don Cherry and Mongezi Feza; and the late British singer/songwriter Nick Drake.

Egan Rolls



Columbia recording artist Walter Egan played the Santa Monica Civic Auditorium recently, and greeted Columbia representatives and friends backstage for a round of congratulations. Pictured from left: Ron Oberman, director, west coast merchandising, Columbia Records; Warren Williams, regional promotion manager, west coast, Columbia Records; Walter Egan; Don Ellis, national vice president, a&r, Columbia Records; and Greg Lewerke, Egan's personal manager. Kneeling in foreground are the two cheerleaders who are pictured on the cover of "Fundamental Roll."

Beach Boys Listening Session



Members of the Beach Boys, from left, Carl Wilson and wife Annie, Brian and Marilyn Wilson, Dennis Wilson and friend Dean Torrance are shown at the group's album listening press reception hosted by Warner Bros. Records. The reception was held at the Brother Studios in Santa Monica to announce the release of their new Brother/ Reprise album "The Beach Boys Love You," produced by Brian Wilson. Missing group members from photo were Alan Jardine, at a community conference in Monterey, Califarnia; and Mike Love, currently in France at a Transcendental Meditation seminar.

Cagan and Brownstein Bow Emilanda Musique

■ LOS ANGELES — Steve Cagan, in association with Bob Brownstein, has formed Emilanda Musique (BMI) as his publising company, which currently has 32 copyrights in its catalogue, all with music and lyrics by Cagan.

Cagan has just completed composing, arranging, conducting and producing the music for the television pilots "Klein Time" starring Robert Klein for Paramount (CBS); "Bay City Amusement Co." for Universal (NBC) and two pilots produced by Joe Bologna's and Renee Taylor's Prince Gabriel Productions: "Good Penny" (NBC) starring Ms. Taylor and "Halfway Home" (CBS) starring Lainie Kazan.

Cagan's previous work include work as music supervisor for Viacom's "Spice On Ice," a 90 minute television special for cable television.

UA To Release 'N.Y., N.Y.' Soundtrack LOS ANGELES—United Artists

Records will release the soundtrack album from the new motion picture "New York, New York," which stars Liza Minelli and Robert De Niro, in May, according to Gordon Bossin, vice president, marketing.

May Release

The soundtrack lp features four new compositions by Kander and Ebb sung by Liza Minnelli, including the main title, which is scheduled to be released as a single prior to the album release in May.

The motion picture was directed by Martin Scorsese from a screenplay by Earl Mac Rauch and Mardik Martin and a story by Rausch. It is a Robert Chartoff/Irwin Winkler production for release by United Artists, a Transamerica Company, and is scheduled to open in June.

Both the album and a single will be the subject of a major advertising and merchandising campaign. Point-of-sale displays and comprehensive radio and print ads are planned in conjunction with the film's release, and in all marketing aspects United Artists Records will work closely with the film corp.

F/P/M, Grevatt Pact

■ LOS ANGELES — Fantasy/ Prestige/Milestone has entered into a cooperative agreement with publicist Ren Grevatt. Grevatt will be assisting F/P/M publicity director Gretchen Horton, and will coordinate press coverage for the entire roster of F/P/M artists as they appear in the northeast.

Grevatt will be working from his own offices and will continue with his other clients as well.

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On behalf of Tash Howard, his beloved mother Laura Tashman, his family, Fred Frank, Sid Maurer and his friends.

TASH HOWARD

Born : January 13, 1941 At Peace : 11 :00 P.M., April 15, 1977

TASH

Today the world became more silent, And as I watched the new green Spring Burst forth around me, I wept, For you are not here to share it.

A bird high up somewhere broke the Silence with sweetness, And I remembered how deeply You touched my life.

J remembered the unique quality Your gift of friendship was made of, And for the millionth time J was Proud to be your friend.

When the things of my world went awry, You reached out, all knowing, And made me laugh.

I shall carry you forever in my heart, Sweet Tash . . . For you made my life richer here on Earth.

SEENA

In order for Tash's passing to have spiritual meaning, we must consider the path he chose.

He didn't burden us, he inspired us and taught us all the meaning of organic life.

His philosophy was to live and enjoy life, free of stress, and to achieve total harmony with the body.

Tash recently said to me,

"In the event of my passing, remember me as I lived, and to celebrate my life"

> I'll always love you. Fred Frank

For information on the Tash Howard memorial fund Contact : Barbara Cordell Maurer, 850 7тн Ave., Suite 503, New York, N.Y. 10019

CBS First Quarter Success (Cont. from page 3)

The CBS Records' labels substantially exceeded their sales quotas for the first quarter, and, in the month of March, doubled or tripled their projected figures. "Epic and Associated were hotter than ever before and Columbia continued to out-perform mind boggling quotas for each of the first three months of the year," Lundvall said.

Lundvall attributed the results to new releases by both new and established artists and continued high volume from catalogue sales in all areas of music. During the quarter, 15 CBS Records' releases won best-seller certification by the RIAA, four earning platinum designation and 11 gold. Lundvall cited two triple platinum sellers-Barbra Streisand and Kris Kristofferson's "A Star Is Born" album on the Columbia label and the premier album of Boston on Epic-as leading the division's parade of successes. "We've obviously found the marketing chemistry to maximize the superselling album to heights far beyond what was ever previously considered a benchmark of success," Lundvall said.

"The momentum of sales growth that made 1976 our best sales year is accelerating its upward spiral in 1977," Lundvall said. "From what we already have accomplished and the outlook for the coming months, we are convinced that 1977 will substantially eclipse 1976 by every measure of performance."

Highlighting the 1977 first quarter, Barbra Streisand and Kris Kristofferson's "A Star Is Born" original soundtrack of the hit movie on Columbia, captured the number one spot on the charts. With over three million copies sold to date, the album continues to sell over 100,000 copies a week, according to the company. In addition, Ms. Streisand's Oscarwinning song "Evergreen," written with Paul Williams and released as a single from the album, achieved gold status.

Sales of the album "Boston" on Epic by the new group of the same name have passed 3.5 million units and the album still continues to sell over 100,000 copies a week, according to CBS. "Boston" went gold in seven weeks, platinum in 11, and double platinum in 16. Another success which took longer to happen, Kirshner Records' rock group Kansas, distributed by CBS Records, broke into the platinum league this year with their fourth album, "Leftoverture," spurring sales of their three earlier albums.

Other hit album releases on the Columbia label this year were platinum-winning "Animals" by Pink Floyd, "Love At The Greek"

by Neil Diamond, which has passed gold in sales and is on the way to platinum, and a first album, "This Is Niecy," by Deniece Williams, which has already reached gold.

Boz Scagg's "Silk Degrees" album on Columbia, which went platinum last year, is now over the two-million mark, or double platinum, in sales and remains a best seller, according to the company, sparked by the second hit single from that album, "Lido Shuffle." Aerosmith's hit single, "Walk This Way," taken from their three-year-old Columbia album, "Toys In The Attic," has pushed sales of that album to well over 2.5 million units, topping the other platinum-plus Aerosmith albums. Catalogue albums by the group Chicago, too, continued to add to their platinum sales levels.

The Jacksons garnered two gold records this year for their first release on the label, the album "The Jacksons" and the hit single from the Ip, "Enjoy Yourself." Epic's recently signed Engelbert Humperdinck also hit two gold records with his album and single of "After The Lovin'." And Tom Jones is on the way to repeating this success with his first album and single for Epic, "Say You'll Stay Until Tomorrow."

On the CBS Associated Labels, the Isley Brothers have continued their hit streak on the T-Neck label with their latest album, "Go For Your Guns."

A group of progressive jazz albums on both the Columbia and Epic labels released and marketed by CBS Records this year earned (Continued on page 62)

Paley Names Backe To Succeed Him As Chief Op. Officer

■ NEW YORK—Wiliam S. Paley put an end to months of broadcast industry speculation last week by announcing that John D. Backe, the man he chose as CBS president last fall, would succeed him as the corporation's chief executive officer May 11. Paley will remain as chairman of the board.

Backe, who had been the corporate vice president in charge of the CBS Publishing Group until he was elected to succeed Arthur M. Taylor as CBS president, is a relative newcomer to the company's radio, television and records activities, and it is expected that he and Paley will continue to work closely through the coming months.

Paley's choice is still subject to ratification by the CBS board of directors, but such approval is considered sure.

WCI Earnings Up (Continued from page 3)

diluted shares outstanding during the quarter were 14,436,000 versus 17,047,000 last year; the reduction is the result of share purchases by the company during 1976.

Commenting on these results, WCI chairman Steven J. Ross stated, "An excellent performance by WCI's major operating divisions was responsible for these record earnings. The recorded music and music publishing division had its best first quarter ever, with a 33 percent rise in both revenues and operating income. Domestic and foreign recorded music and music publishing all continued the strong rate of gain exhibited throughout 1976. Operating income from Filmed Entertainment rose sharply, aided by near-record levels of theatrical film rentals. Warner Bros.' two Christmas releases, 'The Enforcer' and 'A Star is Born,' were both extremely successful and were major contributors in the first quarter. A lower level of leasing of theatrical films to television partially offset these gains. Revenues from the production of series and other programs for television reached record levels. This resulted from a higher number of network series and 'Roots.'

"The publishing division had higher revenues and operating income as it continued the marked improvement shown in 1976. Cable communications had gains in revenues and sharply higher operating income, despite increased spending for the new cable television service in Columbus, Ohio. In electronic games, Atari had revenues of \$13,357,000 but, largely as a result of the continuing amortization of WCI's purchase cost, it showed a loss in the quarter. This amortization will be substantially completed in 1977.

"These record results in the registering the highest first quarter give us confidence earnings in its history.

Fleetwood Mac Scores in U.K.



Fleetwood Mac members are pictured at a special WEA presentation of two silver discs for U.K. sales of their Warner lps "Fleetwood Mac" and "Rumors." The presentation took place at the Royal Garden Hotel just prior to the band's three concerts at the Rainbow Theater. Pictured from left: John Fruin, managing director of WEA UK; Stevie Nicks; Mick Fleetwood; John McVie; Christine McVie; and Lindsey Buckingham.

that 1977 will be another year for growth for Warner Communications."

On March 14, 1977, the previously announced redemption of WCI's remaining outstanding 6 3/4 percent Eurodollar Convertible Debentures was completed. As a result, long-term debt was reduced by \$8,152,000, and potential future dilution of the common stock in the amount of 250,831 shares was eliminated.

Warner Communications is engaged in the communications and entertainment businesses through operations in recorded music and music publishing (Warner Bros. Records, Elektra/ Asylum Records, Atlantic Records, WEA Corp., WEA International and Warner Bros. Music), motion pictures and television (Warner Bros. Pictures and Warner Bros. Television), publishing (Warner Books, Mad Magazine, DC Comics and Independent News), cable television (Warner Cable) and electronic games (Atari).

WCI Music Group

(Continued from page 3)

the second best quarter of any quarter in the group's history, topped only by the fourth quarter of 1976.

In the domestic market, best selling acts included ABBA, America, Average White Band, Bad Company, George Benson, Bootsy's Rubber Band, Bread, Jackson Browne, Doobie Brothers, Eagles, Emerson, Lake & Palmer, England Dan & John Ford Coley, Firefall, Fleetwood Mac, Genesis, George Harrison, Manfred Mann, Queen, Linda Ronstadt, Leo Sayer, Sea Level, Spinners, Rod Stewart, Trammps, Marshall Tucker, and Gary Wright.

WEA International continued its strong upward growth pattern, registering the highest sales and earnings in its history.

IF THEY DIDN'T GO TO COLLEGE, YOU WOULDN'T BE SEEING THEM HERE.



No, they're not jocks. They come from the music department at North Carolina Central University. And they're one of the hottest new bands ever to come down the pike.

This is N.C.C.U. Three freshmen, a sophomore, a senior and two teachers. Discovered and produced by Donald Byrd—the last time he worked with a college band they wound up at the top of the charts.

N.C.C.U's debut album is Super Trick. Hard rocking jazz played by one of the smartest bands you ever heard.



UA-LA729-G

SUPER TRICK BY N.C.C.U. A FIRST ON UNITED ARTISTS RECORDS AND TAPES.





Produced by Donald Byrst, Bluebird Productions, 1525 Woods Dr., Los Angeles Management, Charles Graciano, 1656 Broadway, N.Y Yvess Agent, Howard Brandy, Los Angeles



TONY WILSON-Bearsville 0316

I LIKE YOUR STYLE (prod. by T. Wilson) (writer: T. Wilson) (Fourth Floor/Tony Wilson, ASCAP) (3:00)

The title track from the ex-Hot Chocolate leader's solo debut is an engaging blend of soul and West Indian styles; a pop hit should follow in style.

SHERBET-MCA 2226

GIMME LOVE (prod. by Sherbet & Richard Lush) (writers: G. Porter-T. Mitchell) (Canberra, BMI) (3:17)

The "Howzat" group from Australia has likely found the song that will complete its assault on the American charts; it's sheer rock 'n' roll with a fine chorus.

AMERICAN FLYER—United Artists XW984-Y

SPIRIT OF A WOMAN (prod. by group & Ken Friesen) (writers: E. Kaz/C. Fuller) (UA/Glasco/ Cu'chulainn, BMI) (2:30)

The title cut from this band's forthcoming second Ip is a strong Eric Kaz-Craig Fuller composition in which the latter's vocal work stands out most.

DETROIT EMERALDS—Westbound 55401 (Atlantic)

FEEL THE NEED (prod. by Abrim Tilmon) (writer: Tilmon) (Bridgeport, BMI) (3:26)

The first release under the Westbound-Atlantic pact could spell a major hit for this high-calibre vocal group. Pop and r&b radio will likely feel the need for it.

TOM PETTY-Shelter 62007 (ABC)

AMERICAN GIRL (prod. by Denny Cordell) (writer: Petty) (Skyhill, BMI) (3:33)

Petty & the Heartbreakers' showstopper has already been covered by Roger Mc-Guinn; the original is just that: a rock original, and a probable hit.

NORMAN CONNORS—Buddah 570

ONCE I'VE BEEN THERE (prod. by Skip Drinkwater) (writer: Phillip Mitchell) (Hot Stuff, BMI) (3:30) Mitchell's tenor vocal adds something to this latest Connors effort, a fullyorchestrated composition in dance tempo that should please r&b & pop listeners.

JOHN VALENTI—Ariola America 7663 I LOVE HER TOO (prod. by Robert Cullen)

(writers: Rainer & Brourman) (Minta, BMI) (3:18) Is Ariola specializing in romantic triangles? Valenti's single is an earnest pop ballad on a MacGregor-mined topic, and could meet with similar response.

JOE SIMON—Spring 172

YOU DIDN'T HAVE TO PLAY NO GAMES (prod.

by John Richbourg & Joe Simon) (writer: Jerry Weaver) (Muscle Shoals Sound, BMI) (3:30) Simon has used an Ohio Players-like arrangement on this hot, fast dance number, and his signature vocal work could well turn this into another hit. TYRONE DAVIS—Columbia 3-10528 THIS I SWEAR (prod. by Leo Graham) (writer: Graham) (Buttermilk Sky/Content/Alynn, BMI) (3:34)

Davis' previous single nearly crossed from r&b; this bright, danceable effort should change the minds of any who doubt he's destined to go all the way.

RALPH MacDONALD—Marlin 3312 (T.K.)

JAM ON THE GROOVE (prod. by R. MacDonald-W. Salter) (writers: same as prod.) (Antisia, ASCAP) (3:00)

MacDonald's music defies categorization; here, an r&b groove with remarkable jazz percussion work could spell his first crossover hit.

BRENDA & THE TABULATIONS-

Chocolate City 009 (Casablanca) (I'M A) SUPERSTAR (prod. by Gilda Woods & John Davis) (writer: J. Davis) (Midsong/John Davis, ASCAP) (3:37)

This fast, percussive disco exercise should renew this group's sixties success. The message is familiar; the rhythmic break is a standout.

LEON & MARY RUSSELL—Paradise 8369 (WB)

LOVE CRAZY (prod. by L. Russell & Gary Organ) (writer: L. Russell) (Teddy Jack, BMI) (3:14) Leon's latest recalls his earlier songs, fast-paced with soul touches and a crisp horn section, a danceable tune that should find favor with pop & FM fans.

MYSTIQUE-Curtom 0126 (WB)

IS IT REALLY YOU (prod. by Bunny Sigler) (writer: T. Life) (Mills & Mills/Gemigo, BMI) (3:15)

The Ralph Johnson-led group has its best shot yet at the charts with this blues-based ballad, which offsets the smooth vocal with smoldering rhythm.

JOHNNY RIVERS-Soul City 008

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

It was an MOR hit and almost broke pop in the Funky Kings' original; Rivers' slightly faster cover should take it all the way and return him to the top.

GALLAGHER & LYLE-A&M 1932

THE RUNAWAY (prod. by David Kershenbaum) (writers: Gallagher & Lyle) (Irving, BMI) (3:32) This duo moves closer to a hit with each effort, and their latest, an expressive, topical ballad, could be the runaway success they've waited for.

NITE CITY-20th Century 2336

MIDNIGHT QUEEN (prod. by Ray Manzarek & Jay Senter) (writers: Sugerman-Manzarek-James) (Bauhaus, ASCAP) (3:26)

Former Doors organist Ray Manzarek leads this new hard rock band; their first single is a thumping r&b piece with an engaging guitar sound.

GLORIA GAYNOR—Polydor 14391

MOST OF ALL (prod. by Gregg Diamond & Joe Beck) (writer: G. Diamond) (Arista/Diamond Touch, ASCAP) (3:20)

The Diamond touch, apparent on this sultry, mid-tempo dance number, should help Gaynor strengthen her hold on disco and pop audiences.

BOBBY VINTON-ABC 12265

ONLY LOVE CAN BREAK A HEART (prod. by Bob Morgan) (writers: Bachrach/David) (Arch, ASCAP) (2:54)

Vinton's sure touch with a love song shines through on this Burt Bachrach-Hal David winner, with a quick return to pop and MOR lists the likely result.

ESSENCE—Epic 8-50377

RELAX, IT'S JUST LIKE DANCIN' (prod. by Willie Henderson) (writer: Jim Peterik) (Bald Medusa/ Wil-Roc, ASCAP) (3:15)

The second Cleveland Intl. single, and the Title of The Week winner, is a mellow soul tune that should break this group on both top 40 and r&b charts.

JUSTIN HAYWARD—Deram 7542 (London)

COUNTRY GIRL (prod. by Tony Clarke) (writer: Hayward) (Justunes, ASCAP) (3:33)

The former Moody Blues lead singer should make a serious run at the charts with this fast-paced single with ironic lyrics for both city and country.

THE CHARISMA BAND—Columbia 3-10529

BOOGIE PEOPLE (prod. by Bert deCoteaux) (writer: R. Thomas) (Blackwood/Amsirahc, BMI) (3:20)

This r&b outfit finds a KC groove for this engaging dance exercise; the brassy arrangement and driving beat could spell quick chart success for these people.

SEAWIND-CTI 35

THE DEVIL IS A LIAR (prod. by Harvey Mason) (writer: Bob Wilson) (Sojourn/Seawind, BMI) (3:24)

R&B attention is already signalling crossover activity on this percussive jazzoriented effort with fine female vocals. Pop notice is the next step.

ARLO GUTHRIE—Reprise 1388

MASSACHUSETTS (prod. by John Pilla) (writer: A. Guthrie) (Arloco, ASCAP) (3:16)

An FM favorite for months, this tribute to the state Arlo calls home has a spiritual quality to it that could bring him his biggest single hit yet.

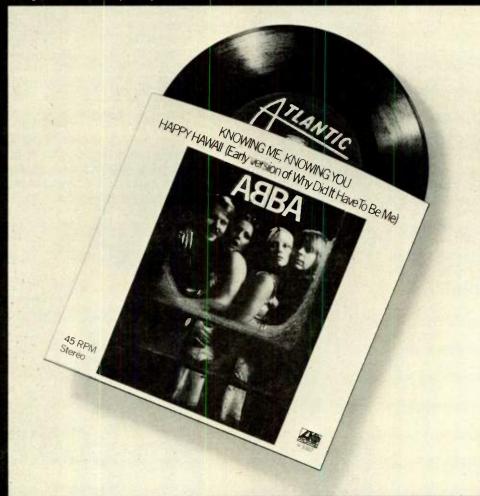
THERMOS GREENWOOD—Fretone 045

WHO GAVE THE MONKEY A GUN (prod. not given) (writers: Baxter-Dean) (Stafree/Thermos, BMI) (3:24)

There's more novelty to this than just the artist's name; programmers who feel comfortable with its controversy may find it a good playlist shot in the arm.



Arranged and Produced by Benny Andersson and Bjorn Ulvaeus



The 2nd smash hit from A8BA's gold album, "Arrival" On Atlantic Records & Tapes.



V.S.O.P.

HERBIE HANCOCK-Columbia PG 34688 (9.98) Recorded at last year's Newport Jazz Fest as a retrospective of the music of Hancock, the all-star cast assembled makes it look and sound like a tribute to Miles. Wayne Shorter, Ron Carter, Freddie Hubbard, Tony Williams and Buster Williams are among those that took part, making it a truly historical evening.

GET IT

DAVE EDMUNDS—Swan Song SS8418 (Atl.) (6.98) Edmunds' love for Elvis, rockabilly, Sun Records and good music in general is very much in evidence on this, only his third lp in eight years. His sure-handed abilities as singer, musican, producer, etc. are very music in evidence throughout the 13 tracks with material culled from sources as diverse as Graham Parker and Rodgers & Hart.

CELEBRATE ME HOME

KENNY LOGGINS-Columbia PC 34655 (6.98) Doing what he claims to be something he had intended from the start, Kenny Loggins has made the solo album he has been longing to record. Producers Phil Ramone and Bob James have tempered Loggins' songs with a formidable line-up of session musicians to create a soft, melodic and unencumbered feel. It's a long way from the Electric Prunes.

LIVE 'N' KICKIN'

KINGFISH-Jet JT-LA732-G (UA) (6.98) The Jet label makes its formal bow in

this country with a rockin' live album by the group recorded at the Roxy. The excitment here is mainly of the laid back kind but the juices really start to flow with Little Walter's "Juke," Little Richard's "I Hear You Knocking" and Chuck Berry's "Around and Around."

FRIENDS AND STRANGERS

RONNIE LAWS-Blue Note BN-LA730-H (UA) (7.98) Laws has demonstrated a steady growth pattern as a musican with his recent releases and his current lp is a further indication of his abilities as saxopohnist and sometimes vocalist. "Goodtime Ride" shows off his band while the title tune is more of a solo showcase.

NO SECOND CHANCE

CHARLIE-Janus JX5 7032 (6.98)

The British group made its bow last year with an inspired set and is in a good position to make further inroads into the American market with a scintillating program of songs penned by guitarist/ vocalist Terry Thomas. Sweet harmonies contrast with a core of solid rock for an extremely satisfying blend.

MORNING, NOON AND NIGHT Roadshow RSLA-726-G (UA) (6.98)

Peering out from the back cover, they look more like a hungry tribal sect than a music group, but riding high with instant disco acceptance, the sextet is looking to make its mark. A strong jazz influence pervades the mostly instrumental tracks topped by "Le Joint."





























TIME LOVES A HERO

LITTLE FEAT-Warner Bros. BS 3015 (6.98) Little Feat's reputation as one of this country's top bands will be anything but tarnished with the long awaited release of this album. Producer Ted Templeman has again secured some exemplary performances from Lowell George and company, most notably "High Roller," the title track and the rocking instrumental "Day At The Dog Races."

LA SO MAC/Rollers MCA-2247 (6.98)

The name stands for a sound that is part Latin and part soul, a cross pollination of styles that blends effortlessly for a high steppin' rhythmic bounce. Among the La So "players" are names like Gordon Edwards, Cornell Dupree and Joe Bataan, offering a collective expertise. Stevie Wonder's "Another Star" was the inspiration and La So takes off from there.

MANDRE

Motown M6-88651 (6.98) Andre Lewis is the masked man in question here, reviving the sound of his group of a few years back. Maxayn herself is listed on the credits of the album which sounds, as Disco File editor Vince Aletti pointed out last week, like "a combination of Sly Stone, the Ohio Players and Funkadelic-bizarre and funky." Check out Frank Zappa's "Dirty Love."

ROUGH DIAMOND

Island ILPS 9490 (6.98) A seamless mix of hard rock styles from former members of Uriah Heep (David Byron) and Humble Pie (Clem Clempson) along with a drummer who was previously with Wings (Geoff Britton). Robert Palmer producer Steve Smith worked with the group on this debut and has crafted a sound that will no doubt appeal to a very wide audience.

THE NAME IS LOVE

BOBBY VINTON-ABC AB 981 (6.98) On the tube or on record, Vinton continues to be one of the country's more popular male vocalists. His current single, Bacharach and David's "Only Love Can Break A Heart," is a highlight here, as are the warm "All My Todays" and "Once More With Feeling."

PEACHES & HERB MCA 2261 (6.98)

"We're Still Together," the duo sings on the opening track of their album and the song (also a current single) sums up the entire set. The reunion is not only between Peaches and Herb, but also with producer Van McCoy who contributes the bulk of the material and produced the album with Charles Kipps.

KATHARSIS

JANNE SCHAFFER-Columbia PC 34499 (6.98)

The Swedish guitar wiz has established himself in his native country as a top session musician (he is featured on most ABBA records) and as a group leader in his own right with three lps to his credit. This is Schaffer's first U.S. solo release and should quickly rank him high among the list of leading jazz rock axemen.

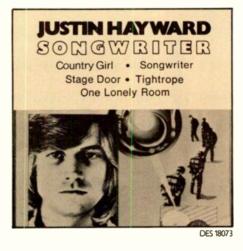
(Continued on page 59)

No deposit No return 'Cos I knew I had Knew I had to learn So I fell in love With a country girl I'm running away from the city lights Gonna get out of the smog Goin' down in the countryside I might even get me a job I'm moving out of this neighbourhood If I have to walk through the wall Rockin' and rollin' down the country lanes Getting away from it all.

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JUSTIN HAYWARD'S GOUNTRY Girly DERAM 7542

<u>the</u> single from his first solo album "Songwriter"



Justin Hayward... the voice of The Moody Blues





Jerry Weintraub, Management III

Produced by Tony Clarke

RADIO W©RLD

AM ACTION

(Compiled by the Record World research department) Bill Conti (United Artists). Smash of the week - sweeping up the entire nation in a storm of call letters, and taking half-chart jumps already in Detroit and Chicago. The #1 phone item instantly. Added to WLS, WMPS, WRKO, WQAM, 13Q (19), WPGC, KHJ, KFRC, WGCL, KLIF, KJR, KSLQ and WCOL. Jumps include 23-9 CKLW and 18-3 WMET. LP holds its own at #12 with a bullet on this week's LP chart.

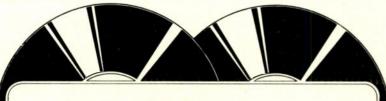
Kenny Rogers (United Artists). Tucks away another excellent week with good radio moves complemented by strong sales and the acquisition of several new markets. New on CKLW, WQAM and WCOL and jumps 22-14 WQXI, 9-6 WMPS, 25-21 WFIL, 18-11 Z93, 11-5 WMAK, 10-9 KILT, 21-19 WHBQ, 28-21 WOKY, 29-27 WPGC, 24-19 WAAY, 15-8 KBEQ, 18-10 WHHY, 14-4 WFLI, 18-8 KVOX, 8-5 WOW, 16-9 WERC, 17-11 KFYR and debuts 30 10Q.



Stevie Wonder (Tamla). Fills in the majority of open markets this week with WABC, KLIF, KSTP and KTLK. The numbers speak for themselves: 16-7 WQXI, 23-18 WFIL, 21-15 WOKY, 9-3 Y100, 8-5 WRKO, 25-15 WCOL, 24-13 WLS, 24-16 Z93, 1-3 Q102, 24-18 WGCL, 15-8 KHJ, 8-2 KFRC, HB-17 WHBQ, 29-18 CKLW, 16-10 KILT,

Addrisi Brothers 17-10 KJR, 21-13 WMAK, 10-9 KCBQ, 28-24 WDRQ, 15-12 WMET, 22-14 WMPS and 9-6 KXOK.

Alan O'Day (Pacific). Continues to really do it in the secondaries and gaining ground rapidly at the top levels as well. New on KXOK, KFRC, KCBQ, KDON, KFYR, WAAY, WSAR, WFLI and moves 40-34 WCOL, 29-26 KLIF, HB-WMAK, 15-5 KSLY, 19-16 WGSV,



TRACKS

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

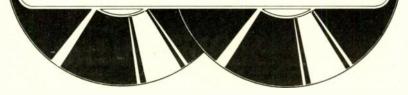
Album	Label	
Commodores	Motow	
Jeff Beck	Enic	

Top 40 Panel FM Airplay Panel Brick House Easy/Funky

Jeff Beck	Epic	BI
Bad Company	Swan Song	Bu
Marshall Tucker Band		Lo
Jethro Tull	Chrysalis	Th
George Benson	WB	G

ue Wind **Blue Wind** urning Sky **Burning Sky** ve Song Love Song Songs From the Wood e Whistler onna Love Ghetto

This week's Tracks research involved the Commodores album (Mo-town), which has exploded in sales and is currently #5 in the country. The Top 40 panel was solidly in the corner of "Brick House," although most stations felt that it was a little too early to call on the pop side. The FM panel, which is still not solidly behind the album because of its r&b sound, felt that two cuts were the keys, "Easy" and "Funky."



21-10 WFLB, 14-8 WAUG, 23-17 K100, 20-12 14-ZYQ, 26-16 WSGA, 39-32 CK101, 35-27 WRFC, 20-17



KRIZ, 24-19 WGLF, debut 30 WCAO, debut 25 KERN.

Addrisi Brothers (Buddah). Took off this week with new airplay at WMPS, KHJ, WCUE, KRBE, WBBF, WAUG, WSGA, WAIR and KAAY to go with last week's WFIL (HB-25), 13Q (22-14, #6 phones), WMAK (27-21), KEZY

(35-30), KERN (21-14), KNOE (22-17), **Steve Miller** WGSV (30-25), KSLY (debut 31) and WBBQ (18-13), WISE (debut 27).

Marvin Gaye (Tamla). Still a killer in sales (#1 r&b in the country); 8-1 WDRQ, 5-3 CKLW, 30-22 WQXI, 22-18 WPGC and 32-29 KSLQ. Hits the air waves at KCBQ, WMPS, Y100 and Z93.

Bob Seger (Capitol). Mainlining right into top 40 surveys as the record garners WRKO, KFRC, KSLQ, WTIX, WMAK, WQXI, KJR (part time), KRBE, WGLF, WFLI, KERN, KSLY and KGSV. On KHJ (HB), KXOK (extra), CKLW (30-26), 14-ZYQ (42-29), WSAR (debut 25), KVOK (debut 26) and KEZY (debut 34). Initial signs are excellent.

NEW ACTION

Steve Miller (Capitol) "Jet Airliner." Out-ofthe-box mid-week adds on this new one from a forthcoming LP win it Chartmaker of the Week honors by a landslide; Picked on KFRC, KHJ, WPGC, KXOK, Z93, KJR (HB-23), WCOL, KSLY, KYA, KRBE, K100, KING, KJRB, B100, 98Q, WRFC, WSGA, KYNO, WBBF, WDRC, WAUG, KDON, WKIX, WSAR and KTKT. Programmers love it!

Maynard Ferguson (Columbia) "Gonna Fly Now (Theme from 'Rocky')." Putting up a fight in the current cover battle of soundtracks for everybody's most favorite film this year and has captured audiences in Minneapolis (KDWB), New Orleans (WTIX), Atlanta (WQXI #28) and San Francisco (KYA), along with activity on the secondary level at KDON, WEAQ, KRBE, WBBF, WFLB, BJ105, WGLF, B100, KYNO, KCPX and WJON.

David Soul (Private Stock) "Going In With My Eyes Open." Began very much like the first one did three months ago --- with a pick on KHJ two weeks ago then KLIF last week and WQXI (part time) this week. Also on WBBF and WHHY.

Dean at the Line



Lifesong recording artist Dean Friedman recently made his New York debut at The Bottom Line. Shown backstage are (from left) Allan Pepper of Bottom Line Management, Dean Friedman, Terry Cashman of Lifesong Records, and Stanley Snadowsky of **Bottom Line Management.**



60 THE SINGLES CHART 150

	11 30	, 1977
APR.	APR.	, , , , , , , , , , , , , , , , , , , ,
30	23	
101	104	UPTOWN FESTIVAL SHALAMAR—Soul Train 10885 (RCA) (Jobete, ASCAP; Stonegate, BMI)
102	102	HOT TO TROT WILD CHERRY-Epic/Sweet City 8 50362
103	105	WATCHA GONNA DO? PABLO CRUISE—A&M 1920 (Irving/Pablo Cruise, BMI)
104	106	DO WHAT YOU WANNA DO T CONNECTION—Dash 5032 (TK) (Sherlyn, Decibel, BMI)
105	107	WHILE I'M ALONE MAZE-Capitol P 4392 (Pecle, BMI)
106	108	JIGSAW WOMAN MARK & CLARK BAND—Columbia 3 10500 (Don Kirshner, BMI/Kirshner Songs, ASCAP)
107	101	THE PINOCCHIO THEORY BOOTSY'S RUBBER BAND— Warner Bros. 8328 (Rubber Band, BMI)
108	103	SOUND AND VISION DAVID BOWIE—RCA PB 10905 (Bewlay Bros./Fleur, BMI)
109	110	HOLD BACK THE NIGHT GRAHAM PARKER AND THE RUMOUR— Mercury 74000 (Carlin, ASCAP)
110	113	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS— Columbia 3 10495 (Razzle Dazzle, BMI)
111	111	KEEP THAT SAME OLD FEELING SIDE EFFECT—Fantasy 792 (Four Knights, BMI)
112	112	THAT MAGIC TOUCH ANGEL—Casablanca NB 878 (White Angel/Hudson Boy, BMI)
113	114	SUPER BAND KOOL & THE GANG—De-Lite 1590 (Delightful/Gang, BMI)
114	123	CAPTURE YOUR HEART BLUE-Rocket 40706 (MCA) (Rocket, ASCAP)
115	116	SLOW DOWN JOHN MILES-London 5N 682 (British Rocket, ASCAP)
116	118	BAA BAA BLACK SHEEP MIKE POST-Epic 8 50325 (Leeds, ASCAP)
117	117	SPRING RAIN SILVETTI—Salsoul 2014 (Barnegat, BMI)
118	119	LAYING BESIDE YOU EUGENE RECORD—Warner Bros. WBS 8322 (Angelshell, BMI)
119 120	_	CRYSTAL BALL STYX—A&M 1931 (Almo/Stygian Songs, ASCAP) SOME BROKEN HEARTS NEVER MEND DON WILLIAMS—ABC Dot 17683
121	124	(Maple Hill & Vogue, BMI) RIDIN' OUT THE STORM REO SPEEDWAGON-Epic 8 50367 (The Store Ge BMI)
122	122	(The Emp Co. BMI) SO SO SATISFIED ASHFORD & SIMPSON—Warner Bros. WBS 8337 (Nick-O-Val, ASCAP)
123	127	EASILY FRANKIE VALLI—Private Stock 45140 (Alessi/New Seasons, BMI)
124		DAISY STAR DAVID DUNDAS—Chrysalis 2142 (Dick James/Moth, BMI)
125	126	OUT OF THE BLUE (CAN YOU FEEL) GAP BAND—Tatoo 10884 (RCA) (Big Heart, BMI)
126	—	HIGHER & HIGHER RITA COOLIDGE—A&M 1922 (Chevis/Warner/ Tamerlane/BRC, BMI)
127	139	WE'RE STILL TOGETHER PEACHES & HERBMCA 40701 (Warner-Tamerlane/Van McCoy, BMI)
128	134	LET GO DOBIE GRAYCapricorn CPS 0267 (Pocket Full of Tunes/ Common Good Music, BMI)
130	131	OOH CHILD VALERIE CARTER—Columbia 3 10505 (Kama Sutra/ Sleeping Sun, BMI) GOOD THING MAN FRANK LUCAS—ICA 001 (ICA, BMI)
131	137	HIGH ON LOVE ELLIOTT RANDALL—Kirshner ZS8 4269 (CBS) (Kirshner Songs, ASCAP)
132	120	(YOU NEVER CAN TELL) C'EST LA VIE EMMYLOU HARRIS— Warner Bros. WBS 8329 (Arc, BMI)
133	141	YOU'RE WHAT'S MISSING IN MY LIFE G. C. CAMERON—Motown M 1412F (Holland Dozier/Jobete, ASCAP/Stone Diamond, BMI)
134 135	135	IT AIN'T EASY COMIN' DOWN CHARLENE—Prodigal 0632 (Motown) (Stone Diamond, BMI) WHAT IT IS GARNETT MIMS & TRUCKIN' COMPANY/Arista 0239
135	138	(Big Boro, BMI) ALL THE KIDS ON THE STREET HOLLYWOOD STARS—Arista SP 6
137	143	(8th Power/Screen Gems/Bad Boy, BMI) I GOTTA KEEP DANCIN' CARRIE LUCAS—Soul Train SB 10891 (RCA)
138	_	(Carrific, ASCAP) LOVING YOU, LOSING YOU PHYLLIS HYMAN—Buddah 567
139	133 130	(Mighty Three, BMI) RIGOR MORTIS CAMEO—Chocolate City 005 (Better Days, BMI)
140 141	140	LOVE IN "C" MINOR CERRONE—Cotillion 42215 (Atlantic) (Fefee, Cerrone, SACEM) SO CLOSE HELEN SCHNEIDER—Windsong CB 10904 (RCA)
142	_	(Out of Business, BMI) I CAN'T GET OVER YOU DRAMATICS—ABC 12258 (Conquistador, ASCAP)
143	136	TIME IS MOVIN' BLACKBYRDS-Fantasy 787 (Blackbyrds, BMI)
144	142	ME AND THE ELEPHANTS BOBBY GOLDSBORO—Epic 8 50342 (Youngun, BMI)
145	144	DON'T BELIEVE A WORD THIN LIZZY—Mercury 73892 (RSO/Chappell, ASCAP)
146 147	145 146	FREE LOVE JEAN CARN—Phila. Intl. ZS8 3614 (CBS) (Mighty Three, BMI) DANCE LITLE LADY DANCE DANNY WHITE—Rocky Coast RC 19765
148		(TK) (Chappell, ASCAP) RHAPSODY IN BLUE WALTER MURPHY—Private Stock 146 (New World, ASCAP)
149		SOLSBURY HILL PETER GABRIEL-Atco 7079 (Run It/Ear Pieces, BMI)
150	_	SLOW DANCIN' JOHNNY RIVERSSoul City 008 (WB, ASCAP)

ALPHABETICAL LISTING SINGLES CHART **PRODUCER, PUBLISHER, LICENSEE**

Thoboten, To			
AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) Buddy Kilen (Tree, BMI)	25	JET AIRLINER Steve Miller (Sailor/ No Thought, ASCAP)	67
ANGEL IN YOUR ARMS Clayton ivey, Terry Woodford (Song Tailors, BMI/		LIDO SHUFFLE Joe Wissert (Boz Scaggs/ Hudmar, ASCAP)	17
I've Got The Music, ASCAP)	22 79	LIVING NEXT DOOR TO ALICE M.	
ARIEL Rob Stevens (Blendingwell, ASCAP) AT MIDNIGHT (MY LOVE WILL LIFT YOU	/4	Chapman with Nicky Chinn (Chinnichap, BMI)	98
UP) Rufus (American Broadcasting/ Elainea, ASCAP)	76	LONELY BOY Peter Asher (Luckyu, BMI) LONG TIME John Boylan and Tom Scholz	34
BACK IN THE SADDLE Jack Douglas (Daksel/Song and Dance/Vindaloo, BMI)	78	(Pure, BMI) LOVE'S GROWN DEEP Kenny Nolan &	42
BLINDED BY THE LIGHT Manfred Mann (Laurel Canyon, ASCAP)	28	Charlie Callelo (Sound of Nolan/ Chelsea, BMI)	61
CALLING DR. LOVE Eddie Kramer (Cafe		LOVE THEME FROM "A STAR IS BORN"	•••
Americana/Kiss Songs, ASCAP) CALLING OCCUPANTS Klaatu (Klaatoons	18	(EVERGREEN) Barbra Streisand & Phil Ramone (First Artists/Emanuel/20th Cantury & SCAP)	20
ASCAP) CAN'T STOP DANCIN' Daryl Dragon	73	Century, ASCAP) LUCILLE Larry Butler (Brougham Hail/	
(Ahab, BMI) CARRY ON WAYWARD SON Jeff Glixman	31	Andite Invasion, BM1) MAINSTREET B. Seger & Muscle Shoals	26
(Don Kirshner, BMI)	29	Rhythm Section (Gear, ASCAP) MARGARITAVILLE Norbert Putman	69
CHERRY BABY Jack Douglas (Rock Steady, Starzongo, ASCAP)	37	(Coral Reefer, BMI) MAYBE I'M AMAZED Paul McCartney	68
CINDERELLA Jim Mason (Powder, ASCAP) COULDN'T GET IT RIGHT Climax Blues	47	(Maclen, BMI)	43
Band (Blen Disque/Jiru/Air (London) DANCE AND SHAKE YOUR TAMBOURINE	19	MY SWEET LADY Milton Okun (Cherry Lane, ASCAP)	63
P. Adams & G. Carmichael (Sug Sug, ASCAP)	91	MY WHEELS WON'T TURN Randy Bachman (Ranbach, BMIC/Topsoil, BMI)	99
DANCIN' MAN Q (Ameb/Gravenhurst,	32	NEVER HAVE TO SAY GOODBYE AGAIN Louie Shelton (Dawnbreaker, BMI)	94
BMI) DANCING QUEEN Benny Andersson &		NIGHT MOVES Jack Richardson (Gar, ASCAP)	30
Bjorn Ulvaeus (Countess, BMI) DISCO INFERNO Baker-Harris-Young	14	OLD FASHIONED BOY (YOU'RE THE ONE)	
(Six Strings/Golden Fleece, BM1) DISCO LUCY Lawrence (Desilu, ASCAP)	60 77	Dick Darnell (Riick/Variena, BMI) ON THE BORDER Alan Parsons	48
DO YOU WANNA MAKE LOVE Hal Yoergler (American Broadcasting,		(Dick James, BMI) RICH GIRL Christopher Bond (Unichappell,	85
ASCAP)	89	BMI) RIGHT TIME OF THE NIGHT Jim Ed	4
DON'T LEAVE ME THIS WAY Hal Davis (Mighty Three, BMI)	13	Norman (American Broadcasting, ASCAP)	11
DON'T GIVE UP ON US Tony Macaulay (Almo/Macauley, ASCAP)	6	ROMEO Val Garay (Jet Lag, BMI) SAD GIRLS S. Proffer (Koppelman-Bandier,	74
DOWN TO THE STATION Bob Montgomery (Combine, BMI)	87	BMI) SAM John Farrar (John Farrar/Blue Gum/	84
DO YA Jeff Lynne (UA/Jet Intersong, ASCAP)	55	Dejamus, BMI/ASCAP) SAY YOU'LL STAY UNTIL TOMORROW	52
DREAMS Fleetwood Mac with Richard		Gordon Mills (Dick James, BMI)	21
Dashut & Ken Caillat (Gentoo/Welsh Witch, BMI)	36	SHOW YOU THE WAY TO GO Kenneth Gamble & Leon Huff (Mighty Three,	10
ENJOY YOURSELF Kenneth Gamble & Leon Huff (Mighty Three, BMI)	44	BMI) SIR DUKE Stevie Wonder (Jobete/Black	49
EVERYBODY BE DANCIN' Bruce Blackman & Mike Clark (Brother Bill's, ASCAP)	86	Bull, ASCAP) SLEEPWALKER R. D. Davies (Davray Ltd.,	15
FEELS LIKE THE FIRST TIME John Sinclair & Gary Lyons (Somerset/Evansongs,		PRS) SLOW DANCING (DON'T TURN ME ON)	62
ASCAP)	27	Norbert Putman (Music Man/Flying Addrisi, BM1)	56
FLY AT NIGHT (IN THE MORNING WE LAND) Ross Turney & Bill Henderson (Chilliwack/Mushtunes, BM1)	71	SO IN TO YOU Buddy Buie (Low-Sal, BMI)	8
FLY LIKE AN EAGLE Steve Miller (Sailor, ASCAP)	46	SOMETHING BOUT CHA S. Alaimo (Sherlyn, BMI)	59
FREE Maurice White & Charles Stepney	40	SOUTHERN NIGHTS (Gary Klein (Warner Tamerlane/Marsaint, BMI)	1
(Kee-Drick, BMI) GLORIA Michael Stokes (Desert Moon/		SPIRIT IN THE NIGHT Manfred Mann & Earth Band (Laurel Canyon, ASCAP)	75
Willow Girl, BMI) GO YOUR OWN WAY Fleetwood Mac	57	SUB ROSA SUBWAY Klaatu (MCA, ASCAP) THE FIRST CUT IS THE DEEPEST Tom	73
with Richard Dashut & Ken Caillat (Gentoo, BMI)	45	Dowd (Dutchess, BMI)	93
GOING IN WITH MY EYES OPEN Tony MacCauley (Almo/MacCauley, ASCAP)	81	THE PRIDE Isley Brothers (Bovina, ASCAP) THE THINGS WE DO FOR LOVE 10cc	90
GONNA FLY NOW (THEME FROM 'ROCKY') Bill Conti (UA, ASCAP;		(Man-Ken, BMI) THE WHISTLER Ian Anderson (Chrysalis,	10
Unart, BMI)	38	ASCAP)	70
GONNA FLY NOW (THEME FROM 'ROCKY') Jay Chattaway (UA, ASCAP, Upart BMI)	80	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) Michael Sutton	**
GOT TO GIVE IT UP Tommy LiPuma	80	(Jobete, ASCAP; Stone Diamond, BMI) THIS IS THE WAY I FEEL Rick Hall	50
(Almo, ASCAP) HEARD IT IN A LOVE SONG Paul HEARD IT IN A LOVE SONG Paul	24	(Fame, BMI) TIE YOUR MOTHER DOWN Queen	82
HELLO STRANGER Freddie Perren	41	(Queen/Beechwood, BMI) TORN BETWEEN TWO LOVERS P. Yarrow	100
(Cotillion/Braintree/Lovelane, BMI) HERE COME THOSE TEARS AGAIN Jon Landau, (Swallow Turn/WB ASCAP),	33	& B. Beckett (Muscle Shoals, BMI; Silver Dawn, ASCAP)	23
Open Window/Warner-Tamerlane, BMI) HIGH SCHOOL DANCE Freddie Perren	58	TRYING TO LOVE TWO William Bell & Paul Mitchell (Bell-Kat, BMI)	7
(Rosy, ASCAP) HOOKED ON YOU David Gates (Kipahulu,	65	UNDERCOVER ANGEL Steve Barri &	
ASCAP) HOLLYWOOD Rufus (Big Elk/ABC,	92	ASCAP)	51
ASCAP) HOTEL CALIFORNIA Bill Szymczyk	83	WEEKEND IN NEW ENGLAND Ron Dante and Barry Manilow (Unart/Piano Picker,	
Pub. not listed I'M YOUR BOOGIE MAN Casey/Finch	3	BMI) WHEN I NEED YOU Richard Perry	54
(Sherlyn, Harrick, BMI)	12	(Unichappell/Begonia/Albert Hammond, ASCAP)	2
Huff (Mighty Three, BMI)	95	WHODUNIT Freddie Perren (Bull Pen/ Perren-Vibes, BMI/ASCAP)	35
Jackson and Marvin Yancy (Jay's Ent./ Chappell & Co., ASCAP)	5	YEAR OF THE CAT Alan Parsons (Dick James/Unichappell, BMI)	53
I LIKE DREAMING Kenny Nolan & Charlie Callelo (Sound of Nolan/Chelsea, BMI)	39	YOU AND ME Bob Ezrin (Ezra/Early Frost, BMI)	97
I THINK WE'RE ALONE NOW Mathew King Kaufman, G. Phillips & G. Colotkin (Patricia, BMA))	4.1	YOU ARE ON MY MIND James William Guercio (Big Elk/Make Me Smile,	-
G. Čolotkin (Patricia, BMI) 1 WANNA GET NEXT TO YOU Norman Whitfield (Duchess, BMI) 1 WANT TO BE YOUR EVERYTHING	64 9	ASCAP) YOU'RE THROWING A GOOD LOVE	72
I WANT TO BE YOUR EVERYTHING B. Gibb-A. Galuten-K. Richardson	A	AWAY Thom Bell (Mighty Three, BMI) YOU + ME = LOVE Norman Whitfield (Stone Diamond, BMI)	66 06
(Stigwood-Unichappell, BM1)	88	YOUR LOVE Don Davis (El Patricio, BMI)	96 16
		RECORD WORLD APRIL 30 197	,

32



A New Group on Rocket Records with a New Single

•Capture Your



Produced by Elton John & Clive Franks

WAUG-Augusta, Ga. WERC-FM-Birmingham WRFC-Athens WQPD-Lakeland, Fla. WRKT-Cocoa Beach WGLF-Tallahassee WLEQ-Bonita Springs WBBQ-Augusta WFL B-Favetteville

Blue Captured the Hearts of These Stations It'll Capture Your Heart Too!

WQTC-Two Rivers, Wis. WACI-Freeport, III. WWCK-Flint Mich. WBGN-Bowling Green, Ky. KTMS-Santa Barbara, Ca. WCCW-Traverse City KATY-San Luis Obispo, Ca. **KRIG-Odessa**

KQDI-Great Falls

KRLC-Lewiston, Id.

KYLT-Missoula, Mo.

KBIM-Roswell, N.M.

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.MCA RECORDS

KLWN-Lawrence KJCK-Junction City KJAS-Jackson, Mo. KGMO-Cape Girardeau, Mo. WAIL-Baton Rouge, La. WIBM-Jackson, Miss. KMKF-Manhattan, Kansas **KTGR-Columbia**

3WD-Schenectady WFEA-Manchester, N.H. WQQW-Waterbury, Conn. WTRY-Troy, N.Y. WICC-Bridgeport, Conn. WBAB-Babylon, N.Y. WARM-Scranton, Penn. WEEX-Easton, Penn. WNBH-New Bedford WOLF-Syracuse, N.Y.

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ASK EVERY KID DANCIN' IN THE STREETS OF PHILADELPHIA.

Jerry Weintraub Management III



Manufactured and Distributed by RCA Records

THE SINGLES CHART

WORLD	
TITLE, ARTIST. Label, Number, (Distributing Label)	
APR. APR. 30 - 43	KS. ON CHART
3 SOUTHERN NIGHTS	STIMAT
GLEN CAMPBELL	
Capitol P 4376	10
2 WHEN I NEED YOU LEO SAYER/Warner Bros. WBS 8332	
3 1 HOTEL CALIFORNIA EAGLES/Asylum 45386	9
4 RICH GIRL DARYL HALL & JOHN OATES/RCA PB 10860	14
5 (5) I'VE GOT LOVE ON MY MIND NATALLE COLE/Capitol F	
4360	
6 2 DON'T GIVE UP ON US DAVID SOUL/Private Stock 129	14
7 7 TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839	
8 8 SO IN TO YOU ATLANTA RHYTHM SECTION/Polydor PE	
14373 9 10 I WANNA GET NEXT TO YOU ROSE ROYCE/MCA 40662	
	16
12 15 I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND/T.K	
1022 13 11 DON'T LEAVE ME THIS WAY THELMA HOUSTON/Tamla	
T 54278F (Motown)	
14 12 DANCING QUEEN ABBA/Atlantic 3372	20
15 25 SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)	5
16 18 YOUR LOVE MARILYN McCOO & BILLY DAVIS, JR./	
ABC 12262	7
17 (20) LIDO SHUFFLE BOZ SCAGGS/Columbia 3 10491	8
18 21 CALLING DR. LOVE KISS/Casablanca 880	8
	0
19 22 COULDN'T GET IT RIGHT CLIMAX BLUES BAND/Sire 736	9
(ABC)	y y
BARBRA STREISAND/Columbia 3 10450	19
21 16 SAY YOU'LL STAY UNTIL TOMORROW TOM JONES	
Epic 8 50308	17
22 26 ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)	9
23 17 TORN BETWEEN TWO LOVERS MARY MacGREGOR/	
Ariola America P 7638 (Capitol)	23
24 35 GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F	
(Motown)	4
25 30 AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN)	
JOE TEX/Epic 8 50313	
26 37 LUCILLE KENNY ROGERS/United Artists XW929 Y	7
27 31 FEELS LIKE THE FIRST TIME FOREIGNER/Atlantic 3394	6
28 23 BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/	
Warner Bros. WBS 8252 29 19 CARRY ON WAYWARD SON KANSAS/Kirshner ZS8 4267	25
29 19 CARRY ON WATWARD SON KAINSAS/ Kirshner 256 4207 (CBS)	19
30 24 NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/	
Capitol P 4369	
31 34 CAN'T STOP DANCIN' CAPTAIN & TENNILLE/A&M 1912	6
32 36 DANCIN' MAN Q/Epic/Sweet City 8 50335	7
33 39 HELLO STRANGER YVONNE ELLIMAN/RSO 871 (Polydor)	6
34 41 LONELY BOY ANDREW GOLD/Asylum 45384	7
35 38 WHODUNIT TAVARES/Capitol 4398	7
36 AB DREAMS FLEETWOOD MAC/Warner Bros. WBS 8371	3
37 40 CHERRY BABY STARZ/Capitol 4399	7
38 85 GONNA FLY NOW (THEME FROM "ROCKY") BILL CONTI/	
United Artists XW940 Y	2
39 28 I LIKE DREAMIN' KENNY NOLAN/20th Century 2287	25
40 29 FREE DENIECE WILLIAMS/Columbia 3 10429	25
41 44 HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/	
Capricorn CPS 0270 (WB)	8
42 45 LONG TIME BOSTON/Epic 8 50329 43 32 MAYBE I'M AMAZED WINGS/Capitol SPRO 8571	15 12
44 33 ENJOY YOURSELF JACKSONS/Epic 8 50289	25
45 27 GO YOUR OWN WAY FLEETWOOD MAC/Warner Bros.	
8304	18
46 43 FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol P 4372	21
47 53 CINDERELLA FIREFALL/Atlantic 3392	6
48 49 OLD FASHIONED BOY (YOU'RE THE ONE) STALLION/	
Casablanca 877	7
49 54 SHOW YOU THE WAY TO GO JACKSONS/Epic 8 50350	5
50 51 THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON/Tamia T 54279F (Motown)	6
SWUKET KUBINSUN/Tamla I 542/9F (Motown)	9

APRIL 30, 1977

51	69	UNDERCOVER ANGEL ALAN O'DAY/Pacific 001 (Atlantic)	2
52	47		12
53	(42		
54	52		19
34	32	WEEKEND IN NEW ENGLAND BARRY MANILOW/Arista	
		0212	22
55		DO YA ELECTRIC LIGHT ORCHESTRA/United Artists XW939	Y 12
56	78	SLOW DANCIN' (DON'T TURN ME ON) ADDRISI BROTHERS/	
		Buddah BDA 566	4
57	50	GLORIA ENCHANTMENT/United Artists XW912 Y	15
58	55	HERE COME THOSE TEARS AGAIN JACKSON BROWNE/	
		Asylum 45379	13
59	62	SOMETHING 'BOUT 'CHA LATIMORE/Glades 1739 (T.K.)	
60	63	DISCO INFERNO TRAMMPS/Atlantic 3389	13
			5
61	65	LOVE'S GROWN DEEP KENNY NOLAN/20th Century 2331	5
62	66	SLEEPWALKER KINKS/Arista SP 5	5
63	71	MY SWEET LADY JOHN DENVER/RCA PB 10911	5
64	67	I THINK WE'RE ALONE NOW RUBINOOS/Beserkely B 5741	4
		(Playboy)	4
65	74		
		HIGH SCHOOL DANCE SYLVERS/Capitol P 4405	3
66	68	YOU'RE THROWING A GOOD LOVE AWAY SPINNERS/	
		Atlantic 3382	4
			-
CHAR	IMA	(ER OF THE WEEK	
67	_		
		STEVE MILLER	
		Capitol P 4424	1
68	77	MARGARITAVILLE JIMMY BUFFETT/ABC 12254	3
69	82	MAINSTREET BOB SEGER/Capitol P 4422	2
70	70	THE WHISTLER JETHRO TULL/Chrysalis CHS 2135	4
71	73	FLY AT NIGHT (IN THE MORNING WE LAND) CHILLIWACK/	1
		Mushroom M 7024	2
72	72		3
			3
73	76	SUB ROSA SUBWAY/CALLING OCCUPANTS KLAATU/	
		Capitol P 4412	5
74	75	ROMEO MR. BIG/Arista 0229	6
75	83	SPIRIT IN THE NIGHT MANFRED MANN'S EARTH BAND/	
76	57	Warner Bros. WBS 8355	2
/0	57	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS	
		FEATURING CHAKA KHAN/ABC 12239	13
77	58	DISCO LUCY WILTON PLACE STREET BAND/Island 078	10
78	80	BACK IN THE SADDLE AEROSMITH/Columbia 3 10516	4
			4
79	81	ARIEL DEAN FRIEDMAN/Lifesong 45002	4
80		GONNA FLY NOW (THEME FROM "ROCKY")	
		MAYNARD FERGUSON/Columbia 3 10468	1
0.1			1.1
81		GOING IN WITH MY EYES OPEN DAVID SOUL/	
		Private Stock 45 150	1
82	86	THIS IS THE WAY THAT I FEEL MARIE OSMOND/	
		Polydor PD 14385	3
83			
		HOLLYWOOD RUFUS FEATURING CHAKA KHAN/ABC 12269	
84	87	SAD GIRL CARL GRAVES/Ariola America P 7660 (Capitol)	8
85		ON THE BORDER AL STEWART/Janus 267	1
86	95		
87		EVERYBODY BE DANCIN' STARBUCK/Private Stock 45144	3
0/	91	DOWN TO THE STATION B. W. STEVENSON/Warner Bros.	
_		WBS 8343	4
88	_	I WANT TO BE YOUR EVERYTHING ANDY GIBB/	
		RSO RS 872	1
89			
09	_	DO YOU WANNA MAKE LOVE PETER McCANN/	
		20th Century TC 2335	1
90	92	THE PRIDE ISLEY BROTHERS/T-Neck ZS8 2262 (CBS)	5
91	93	DANCE AND SHAKE YOUR TAMBOURINE UNIVERSAL	-
		ROBOT BAND/Red Greg 207	3
92	94	HOOKED ON YOU BREAD/Elektra 45389	2
93	59	THE FIRST CUT IS THE DEEPEST ROD STEWART/Warner Bros.	
			10
94	97	8321 NEVER HAVE TO SAY GOODBYE AGAIN DEARDORFF &	12
		JOSEPH/Arista 0230	3
95	<u> </u>	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/	
		Phila. Intl. Z58 3622 (CBS)	1
96	99	YOU + ME = LOVE UNDISPUTED TRUTH/Whitfield 8231	
	.,		-
07		(WB)	2
97	-	YOU AND ME ALICE COOPER/Warner Bros. 8349	1
98 🤇	60	LIVING NEXT DOOR TO ALICE SMOKIE/RSO 860 (Polydor)	21
99	-	MY WHEELS WON'T TURN BACHMAN-TURNER OVERDRIVE/	- •
	_		
100		Mercury 73903	1
100	64	TIE YOUR MOTHER DOWN QUEEN/Elektra 45385	7

THE FM AIRPLAY REPORT

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

WHITE SHADOWS-Tim Moore-

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

RUMOURS-Fleetwood Mac-WB

CHANGES IN LATITUDE-Jimmy

FUNDAMENTAL ROLL-Walter

TOUCAN DO IT TOO-Amazing

ROCK AND ROLL ALTERNATIVE-

DICKEY BETTS AND GREAT

SOUTHERN-Arista

Buffett-ABC

Egan-Col

Paitt-WB

ADDS:

SEA LEVEL-Capricorn

Rhythm Aces—ABC

Atlanta Rhythm Section-Polydor

SLEEPWALKER—Kinks—Arista

SWEET FORGIVENESS-Bonnie

LOVE YOU-Beach Boys-WB

CELEBRATE ME HOME-Kenny

CONQUISTADOR-Maynard

HEAVY ACTION (airplay, phones):

ANIMALS-Pink Floyd-Col

CHANGES IN LATITUDE-Jimmy

Supertramp—A&M HOTEL CALIFORNIA—Eagles—

ROCK AND ROLL ALTERNATIVE-

RUMOURS-Fleetwood Mac-WB

SONGWRITER-Justin Hayward-

SLEEPWALKER-Kinks-Arista

WYDD-FM/PITTSBURGH

ELEGANT GYPSY-Al DiMeola

HOW'S TRICKS—Jack Bruce Band

NOW DO YOU WANNA DANCE-

Graham Central Station—WB

OFF THE RECORD-Sweet-Capitol

HEAVY ACTION (airplay, sales):

FIREFLY-Uriah Heep-WB

KALAPANA II—Kalapana-

LAVENDER HILL MOB-UA

ROUGH DIAMOND-Island

Southside Johnny and The

CAROLINA DREAMS-Marshall

IN YOUR MIND-Bryan Ferry-

NIGHT MOVES-Bob Seger-

Atlanta Rhythm Section

SLEEPWALKER-Kinks-Arista

WEBN-FM/CINCINNATI

SOUTHERN—Arista ELEGANT GYPSY—Al DiMeola

ROUGH DIAMOND-Island

VSOP Herbie Hancock-Col

TIME LOVES A HERO-Little Feat

DICKEY BETTS AND GREAT

LEFTOVERTURE-Kansas-Kirshner

ROCK AND ROLL ALTERNATIVE-

RUMOURS-Fleetwood Mac-WB

Tucker Band-Capricorn

THIS TIME IT'S FOR REAL-

Asbury Jukes-Epic

DICKEY BETTS AND GREAT

SOUTHERN-Arista

FOREIGNER-Atlantic

PETER GABRIEL-Atco

Atlantic

Capitol

Polydor

ADDS:

-W8

-Epic

Atlanta Rhythm Section

EVEN IN THE QUIETEST MOMENTS

DICKEY BETTS AND GREAT

SOUTHERN-Arista

Buffett-ABC

KLAATU—Capitol

Asylum

Polydor

Deram

ADDS:

-Epic

-RSO

Abattoir

SHORT TRIP TO SPACE-Tropeg-

WINZ-FM/MIAMI

Loggins—Col

Ferguson-Col

KIKI DEE-Rocket

Marlin

Asylum

FLASHMAKER



LET IT FLOW DAVE MASON

> MOST ADDED LET IT FLOW—Dave Mason—

Col HOW'S TRICKS—Jack Bruce Band—RSO CELEBRATE ME HOME— Kenny Loggins—Col A PERIOD OF TRANSITION— Van Morrison—WB ROUGH DIAMOND—Island 38 SPECIAL—A&M TIME LOVES A HERO— Little Feat—WB JET AIRLINER (single)— Steve Miller—Capitol ELEGANT GYPSY—AI DiMeola

WNEW-FM/NEW YORK

CHIRPIN'-Persuasions-Elektra KIKI DEE-Rocket DON'T STOP THE MUSIC-Brecker Brothers—Arista ELEGANT GYPSY-Al DiMeola FROM ME TO YOU-George Duke -Epic GALE FORCE-Fantasy ME I'M FEELIN' FREE Marshall Chapman-Epic SHORT TRIP TO SPACE-Tropea—Marlin STOLEN TIME-Lucy Simon-RCA HEAVY ACTION (airplay, in descending order): LOVE YOU-Beach Boys-WB THIS TIME IT'S FOR REAL-Southside Johnny and The Asbury Jukes—Epic

WORKS—Emerson, Lake & Palmer—Atlantic LET IT FLOW—Dave Mason—Col

A PERIOD OF TRANSITION— Van Morrison—WB

CELEBRATE ME HOME Kenny Loggins—WB RUMOURS—Fleetwood Mac—WB EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

RAG AND ROLL REVUE—Cathy Chamberlain—WB

FOREIGNER—Atlantic

WBCN-FM/BOSTON ADDS:

A PERIOD OF TRANSITION— Van Morrison—WB GO FOR YOUR GUNS—Isley

Brothers-T-Neck IN YOUR MIND-Bryan Ferry-

LET IT FLOW---Dave Mason---Col LOVE YOU---Beach Boys---WB NATURAL AVENUE---John Lodge ---London

STAGE PASS—Michael Stanley Band—Epic

TIME LOVES A HERO—Little Feat —WB

TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC YESTERDAY, TODAY AND TOMORROW—Spinners—

Atlantic HEAVY ACTION (airplay): A NEW WORLD RECORD-

BLO-UA AMNESIA--Pousette Dart Band---Capital

- BURNING SKY—Bad Company— Swan Song ISLANDS—Band—Capitol
- NIGHT MOVES—Bob Seger— Capitol

Raitt-WB

ROCK AND ROLL ALTERNATIVE— Atlanta Rhythm Section—Polydor RUMOURS—Fleetwood Mac—WB SLEEPWALKER—Kinks—Arista

SONGS IN THE KEY OF LIFE— Stevie Wonder—Tamła SWEET FORGIVENESS—Bonnie

WBAB-FM/LONG ISLAND

A PERIOD OF TRANSITION— Van Morrison—WB AFTER THE SHOW—Bruce Foster—

Millenium BOBBIDAZZLER—RCA KIKI DEE—Rocket

HELICON—Four Seasons—WB HOW'S TRICKS—Jack Bruce Band—RSO

SHORT TRIP TO SPACE— Tropea—Marlin STOLEN TIME—Lucy Simon—RCA THE WAY THAT I FEEL— Keith Sykes—RCA

HEAVY ACTION (airplay, in descending order): RUMOURS—Fleetwood Mac—WB LET IT FLOW—Dave Mason—Col HOTEL CALIFORNIA—Eagles— Asylum

WORKS—Emerson, Lakes & Palmer—Atlantic THE YEAR OF THE CAT—

Al Stewart—Janus LIGHT OF SMILES—Gary Wright —WB

PETER GABRIEL—Atco FOREIGNER—Atlantic DREAMS, DREAMS, DREAMS– Chilliwack—Mushroom CHANGES IN LATITUDE—

Jimmy Buffett—ABC

WCOZ-FM/BOSTON ADDS:

A REAL MOTHER FOR YA— Johnny Guitar Watson—DJM DICKEY BETTS AND GREAT SOUTHERN—Arista

JET AIRLINER (single)—Steve Miller—Capitol LET IT FLOW—Dave Mason—Col SAY NO MORE—Les Dudek—Col

HEAVY ACTION (airplay, in descending order): RUMOURS—Fleetwood Mac—WB

AMNESIA—Pousette-Dart Band —Capitol SLEEPWALKER—Kinks—Arista

BOSTON—Epic SWEET FORGIVENESS—Bonnie

- Raitt----WB SONGS IN THE KEY OF LIFE----
- Stevie Wonder—Tamla_ ROCK AND ROLL ALTERNATIVE— Atlanta Rhythm Section—

Polydor SONGS FROM THE WOOD— Jethro Tull—Chrysalis

NIGHT MOVES-Bob Seger---Capitol

WCMF-FM/ROCHESTER ADDS:

A WISH FOR A SEASON—Kind Hearts and English—DJM

CELEBRATE ME HOME—Kenny Loggins—Col DETECTIVE—Swan Song GET IT—Dave Edmunds— Swan Song

HOW'S TRICKS—Jack Bruce Band—RSO LET IT FLOW—Dave Mason—Col

OFF THE RECORD—Sweet— Capitol

ONE NIGHT STANDS—Hank Williams Jr.—WB CAROL BAYER SAGER—Elektra 38 SPECIAL—A&M

HEAVY ACTION (airplay, sales, phones):

A REAL MOTHER FOR YA-Johnny Guitar Watson-DJM BAREBACK-Richard Torrence-

FOREIGNER—Atlantic IN YOUR MIND—Bryan Ferry—

Atlantic ROLLIN' ON-Steve Gibbons-

SONGS FROM THE WOOD— Jethro Tull—Chrysalis SWEET FORGIVENESS—Bonnie

Raitt-WB SANFORD-TOWNSEND BAND-

THIS TIME IT'S FOR REAL— Southside Johnny and The Asbury Jukes—Epic

WBLM-FM/MAINE

ADDS: DICKEY BETTS AND GREAT SOUTHERN—Arista CHIRPIN'—Persuasions—Asylum DOWDY FERRY ROAD—England Dan and John Ford Coley— Big Tree FUNDAMENTAL ROLL—Walter Egan—Col

GALE FORCE—Fantasy HOW'S TRICKS—Jack Bruce Band —RSO IGUACU—Passport—Atco

IN THE FALLING DARK—Bruce Cockburn—True North KLAATU—Capitol

WHITE SHADOWS-Tim Moore-Asylum

HEAVY ACTION (airplay, in descending order):

SWEET FORGIVENESS—Bonnie Raitt—WB EVEN IN THE QUIETEST MOMENTS —Supertramp—A&M

JOAN ARMATRADING LIVE—A&M AMNESIA—Pousette-Dart Band —Capitol

LOVE ON THE WING—Jesse Colin Young—WB I LIKE YOUR STYLE—Tony Wilson

I LIKE YOUR STYLE—Tony Wilse —Bearsville

PETER GABRIEL—Atco FUNDAMENTAL ROLL—Walter Egan—Col

THUNDERBYRD—Roger McGuinn —Col

WIOQ-FM/PHILADELPHIA ADDS:

A PERIOD OF TRANSITION-Van Morrison-WB GET UP STAND UP---Peter Tosh ---Col

INDIAN SUMMER—Poco—ABC JET AIRLINER (single)—

Steve Miller—Capitol LET IT FLOW—Dave Mason—Col MOROCCAN ROLL—Brand X —ABC

ROUGH DIAMOND—Island ZBIGNIEW SEIFERT—Capitol SONGS OF KRISTOFFERSON—Col

HEAVY ACTION (airplay, phones): BIG WHA KOO—ABC BURNING SKY—Bad Company— Swan Song

DREAMS, DREAMS, DREAMS Chilliwack—Mushroom FOREIGNER—Atlantic

(VIII)

GO FOR YOUR GUNS—Isley Brothers—T-Neck RUMOURS—Fleetwood Mac—WB SEA LEVEL—Capricorn SLEEPWALKER—Kinks—Arista SWEET FORGIVENESS—Bonnie Raith—WB THIS TIME IT'S FOR REAL—

Southside Johnny and The Asbury Jukes—Epic WHFS-FM/WASHINGTON ADDS:

BATTLE AXE—Billion Dollar Babies—Polydor FULL HOUSE—Frankie Miller— Chrysalis

GET IT—Dave Edmunds— Swan Song HOW'S TRICKS—Jack Bruce Band —RSO JUST FOLKS—Firesian Theatre—

Butterfly LET IT FLOW—Dave Mason—Col NEW ORLEANS JAZZ FESTIVAL

1976-—Island SNOWBLIND FRIEND-—Hoyt Axton —MCA

38 SPECIAL—A&M VSOP—Herbie Hancock—Col

HEAVY ACTION (airplay, phones, in descending order): SWEET FORGIVENESS—Bonnie Raitt—WB TOUCAN DO IT TOO—Amazing

Rhythm Aces—ABC CHIRPIN'—Persuasions—Eletkra

IN THE FALLING DARK-Bruce Cockburn-Island HEAVY WEATHER-Weather Report

---Col THE WASHINGTON HILLBILLIES-

Casablanca DICKEY BETTS AND GREAT SOUTHERN—Arista JOAN ARMATRADING LIVE—A&M

ELEGANT GYPSY—Al DiMeola —Col LOVE RUSTLER—Delbert McClinton

WQDR-FM/RALEIGH

EVEN IN THE QUIETEST MOMENTS —Supertramp—A&M LET IT FLOW—Dave Mason—Col SWEET FORGIVENESS—Bonnie Britt—WB

HEAVY ACTION (airplay, sates, phones, in descending order): HOTEL CALIFORNIA—Eagles— Asylum RUMOURS—Fleetwood Mac—WB BOSTON—Epic KLAATU—Capitol FESTIVAL—Santana—Col

THE PRETENDER—Jackson Browne —Asylum LEFTOVERTURE—Kansas—Kirshner ROCK AND ROLL ALTERNATIVE— Atlanta Rhythm Section—

CHANGES IN LATITUDE-Jimmy

WQSR-FM/SARASOTA

BROTHER----Taj Mahal----WB

GET IT-Dave Edmunds-

CELEBRATE ME HOME-Kenny

HOW'S TRICKS-Jack Bruce Band

LET IT FLOW-Dave Mason-Col

SAY GOODBYE TO HOLLYWOOD

(single)-Ronnie Spector-

Southside Johnny And The

THIS TIME IT'S FOR REAL-

Asbury Jukes-Epic

JUST FOLK—Firesign Theatre—

WORKS-Emerson, Lake & Palmer

Polydor

ADDS:

Buffett-ABC

-Atlantic

Loggins-Col

Swan Song

-RSO

Butterfly

38 SPECIAL-A&M

Take a spin across America with Walter Egan.



	WIT	H PROCOL HARUM AND HEART:
	3/30-4/2	Mine Shaft Calabasas, Calif.
	4/3-4/4	Bacchanal Club
	4/8-4/9	
		San Francisco, Calif. (with Procol Harum)
	4/14	Civic Center
		Santa Monica, Calif. (with Procol Harum)
	4/24	Paramount Seattle, Wash.
	4/05	(with John Miles)
	4/20	Paramount Portland, Ore.
	4/27	(with John Miles) State Theatre
		Minneapolis, Minn. (with Procol Harum)
	4/28	Music Hall
The second		Omaha, Neb. (with Procol Harum)
	4/29	Madison Theatre
	4/30	Madison, Wisc. Uptown Theatre
		Kansas City, Mo. (with Procol Harum)
	5/1	Uptown Theatre
	E/0	Chicago, III. (with Procol Harum)
	5/2	Royal Oak Theatre Detroit, Mich.
	5/3	(with Procol Harum) Riverside Theatre
		Milwaukee, Wisc. (with Procol Harum)
	5/5	Rialto Theatre
		Joliet, III. (with Styx)
	5/11	Fairgrounds Allentown, Pa.
	5/12	(with Heart)
Real and a state of the second state of the second s	5/12	Civic Arena Pittsburgh, Pa.
	5/13	(with Heart) Public Hall
		Cleveland, Ohio (with Heart)
	5/14	County Fieldhouse
	1	Érie, Pa. (with Heart)
	5/15	Veterans Memorial Aud. Columbus, Ohio
	5/17	(with Heart)
	5/17	Convention Center Indianapolis, Ind.
	5/19	(with Heart) Hara Arena
		Dayton, Ohio (with Heart)
	5/20	Gardens
		Louisville, Kentucky (with Heart)
	5/21	Sports Arena Toledo, Ohio
	FIRE	(with Heart)
	5/24	Coliseum Fort Wayne, Ind.
	5/20	(with Heart) Glen Oak Park
	5,23	Peoria, III.
		(with Heart)

When Walter got his wheels, we found ourselves a smash. And now those wheels are turning from coast to coast.

Bullets in Record World and Cashbox; astonishing radio response to "Only the Lucky"; and a live act that's quickly becoming the talk of rock and roll.

"Fundamental Roll" is Walter Egan's debut album. Take a spin, in concert and on Columbia Records and Tapes.

TOP AIRPLAY



RUMOURS FLEETWOOD MAC WB

MOST AIRPLAY RUMOURS Fleetwood Mac

Palmer-Atlantic EVEN IN THE QUIETEST MOMENTS-Supertramp-

A&M DICKEY BETTS AND GREAT SOUTHERN—Arista ROCK AND ROLL ALTERNATIVE —Atlantic Rhythm Section —Polydor HOTEL CALIFORNIA—Eagles —Asylum

—Asylum PETER GABRIEL—Atco

HEAVY ACTION (airplay, in descending order):

RUMOURS—Fleetwood Mac—WB HOTEL CALIFORNIA—Eagles— Asylum WORKS—Emerson, Lake & Palmer —Atlantic NIGHT MOVES—Bob Seger— Capitol BOSTON—Epic AMNESIA—Pousette-Dart Band— Capitol SONGS IN THE KEY OF LIFE—

Stevie Wonder—Tamla SONGS FROM THE WOOD—Jethro Tull—Chrysalis

ROCK AND ROLL ALTERNATIVE— Atlanta Rhythm Section— BURNING SKY—Bad Company —Swan Sona

WWWW-FM/DETROIT

DICKEY BETTS AND GREAT SOUTHERN—Arista

JET AIRLINER (single)—Steve Miller—Capitol ROUGH DIAMOND—Island'

STAGE PASS—Michael Stanley Band—Epic

SWEET FORGIVENESS—Bonnie Raitt—WB

HEAVY ACTION (airplay, sales, in descending order): RUMOURS—Fleetwood Mac—WB HOTEL CALIFORNIA—Eagles— Asylum BOSTON—Epic

LEFTOVERTURE—Kansas—Kirshner JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic

TEJAS—ZZ Top—London BURNING SKY—Bad Company— Swan Song

SONGS FROM THE WOOD—Jethro Tull—Chrysalis ANIMALS—Pink Floyd—Col

WORKS—Emerson, Lake & Palmer —Atlantic

KSHE-FM/ST. LOUIS ADDS: BATTLE AXE—Billion Dollar Babies

---Polydor

THE FM AIRPLAY REPORT

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

KQRS-FM/MINNEAPOLIS

HOW'S TRICKS-Jack Bruce Band

LET IT FLOW-Dave Mason-Col

MAD LOVE-Golden Earring-

Southside Johnny and The

DREAMS, DREAMS, DREAMS-

Chilliwack-Mushroom

ANIMALS-Pink Floyd-Col

FOREIGNER-Atlantic

JEFF BECK WITH THE JAN

RUMOURS-Fleetwood Mac-WB

HAMMER GROUP LIVE-Epic

EVEN IN THE QUIETEST MOMENTS

YOU GET WHAT YOU PLAY FOR-

JOAN ARMATRADING LIVE-A&M

HOW'S TRICKS-Jack Bruce Band

Miller—Capitol LET IT FLOW—Dave Mason—Col

CELEBRATE ME HOME-Kenny

JET AIRLINER (single)-Steve

ROUGH DIAMOND-Island

SLOW TRAFFIC TO THE RIGHT-

Benny Maupin-Mercury

VSOP—Herbie Hancock—Col

ANIMALS-Pink Floyd-Col

BURNING SKY-Bad Company-

HEAVY WEATHER-Weather Report

RUMOURS-Fleetwood Mac-WB

SAY NO MORE-Les Dudek-Col

SONGS FROM THE WOOD-Jethro

WORKS-Emerson, Lake & Palmer

WZMF-FM/MILWAUKEE

ELEGANT GYPSY-AI DiMeola

LET IT FLOW-Dave Mason-Col

MUSICMAGIC-Return To Forever

NATURAL AVENUE-John Lodge

SWEPT AWAY-Seve Hunter-

THE IDIOT-Iggy Pop-RCA

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

EVEN IN THE QUIETEST MOMENTS

RUMOURS-Fleetwood Mac-WB

WORKS-Emerson, Lake & Palmer

HOTEL CALIFORNIA-Eagles-

BURNING SKY-Bad Company-

Swan Song SLEEPWALKER—Kinks—Arista

NITE CITY-20th Century

REO Speedwagon-Epic

IGUACU—Passport—Atco

NIGHT MOVES-Bob Seger-

VICIOUS BUT FAIR-Streetwalkers

HEAVY ACTION (airplay, sales, phones):

---Supertramp----A&M CAROLINA DREAMS-----Marshall

Tucker Band—Capricorn

REO Speedwagon-Epic

WXRT-FM/CHICAGO

Loggins-Col

-Mercury

Swan Sona

-Cel

Capitol

FOREIGNER-Atlantic

PETER GABRIEL-Atco

Tull—Chrysalis

-Atlantic

ADDS:

-Col

-Col

Atco

-London

-Atlantic

KLAATU—Capitol

Asylun

FOREIGNER-Atlantic

-RSO

ADDS:

DICKEY BETTS AND GREAT

SOUTHERN-Arista

HEAVY ACTION (airplay, sales, phones, in descending order): BURNING SKY—Bad Company—

ROUGH DIAMOND-Island

THIS TIME IT'S FOR REAL

Asbury Jukes-Epic

Swan Song

JET AIRLINER (single)-Steve

-RSO

MCA

Miller—Capitol

BROTHER—Taj Mahal—WB CELEBRATE ME HOME—Kenny Loggins—Col

GO FOR YOUR GUNS—Isley Brothers—T-Neck GUTS—John Cale—Island

MYSTERIOUS FLYING ORCHESTRA —Flying Dutchman

SNOWBLIND FRIEND—Hoyt Axton —MCA SWEPT AWAY—Steve Hunter—

Atco

HEAVY ACTION (airplay): DICKEY BETTS AND GREAT SOUTHERN—Arista EVEN IN THE QUIETEST MOMENTS

-Supertramp-A&M HOW'S TRICKS-Jack Bruce Band

----RSO IN YOUR MIND------Bryan Ferry

SAY NO MORE—Les Dudek—Col SWEET FORGIVENESS—Bonnie

Raitt—WB THIS TIME IT'S FOR REAL— Southside Johnny and The

Asbury Jukes—Épic WORKS—Emerson, Lake & Palmer —Atlantic

KLOL-FM/HOUSTON

A PERIOD OF TRANSITION—Van Morrison—WB

CELEBRATE ME HOME—Kenny Loggins—Col

DECEPTIVE BENDS—10cc—Mercury GALE FORCE—Fantasy

GUTS—John Cale—Island

IN YOUR MIND—Bryan Ferry— Atlantic

KIDNAPPED—Guthrie Thomas— Carmen LET IT FLOW—Dave Mason—Col

NO SECOND CHANCE—Charlie— Janus

TIME LOVES A HERO—Little Feat —WB

HEAVY ACTION (airplay, in descending order): RUMOURS—Fleetwood Mac—WB

SLEEPWALKER—Kinks—Arista SWEET FORGIVENESS—Bonnie

Raitt—WB BURNING SKY—Bad Company– Swan Song

THE PRETENDER—Jackson Browne —Asylum

SEA LEVEL—Capricorn ISLANDS—Band—Capitol FOREIGNER—Atlantic

LET IT FLOW-Dave Mason-Col

KPFT-FM/HOUSTON

A PERIOD OF TRANSITION—Van Marrison—WB BATTLE AXE—Billion Dollar Babies —Polydor

DON'T STOP THE MUSIC—Brecker Brothers—Arista GUTS—John Cale—Island

ICE ON FIRE—Mighty Diamond— Virgin

JUST FOLKS—Firesign Theatre— Butterfly

MANDRE—Motown ZBIGNIEW SEIFERT—Capitol TIME LOVES A HERO—Little Feat

HEAVY ACTION (airplay, in descending order):

IN A DIFFERENT CLIMATE Mallard—Virgin EVEN IN THE QUIETEST MOMENTS —Supertramp—A&M

BAUTISTA—ABC ELEGANT GYPSY—AI DiMeola —Col

WRH

IGUACU—Passport—Atco A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM

NOTHING WILL BE AS IT WAS TOMORROW—Flora Purim—WB MUSICMAGIC—Return To Forever JOAN ARMATRADING LIVE—A&M STRAIGHT TO THE KRANKENHAUS —Secret Oyster—Col

KZEW-FM/DALLAS

CELEBRATE ME HOME—Kenny Loggins—Col ELEGANT GYPSY—AI DiMeola —Col GALE FORCE—Fantasy

NOW DO YOU WANNA DANCE Graham Central Station—WB OFF THE RECORD—Sweet—Capitol ROUGH DIAMOND—Island 38 SPECIAL—A&M

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

RUMOURS—Fleetwood Mac—WB BURNING SKY—Bad Company— Swan Song HOTEL CALIFORNIA—Eagles— Asylum SLEEPWALKER—Kinks—Arista NIGHT MOVES—Bob Seger—

Capitol SWEET FORGIVENESS—Bonnie Raitt—WB

Raitt—WB RA—Utopia—Bearsville FOREIGNER—Atlantic HEAVY WEATHER—Weather Report —WB PETER GABRIEL—Atco

WNOE-FM/NEW ORLEANS

A FERIOD OF TRANSITION—Van Morrison—WB EVEN IN THE QUIETEST MOMENTS —Supertramp—A&M SAY NO MORE—Les Dudek—Col TIME LOVES A HERO—Little Feat —WB

HEAVY ACTION (airplay, sales, phones, in descending order): RUMOURS—Fleetwood Mac—WB MAZE—Capitol CHANGES IN LATITUDE—Jimmy Buflett—ABC

Buffett—ABC LEFTOVERTURE—Kansas—Kirshner A NEW WORLD RECORD—ELO ----UA

A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM SEA LEVEL—Capricorn BURNING SKY—Bad Company— Swan Song WORKS—Emerson, Lake & Palmer

-Atlantic JEFF BECK WITH THE JAN HAMMER GROUP LIVE-Epic

KOME-FM/SAN JOSE

A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM CATHARSIS—Janne Schaffer—Col CELEBRATE ME HOME—Kenny Loggins—Col ELEGANT GYPSY—AI DiMeola

---Col GALE FORCE---Fantasy HOW'S TRICKS---Jack Bruce Band

---RSO LET IT FLOW---Dave Mason---Col LOVING IS WHY---The Sons Of Champlin---Ariola 38 SPECIAL----A&M

38 SPECIAL—A&M THIS TIME IT'S FOR REAL— Southside Johnny and The Asbury Jukes—Epic

HEAVY ACTION (airplay, sales): JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic

BURNING SKY—Bad Company-Swan Song FOREIGNER—Atlantic

I CAME TO DANCE—Nils Lofgren A&M

RUMOURS—Fleetwood Mac—WB SAY NO MORE—Les Dudek—Col SLEEPWALKER—Kinks—Arista SONGS FROM THE WOOD—Jethro

Tull—Chrysalis SWEET FORGIVENESS—Bonnie Raitt—WB

WORKS Emerson, Lake & Palmer —Atlantic

KWST-FM/LOS ANGELES

ADDS: BATTLE AXE—Billion Dollar Babies —Polydor DETECTIVE—Swan Song FULL HOUSE—Frankie Miller— Chrysalis JET AIRLINER (single)—Steve Miller—Capitol LET IT FLOW—Dave Mason—Col ROUGH DIAMOND—Island

YOU AND ME (single)—Alice Cooper—WB

HEAVY ACTION (airplay, sales, phones, in descending order): JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic ANIMALS—Pink Floyd—Col RUMOURS—Fleetwood Mac—WB DREAMS, DREAMS, DREAMS— Chilliwack—Mushroom

Chilliwack—Mushroom FOREIGNER—Atlantic EVEN IN THE QUIETEST MOMENTS —Supertramp—A&M BURNING SKY—Bad Company—

Swan Song CAROLINA DREAMS—Marshall Tucker—Capricorp

Tucker—Capricorn SLEEPWALKER—Kinks—Arista

KZAP-FM/ŜACRAMENTO ADDS:

JOAN ARMATRADING LIVE—A&M CELEBRATE ME HOME—Kenny Loggins—Col KIKI DEE—Rocket FULL HOUSE—Frankie Miller— Chrysalis HOW'S TRICKS—Jack Bruce Band —RSO LET IT FLOW—Dave Mason—Col LOVING IS WHY—Sons Of Champlin—Ariola 38 SPECIAL—A&M

THIS TIME IT'S FOR REAL

Asbury Jukes-Epic

Southside Johnny and The

HEAVY ACTION (airplay, in descending order):

Raitt-WB ISLANDS-Band-Capitol ELEGANT GYPSY-Al DiMeola

RUMOURS—Fleetwood Mac—WB SWEET FORGIVENESS—Bonnie

I CAME TO DANCE-Nils Lofgren

LOVE ON THE WING-Jesse Colin

KSAN-FM/SAN FRANCISCO

A PERIOD OF TRANSITION-Van

GET IT-Dave Edmunds-Swan

JUST FOLKS-Firesign Theatre-

Song HOW'S TRICKS—Jack Bruce Band

LET IT FLOW-Dave Mason-Col

NO SECOND CHANCE-Charlie-

ROUGH DIAMOND-Island

SOLO TWO Sheila Escavado-

TIME LOVES A HERO-Little Feat

HEAVY ACTION (airplay, in descending order):

SWEET FORGIVENESS-Bonnie

IN YOUR MIND-Bryan Ferry-

RUMOURS-Fleetwood Mac-WB

GHOST WRITER—Garland Jeffreys

SOMETHING MAGIC-Procot Harum

THE IDIOT-Iggy Pop-RCA

DICKEY BETTS AND GREAT

SOUTHERN-Arista

FUNDAMENTAL ROLL-Walter

FETER GABRIEL-Atco

Young—WB A PLACE IN THE SUN—Pablo

A 8 AA

-A&M

Morrison-WB KIKI DEE-Rocket

Butterfly

Janus

Fantasy

-WB

Raitt-WB

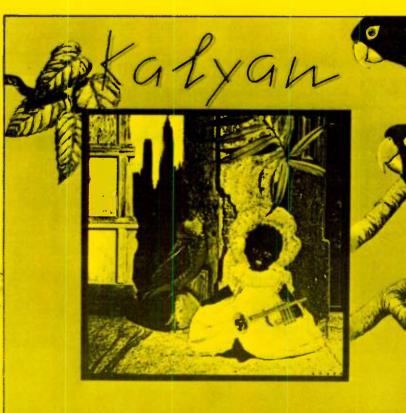
-WB

Egan-Col

ADDS

Trinidad's number one band scores on this debut album."DISCO REGGAE" the single is happening on the R&B, Disco and Pop charts. Watch the movement, listen for their "Soca"- Soul-Calypso. Produced by Tony Silvester.

GL





.MCA RECORDS Representation: Bob Schwaid Rollers Production (212) 541-5581

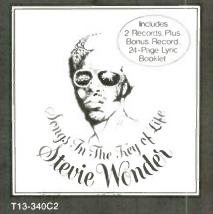
We don't push buttons...

SOLD



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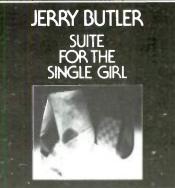
AN EVENING WITH DIANA ROSS



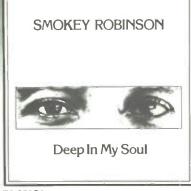


M7-877R2

M7-884R1



M6-878S1

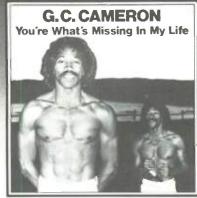


T6-350S1



M6-886S1





M6-880S1

Motown Records.

1977 Motown Record Corporation

Music Minus One Labels Increase Activity By JACK MCDONOUGH | from Musidisc in Paris. This set | tion."

■ SAN FRANCISCO — The San Francisco-based jazz quartet Listen, featuring Mel Martin, has become the first west coast recording project for the Music Minus One, Inc. group of labels, which includes the Inner City, Classic Jazz and Guitar World labels.

Listen, led by Martin, a woodwind/reed veteran who has recorded with Azteca, Cold Blood and Santana, will be on the Inner City label. The group is rounded out by Andy Narell, steel drummer and pianist who did sessions for Phoebe Snow's latest record; drummer George Marsh; and bassist Dave Dunaway. MMO head Irving Kratka expects the Listen album, done at Wally Heider's in San Franciso, to be ready by mid-May.

During a recent trip to the west coast, Kratka, who administers the principal MMO office in New York, announced that he expects over the next year to maintain a scheduled release of five albums per month of titles licensed from European countries, which will make for a total of 110 titles available by the end of 1977. Kratka added that he expects as well to do an original project about once every three months. The Listen projects follows up recent original contract discs by bassist David Friesen and trumpeter Ted Curson.

MMO maintains a west coast office in Palo Alto, 25 miles south of San Francisco, headed by Eric Kriss, who produced the Listen sessions and who in the past did a piano record for MMO called "Blues Fusion."

Kratka, who in the past 25 years has released 750 titles in the educational Music Minus One line, established the newer labels at the outset of last year, building the labels almost entirely through U.S. release of albums licensed from small European companies. Almost none of these records had seen the light of day heretofore in the American markets.

His major source has been Denmark's Steeplechase Records, run by Nils Winther, from whom Kratka picked up 60 records, half of which had been recorded by Winther in the U.S. Another 40 titles came from Matthias Winckelman and Horst Weber of Enja Records. Half of these have been released previously in the U.S. by Audio Fidelity and Kratka will hold up on release of those until he determines whether AF will put its back stock into the marketplace.

Seven records have come

from Musidisc in Paris. This set includes a Jean Luc Ponty/ Stephane Grappelli teaming that at 22,000 copies is MMO's best seller this far. Musidisc also provided masters that teamed Grappelli with trumpeter Bill Coleman, plus a Grappelli session titled "Homage To Django Reinhart."

Four titles came from Owl Records in Paris; one, a Gato Barbieri-Don Cherry duet, came from Italy's Durium; Pierre Cardin of Paris supplied two good sellers, "Phil Woods and the European Rhythm Machine" and Ponty's "Sonata Erotica;" and Festival Records is the source for four albums, including the recent releases by singer Eddie Jefferson and the late virtuoso jazz tap-dancer, Baby Laurence.

Kratka uses a network of 23 distributors. These include Record People in New York, Kinnara in Chicago, Springboard International in Los Angeles and Pacific Record and Tape in the San Francisco Bay Area. Noting his planned release schedule of five per month Kratka said, "We're trying not to inundate the distributors. We want to give them a chance to fully expose these records because most of them have not been seen here before." In speaking of his own original projects, Kratka noted that he is receiving submissions of a half dozen demo tapes per week and pointed to an upcoming David Friesen-Ralph Towner album. "I think we have in Friesen the making of a jazz superstar. I'm not talking about glamor but about someone who can make an important musical contribu-

MacGregor Gold



Jay Lasker and Howard Stark of Ariola America Records are shown presenting gold singles to Peter Yarrow and Barry Beckett, co-producers of Mary MacGregor's millionselling "Torn Between Two Lovers." Yarrow was also co-writer of the song with Phil Jarrell. Pictured from left: Beckett, Lasker, Yarrow and Stark.

Tash Howard Dies

outlined his

Kratka also

intentions to explore the possi-

bility of selling records via mass

mailings to credit-card consumers. "We hope to begin using

the modern marketing techniques

that have been proven in other

areas. This is an opportunity to

reach 12 million homes and to

make it easy for the buyers over

30 who are raising families and

who don't frequent the local record stores. All the guy has to

do is read his album number out

of the catalogue and call it on a

toll-free line. Since we'll be paid automatically by the credit card

we eliminate the risk of most

mail-order record operations, and

we'll be appealing directly to the

buyer most likely to be interested

Kratka also noted that French

guitarist Marcel Dadi, a Chet

Atkins disciple on the Guitar

World label (four titles), has fin-

CBS Ups Callahan

■ NEW YORK—Tom Callahan has

been appointed to the position of

field sales manager, New York,

CBS Records. The announcement

was made by Bob Jamieson, branch manager, New York, CBS

In his new post, Callahan will

be responsible for the sales and

promotional activities for Colum-

bia, Epic, Associated Labels and

Portrait Records. He will report

Callahan joined CBS Records in

1969 as a national coordinator of

singles product placement in New

York. From there, he went to the

Houston branch where he was

directly to Jamieson.

sales representative.

ished sessions in Nashville.

in our product."

Records.

■ NEW YORK — Tash Howard, president of the Tash Howard Music Group—the publishing division of Roadshow Records died Friday, April 15th of cancer in a New York hospital.

Howard, 36 years old, had been in the music industry for 15 years. He began as co-writer of "Juanita Banana," an international hit, and went on to write numerous European chart hits including Francoise Hardy's number one single "Sunshine." He also wrote and produced for Tiny Tim.

Four years ago Tash Howard joined with Fred Frank to form a publishing company called "It Ain't Easy Music," which became a part of Roadshow Records the following year. Howard began to work closely with Roadshow producers, writers and its co-presidents Frank and Sid Maurer. "Expose Yourself" and "Scratch My Itch," two of the songs Howard co-wrote under the aegis of Roadshow, will appear on B.T. Express' upcoming album.

Said Roadshow co-president Fred Frank: "Tash had just two last wishes, that people remember him as he lived, and that they remember his was a celebration of life."

A cancer research society will be formed in Tash's memory. Information can be obtained from Barbara Cordell Maurer at (212) 765-8840.

Doobies Golf Tourney

■ LOS ANGELES—The first annual Doobie Brothers Golf Classic for the United Way will take place on Monday, June 6, 1977 from 10:00 a.m. to 3:00 p.m. at the Calabasas Country Club in Calabasas, California. The event is being presented in conjunction with Wolf and Rissmiller Concerts. This marks the first time a rock group has held an event of this nautre.

The Doobie Brothers will be awarding special trophies to the winners of the various categories in competition.

RCA Names Mendelson Business Affairs Dir.

■ NEW YORK—The appointment of A. Victor Mendelson as manager, business affairs, has been announced by Thomas Tyrrell, director, business affairs, RCA Records.

Prior to his promotion, Mendelson had been manager, artist contracts, during his threeyear tenure with RCA Records. Before joining RCA, Mendelson had been in the business affairs department of Warner Brothers Pictures and in the legal department of Columbia Pictures.

CBS Names Newman To W. Coast Post

NEW YORK—Deborah Newman has been appointed to the position of manager, artist development, west coast, Columbia Records. The announcement was made by Frank Shargo, director, artist development, west coast, Columbia Records.

In her new post, Ms. Newman will be responsible for the development and implementation of plans and campaigns for designated Columbia label artists. She will report directly to Shargo.

Ms. Newman was most recently manager, CBS Records college program. She joined CBS Records in 1973.

McKuen Suit

(Continued from page 3)

action certification, or did not satisfy other "jurisdictional" re-quirements. Weinfeld also noted that each artist has his own contractual stipulations regarding royalties, which he called "highly individualistic issues of liability ...not amenable to resolution in a class action." He also ruled that McKuen is not a "suitable class representative," pointing out that the artist is no longer associated with RCA and is now marketing his own, presumably competitive cut-out records.

An RCA statement on the rulings said the company "has maintained throughout this case that it was not a valid class action and that this suit is nothing more than a contract dispute with Rod Mc-Kuen. Now the court has upheld RCA's position."

Announcement of a trial date is expected soon, perhaps this week. Despite the denial of the class-action motion, a victory by McKuen could prompt similar actions by other artists.

McKuen recorded seven albums for RCA between 1965 and 1968. He later purchased the masters for those records from the label. From 1971 to 1973, his suit charges, RCA pressed on unspecified number of his albums and immediately sold them to various wholesalers as cut-outs, although McKuen's contract allowed only "leftover" merchandise to be sold at reduced prices.

McKuen's suit further alleges that RCA not only failed to pay him royalties due for those sales based on a full retail price, but did not pay him at the rate for cut-outs as stipulated in his contract. RCA has denied these charges, claiming it paid McKuen the full amount to which he was entitled, and noted in its statement on the rulings last week that it "continues to believe that this position similarly will be sustained."

DISC® FILE

(A weekly report on current and upcoming discotheque breakouts) **By VINCE ALETTI**

The essential new disco discs, an especially fine lot this week, are topped by the long-awaited, much-discussed C.J. & Company record, "Devil's Gun" (Atlantic/Westbound), which more than lives up to the advance praise. Like Peter Brown's "Do You Wanna Get Funky With Me," another song about devilish doings, "Devil's Gun" is a powerful, hard funk production, but here the energy is even more concentrated and intense so that at times the music seems to be welling up from fiery depths and its pounding, like the message of the song, is ominous. "Fe fi fo fum," a deep bass voice chants, "You're looking down the barrel of the devil's gun." The vocals, both male and female, are tough, but the production, by Dennis Coffey and Mike Theodore, is tougher: big, bold and explosive. At just over seven minutes, this should be one of the major disco pressings of the next few months; the non-commercial disc is due for release to DJs within the week, followed shortly by the group's debut album. Hot as hell . . . In quite a different vein, there's Eddie Holman's wonderful double-punch, "This Will Be a Night to Remember" backed with "Time Will Tell" on Salsoul. Holman, remembered for "Hey There Lonely Girl," still has one of the most terrific tenor/falsetto voices around and Ron Baker's production on "Night to Remember' (5:50) is as rousing and irresistible as anything that's come out of Philadelphia so far this year. By the way, according to Salsoul, the rumor that the zippy piano playing here was contributed by Elton John is interesting but untrue. No matter, this is a near-perfect track and it's made even more attractive by the inclusion of another excellent record on the flip side. "Time Will Tell" (4:34), also a Ron (Continued on page 44)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

BROADWAY LIMITED/CHICAGO

- DJ: Jim Thompson DISCO LIGHTS-Dexter Wansel-Phila, Intl. (lp cut)
- DO WHAT YOU WANNA DO-T Connection—TK (disco disc)
- I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF/THE MORE I GET, THE MORE I WANT-Teddy Pendergrass—Phila. Intl. (Ip cuts)
- I GOTTA KEEP DANCIN'-Carrie Lucas-Soul Train (disco disc)
- I NEED A MAN-Grace Jones-Beam Junction (disco disc)
- N.Y., YOU GOT ME DANCING--Andrea True Connection—Buddah (disco disc) SLOW DOWN—John Miles—London
- (disco disc) STICK TOGETHER-Minnie Riperton-Epic

(Ip cut) SUPERMAN-Celi Bee & the Buzzy Bunch

—APA (disco disc) SWEET DYNAMITE—Claudja Barry— London (import disco disc)

THE ANVIL/NEW YORK

DJ: Richie Rivera

- DO WHAT YOU WANNA DO-T Connection-TK (disco disc)
- DON'T STOP THE MUSIC-Brecker Brothers-Arista (disco disc)
- THE FINAL THING Steve Bender-London (disco disc)
- GOING BACK TO MY ROOTS-Lamont Dozier-Warner Bros. (disco disc)
- HOW CAN I KEEP IN TOUCH WITH YOU —Hamilton Affair—Monument (lp cut) I CAUGHT YOUR ACT—Hues Corporation
- Warner Bros. (disco disc) I GOTTA KEEP DANCIN'-Carrie Lucas-
- Soul Train (disco disc) I NEED A MAN-Grace Jones-Beam

Junction (disco disc) TRANS-EUROPE EXPRESS/METAL ON METAL—Kraftwerk—Capitol (lp cuts) TURN THIS MOTHER OUT—Idris

Muhammad---Kudu (Ip cut, not yet available)

BAREFOOT BOY/NEW YORK DJ: Tony Smith

CHAINED TO YOUR LOVE/LOVIN' YOU IS KILLING ME-Moment of Truth-Salsoul (Ip cuts)

DISCO MANIA (PART II)-The Lovers-Marlin

DON'T STOP THE MUSIC----Brecker Brothers—Arista (disco disc) EVERYBODY DANCE—Bumblebee

Unlimited—Direction (import) GIVE A DAMN/RIGHT HERE RIGHT NOW

- Soul Train (disco disc)
- I NEED A MAN-Grace Jones-Junction (disco disc) JUST WANT TO BE WITH YOU/KATRINA
- —Lifestyle—MCA (lp cuts) MY CHERIE AMOUR—Soul Train Gang-Soul Train (disco disc)

TEASER/THEY SAID IT COULDN'T BE DONE/RICH MAN, POOR MAN-Dells Mercury (Ip cuts)

YESTERDAYS/BOSTON

DJ: Cosmo Wyatt BRICK HOUSE----Commodores----Motown

- (ip cut) DO WHAT YOU WANNA DO-
- T Connection—TK (disco disc) I CAUGHT YOUR ACT—Hues Corporation
- -Warner Bros. (disco disc) I DON'T LOVE YOU ANYMORE/ YOU CAN'T HIDE FROM YOURSELF/THE MORE I GET, THE MORE I WANT-Teddy Pendergrass—Phila. Intl.
- (Ip cuts) I GOTTA KEEP DANCIN'-Carrie Lucas-Soul Train (disco disc)
- LOCKED IN THIS POSITION/LOVE SONG -Barbara Mason & Bunny Sigler-Curtom (Ip cuts)
- ONCE I'VE BEEN THERE-Norman Connors -Buddah (disco disc)

SUPERMAN-Celi Bee & the Buzzy Bunch -APA (disco disc) TRYING TO MAKE IT UP TO YOU/

KATRINA/JUST WANT TO BE WITH YOU-Lifestyle-MCA (lp cuts) UPTOWN FESTIVAL-Shalamar-

Soul Train (disco disc)

DISCO FILE TOP 269

- APRIL 30, 1977
- 1. DO WHAT YOU WANNA DO T CONNECTION-TK (disco disc) 2. I GOTTA KEEP DANCIN'
- CARRIE LUCAS-Soul Train (disco disc) 3. YOU CAN'T HIDE FROM YOURSELF/
- THE MORE I GET, THE MORE I WANT/I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS-Phila, Intl.
- (lo cuts) 4. SUPERMAN/CLOSER, CLOSER CELI BEE & THE BUZZY BUNCH-APA (Ip cuts)
- 5. SLOW DOWN
- JOHN MILES-London (disco disc) 6. I CAUGHT YOUR ACT HUES CORPORATION-Warner Bros.
- (disco disc)
- (disco disc) 7. UPTOWN FESTIVAL SHALAMAR-Soul Train (disco disc) 8. I NEED A MAN GRACE JONES-Beam Junction (disco disc)
- 9. LOVE IN C MINOR CERRONE-Cotiliion (lp cut)

- CERRONE-Continion (ip cut) 10. GOT TO GIVE IT UP MARVIN GAYE-Tamia (ip cut) 11. ONE LOVE/HURT ME, HURT ME CELI BEE & THE BUZZY BUNCH-APA (ip cuts)
- (Ip cuts) 12. DISCO INFERNO TRAMMPS-Atlantic (Ip cut) 13. TWENTY-FOUR HOURS A DAY BARBARA PENNINGTON-UA (disco disc) 14. SWEET DYNAMITE
- CLAUDJA BARRY-London (import) disco disc) 15. MIDNIGHT LADY
- CERRONE-Cotillion (Ip cut)
- 16. N.Y., YOU GOT ME DANCING ANDREA TRUE CONNECTION-Buddeh (disco disc)
 17. TOUCH ME, TAKE ME BLACK LIGHT ORCHESTRA-RCA (import disco disc)
 18. DEFAMIN'
- DREAMIN' LOLEATTA HOLLOWAY-Gold Mine (lp cut)
- (Ip cut)
 19. STONE TO THE BONE TIMMIE THOMAS-TK (disco disc)
 20. LOVE IN C MINOR HEART & SOUL ORCHESTRA-Casablanca (disco disc)

Epic Promotes Douglas

NEW YORK-Ron Douglas has been appointed to the post of regional promotion marketing manager, west coast, Epic Records, Associated Labels and Portrait Records. The announcement was made by Jim Jeffries, director, national promotion, Epic Records.

In his new position, Douglas will be responsible for all promotion activities for the western region for Epic, Associated Labels and Portrait product. He will report directly to Jeffries.

Douglas joined CBS Records in 1973 as local promotion manager, Epic Records, Detroit. Previously, he was local promotion manager and salesman in Detroit for Capitol Records.





(Listings are in alphabetical order, by title)

Most Adds

LOVE'S GROWN DEEP----Kenny Nolan-20th Cent. LOOKS LIKE WE MADE IT----Barry Manilow—Arista DREAMS—Fleetwood Mac-–WB

GOING IN WITH MY EYES OPEN —David Soul—Private Stock

Most Active

WHEN I NEED YOU-Leo Sayer—WB (third week) SING-Tony Orlando & Dawn-Elektra

CAN'T STOP DANCIN'-Captain & Tennille-A&M LUCILLE—Kenny Rogers—UA MARGARITAVILLE—Jimmy Buffett -ABC

WBZ/BOSTON

Active

SIR DUKE-Stevie Wonder-Tamla WHEN I NEED YOU-Leo Sayer _WB YOU'RE MY WORLD-Helen Reddy

-Capitol WIP/PHILADELPHIA

Adds

EASILY-Frankie Valli-Private Stock LOOKS LIKE WE MADE IT-Barry

Manilow—Arista SLOW DANCIN' (DON'T TURN ME

ON)—Addrisi Brothers—Buddah Active

CAN'T STOP DANCIN'-Captain

& Tennille-A&M DON'T GIVE UP ON US-David Soul-Private Stock

GONNA FLY NOW (THEME FROM "ROCKY")—Bill Conti—UA HELLO STRANGER—Yvonne Elliman

_PSO HOTEL CALIFORNIA---Eagles---

Asylum (p.m.)

I WANNA GET NEXT TO YOU-Rose Royce—MCA LOVE THEME FROM 'A STAR IS

BORN' (EVERGREEN)-Barbra Streisand—Col LUCILLE—Kenny Rogers—UA

SING-Tony Orlando & Dawn-Elektra

SIR DUKE-Stevie Wonder--Tamla SOUTHERN NIGHTS-Glen

Campbell—Capitol THE RIGHT TIME OF THE NIGHT—

Jennifer Warnes—Arista TRYING TO LOVE TWO—William

Bell-Mercury WHEN I NEED YOU-Leo Sayer

-WB

WLW/CINCINNATI Adds

BROOKLYN-Cody Jameson-Atco LOVE'S GROWN DEEP—Kenny Nolan—20th Cent. MY BEST FRIEND'S WIFE-Paul Anka-UA WITH ONE MORE LOOK AT YOU -Jack Jones-RCA

WTMJ/MILWAUKEE Adds

HOROSCOPE—Harpo—Capito I CAN'T HELP MYSELF—Eddie -Capitol Rabbit—Elektra LOVE'S EXPLOSION—Margo Smith

LUCHENBACH, TEXAS-Waylon

Jennings-RCA MY BEST FRIEND'S WIFE-Paul

Anka—UA THE DREAMER—Terry Cashman—

Lifesong

THE WAY I FEEL TONIGHT-

Shields-Atco WITH ONE MORE LOOK AT YOU

—Jack Jones—RCA YOUR LOVE—McCoo & Davis— ABC

WGN/CHICAGO Adds

BODY VIBES-Ohio Players-Mercury

BREAK IT TO ME GENTLY-Aretha

Franklin—Atlantic FLAME—Steve Sperry—Mercury GIMME LOVE—Sherbet—MCA I'M YOUR BOOGIE MAN-KC & The Sunshine Band—TK I WAS THERE—Statler Brothers-

Mercury OUR LOVE—The Delis—Mercury

MY WORLD IS YOU-Vic Damone -Rebecca

SUGAR COATED LOVE-Freddy Fender-ABC

I'M A SUPERSTAR-Brenda & The Tabulations—Chocolate City THEME FROM 'KOJAK'—Willie

KMBZ/KANSAS CITY

Bobo-Blue Note

Adds A LITTLE LOVE & UNDERSTANDING ----Parker McGee---Big Tree CAROLINA CAROLINE---Jonathan

Edwards—Reprise EVERYBODY BE DANCING Starbuck-Private Stock

Active ANGEL IN YOUR ARMS-Hot-

Big Tree CAN'T STOP DANCIN'---Captain

& Tennille—A&M SING—Tony Orlando & Dawn— Elektra THE RIGHT TIME OF THE NIGHT-

Jennifer Warnes—Arista THE THINGS WE DO FOR LOVE— 10cc-Mercury

KOY/PHOENIX Adds

CINDERELLA-Firefall-Atlantic LOVE'S GROWN DEEP-Kenny Nolan-20th Cent.

WHERE I GO FROM HERE-England Dan & John Ford Coley -Big Tree

Active

GONNA FLY NOW (THEME FROM 'ROCKY')—Current—Playboy LOVE THEME FROM 'A STAR IS BORN' (EVERGREEN)-Barbro

Streisand-Col WEEKEND IN NEW ENGLAND-

Barry Manilow—Arista (YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER-Rita Coolidge-A&M

KFI/LOS ANGELES Adds

I'M YOUR BOOGIE MAN-KC & The Sunshine Band—T.K.

JET AIRLINER-Steve Miller Band -Capitol LOOKS LIKE WE MADE IT-Barry

Manilow—Arista LOVE'S GROWN DEEP-Kenny

Nolan—20th Cent. ON THE BORDER-Al Stewart-

Janus YOU'RE MY WORLD-Helen Reddy -Capitol

Active WHEN I NEED YOU-Leo Sayer-

WB

Also reporting this week: WCCO-FM, WSB, WIOD, WSM, KSFO, WMAL, KMOX, WBAL, WNEW, KULF.

Disco File (Continued from page 43)

Baker production, cuts the pace down considerably but the vocals are so superb and the whole spirit so loose and comfortable that you can't help falling right into it. Not to be missed-and watch for a Holman Ip early in May . . . The Soul Train Gang have their best record yet in their version of Stevie Wonder's "My Cherie Armour" (Soul Train), produced by Don Cornelius, arranged by Jerry Peters and running an invigorating 6:49. The bouncy, percussive opening seems perfectly designed to blend with "Uptown Festival" 's intro and break and if the group's vocals are a little thin, the sparkling production more than makes up for them. Another record whose breaks are effective enough to clinch its success, "My Cherie Amour," looks like it's set to follow the other Soul Train hits, "Uptown Festival" and "I Gotta Keep Dancin'," on their chart zoom . . . Eli's Second Coming has a gorgeous new instrumental called "Foxfire" (3:18 on both the disco disc and the single) written and produced by Bobby Eli and the group's first release since their success with "Love Chant" last year. "Foxfire" is in a very different mood: mysterious, sensuous, richly evocative but with a nice drive to its loping beat. A personal favorite this week. The other side, "Hopscotch" (planned as the A side), might be bearable to those of you who don't share my particular aversion to bagpipes.

OTHER RECOMMENDED DISCO DISCS: Four of the best this week are new or extended versions of records we've recommended here before-Steve Bender's "The Final Thing," now out as a London disco disc, combines the two sides of the import single on a 6:15 vocal side and adds a previously unavailable instrumental (4:51) whose freaky synthesizer twists should push this record even further; Brainstorm's jumping "Lovin' Is Really My Game" (Tabu/RCA) has been remixed from 4:59 to a fabulous 7:39 and if you haven't picked up on this yet, don't ignore this excellent second chance; two of the best cuts from Carol Williams' album, "Love Is You" and "Come Back," have been expanded, the former from 4:52 to 5:08, the latter from 3:40 to 7:15 (!) and including a great Vince Montana vibes break (on Salsoul); and Ralph MacDonald's heightened the impact on his "Jam on the Groove" track with some mix changes and a few additional seconds (now 6:10) for TK ("Sound of a Drum" is on the other side) The first record by a studio group called IRT is a fairly standard but generally well-executed disco treatment of the camp nostalgia tune, 'Lullaby of Broadway'' (5:22 on UA), which is blatantly commercial but bright and cute enough to go over with many crowds. The flip side makes it a collector's item: the original soundtrack version of the song, as recorded by Winifred Shaw, from the movie "Gold Diggers of 1935" where it accompanied one of the most elaborate and unusual Busby Berkeley dance sequences ever filmed. It runs 6:03 here and includes what sounds like the sound of one hundred tapping feet . . . Left field except for lovers of Brazilian music (whom it should delight): "Onda" by Cassiano, a song reportedly a major hit in Brazil, done in a beat that resembles a slow but totally entrancing hustle. Very pretty, featuring hushed, wonderful vocals (in Portuguese), and nearly eight minutes long. It's an import from Polydor-Brazil pressed for International Book & Record Distributors in Long Island City, New York . . . Bobby Byrd's new record on Strawberry is a version of Bottom & Co.'s "Here for the Party" that doesn't really live up to the original-but the instrumental version, titled "Byrd's in Flight" (3:10), is tasty.

RECOMMENDED SINGLES: "Discomania" by The Lovers is a Jacques Morali production that picks up where the Ritchie Family's "Best Disco in Town" left off. It's another highly commercial medley more big hits-set into a glossy disco propaganda framework. The framework is weak in parts but the transitions and the imitations are so perfect that you get into it in spite of yourself. The B side is an entirely different version that takes off in some interesting and amusing directions both vocally and instrumentally-this is the side that should please the progressive DJs. But both are sure to be crowdpleasers (on Marlin, with no disco disc version planned) . . . One of our favorite groups, Brenda and the Tabulations, is back with a driving 5:09 cut called "(I'm a) Superstar" (Chocolate City), which puts the group in a bright but sometimes over-busy arrangement that goes through a lot of good changes, especially toward the end (when that "Love Hangover" bassline slips in). Not as sustained as it could be, but strong as a whole and worth spending some time with . . . Bumblebee Unlimited's new record, "Everybody Dance," has instant cachet simply because it came out on Direction, a new, hip Canadian label, before its American release on Mercury (due later this week) and is appearing in disco stores as an import. Tony Smith, who put it (Continued on page 49)



SALESMAKER OF THE WEEK



DICKEY BETTS & GREAT SOUTHERN

Arista

TOP SALES

DICKEY BETTS & GREAT SOUTHERN—Arista EVEN IN THE QUIETEST MOMENTS—Superfrom A&M SWEET FORGIVENESS-Bonnie Raitt-WB

ABC/NATIONAL

A REAL MOTHER FOR YA-Johnny Guitar Watson—DJM ANGEL—Ohio Players—Mercury ANGEL—Ohio Players—Merc COME IN FROM THE RAIN— Captain & Tennille—A&M COMMODORES—Motown GO FOR YOUR GUNS—Isley Brothers—T-Neck MARVIN GAYE LIVE AT THE LONDON BALLADUMM—TO LONDON PALLADIUM-Tamla THE WAY THAT I FEEL-Marie Osmond—Polydor TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC WELCOME TO MY WORLD—Elvis Presley—RCA WORKS, VOL. I—Emerson, Lake & Palmer-Atlantic

CAMELOT/NATIONAL

COME IN FROM THE RAIN-Captain & Tennille—A&M ENDLESS FLIGHT—Leo Sayer-WB FORFIGNER_Atlantic GO FOR YOUR GUNS—Isley Brothers—T-Neck HOTEL CALIFORNIA—Eagles— Asylum KLAATU—Capitol SLAVE-Cotillion SONGS FROM THE WOOD-Jethro Tull—Chrysalis VIOLATION—Starz—Capitol WELCOME TO MY WORLD-Elvis Presley-RCA

HANDLEMAN/NATIONAL

COME IN FROM THE RAIN-Captain & Tennille—A&M COMMODORES—Motown FOREIGNER—Atlantic GO FOR YOUR GUNS—Isley Brothers-T-Neck KLAATU-Capitol MARVIN GAYE LIVE AT THE LONDON PALLADIUM-Tamla THE WAY WHAT I FEEL-Marie Osmond—Polydor UNMISTAKABLY LOU—Lou Rawls -Phila. Intl. VIOLATION-Starz-Capitol WELCOME TO MY WORLD-Elvis Presley-RCA

MUSICLAND/NATIONAL

COME IN FROM THE RAIN-Captain & Tennille—A&M COMMODORES—Motown GO FOR YOUR GUNS-Isley Brothers-T-Neck MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla ROMANTIC JOURNEY-Norman

Connors—Buddah STILL TOGETHER—Gladys Knight

& the Pips—Buddah THIS IS THE WAY THAT I FEEL—

Marie Osmond-Polydor UNMISTAKABLY LOU-Lou Rawls -Phila, Intl. VIOLATION-Starz-Capitol

WELCOME TO MY WORLD-Elvis Presley-

RECORD BAR/NATIONAL DICKEY BETTS & GREAT SOUTHERN -Arista

EVEN IN THE QUIETEST MOMENTS —Supertramp—A&M FIREFLY—Uriah Heep—WB

LIVE—YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic NATURAL AVENUE—John Lodge

-London SNOWBLIND FRIEND-Hoyt Axton —MCA SONGWRITER—Justin Hayward—

Deram THIS TIME IT'S FOR REAL-Southside Johnny & the Asbury Jukes—Epic WASHINGTON HILLBILLIES

Casablanca WHAT THE WORLD IS COMING TO Dexter Wansel-Phila, Intl.

KING KAROL/NEW YORK ANYTIME, ANYWHERE-Rita

Coolidge—A&M DETECTIVE—Swan Song DICKEY BETTS & GREAT SOUTHERN -Arista

EGG CREAM FEATURING ANDY ADAMS—Pyramid I CAME TO DANCE—Nils Lofgren

-A&M LOVE ME-Yvonne Elliman-RSO OFF THE RECORD-Sweet-Capitol

OFF THE RECORD—Sweet—Capit QUEEN OF THE NEIGHBORHOOD —Flame—RCA THE IDIOT—Iggy Pop—RCA THIS TIME IT'S FOR REAL— Southside Johnny & the Asbury Jukes—Epic

RECORD WORLD-TSS STORES/LONG ISLAND

A PLACE IN THE SUN--Pablo Cruise—A&M A REAL MOTHER FOR YA—Johnny

Guitar Watson-D.M. DICKEY BETTS & GREAT SOUTHERN

-Arista GHOST WRITER-Garland Jeffries

A 8. M IN YOUR MIND-Bryan Ferry-

Atlantic KLAATU—Capitol LOVE YOU—Beach Boys— Brother / Reprise QUEEN OF THE NEIGHBORHOOD—

Flame—RCA SWEET FORGIVENESS-—Bonnie

Raitt-WB THE WAY THAT I FEEL-Marie Osmond-Polydor

SAM GOODY/EAST COAST

CONQUISTADOR-Maynard Ferguson—Col DAVID SOUL—Private Stock DICKEY BETTS & GREAT SOUTHERN ---Arista JEFF BECK WITH THE JAN HAMMER

GROUP LIVE-Epic QUEEN OF THE NEIGHBORHOOD

---Flame---RCA ROCKY---UA (soundtrack) SOUTHERN NIGHTS---Glen -RCA

Campbell—Capitol THE IDIOT—Iggy Pop—RC/ THIS TIME IT'S FOR REAL—

Southside Johnny & the Asbury Jukes—Epic WORKS, VOL. I—Emerson, Lake & -Atlantic

TWO GUYS/EAST COAST

ANGEL—Ohio Players—Mercury JENNIFER WARNES—Arista KALYAN—MCA LEFTOVERTURE—Kansas—Kirshner ROCKY-UA (soundtrack) SWEET FORGIVENESS-Bonnie Raitt-WB THE IDIOT-Iggy Pop-RCA THE WAY THAT I FEEL-Marie Osmond—Polydor WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic YEAR OF THE CAT—Al Stewart—

GARY'S/RICHMOND

A ROCK & ROLL ALTERNATIVE-Atlanta Rhythm Section-Polydor A STAR IS BORN—Col (soundtrack) BIGGER THAN BOTH OF US—

Daryl Hall & John Oates-RCA COMMODORES-Motown HOTEL CALIFORNIA-Eagles-

Asylum I CAME TO DANCE-Nils Lofgren

A&M LEFTOVERTURE-Kansas-Kirshner NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol RUMOURS-Fleetwood Mac-WB SLAVE-Cotillion

THE RETAIL REPORT

FOR THE RECORD/ BALTIMORE

ANGEL-Ohio Players-Mercury COMMODORES-Motown FROM ME TO YOU-George Duke

GO FOR YOUR GUNS— Isley Brothers—T-Neck MAGIC-T-Connection-Dash

MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla NOW DO U WANTA DANCE-Graham Central Station-WB

PHYLIS HYMAN-Buddah SWEET FORGIVENESS- Bonnie Raitt---WB

WHAT THE WORLD IS COMING TO -Dexter Wansel-Phila, Intl.

WAXIE MAXIE/

WASH., D.C. COME IN FROM THE RAIN-Captain & Tennille—A&M FOREIGNER—Atlantic GO FOR YOUR GUNS—Isley Brothers—T-Neck JENNIFER WARNES—Arista KALYAN-MCA KLAATU-Capitol NOW DO U WANTA DANCE-Graham Central Station—WB SLAVE—Cotillicn STORMIN'—Brainstorm—Tabu VSOP—Herbie Hancock—Col

FATHER'S & SUN'S/ MIDWEST

DICKEY BETTS & GREAT SOUTHERN

—Arista ELEGANT GYPSY—Al DiMeola EVEN IN THE QUIETEST MOMENTS -Supertramp-A&M FOREIGNER-Atlantic LOVE YOU—Yvonne Elliman-MARVIN GAYE LIVE AT THE -RSO LONDON PALLADIUM-Tamla ROUGH DIAMOND—Island -WB SWEET FORGIVENESS-Bonnie

Raitt-WB VSOP-Herbie Hancock-Col

RECORD REVOLUTION/ CLEVELAND

A REAL MOTHER FOR YA-Johnny Guitar Watson-DJM DICKEY BETTS & GREAT SOUTHERN -Arista ELEGANT GYPSY-Al DiMeola-Co EVEN IN THE QUIETEST MOMENTS ----Supertramp-----A&M GO FOR YOUR GUNS-----Isley

Brothers—T-Neck LET IT FLOW—Dave Mason— LOVE YOU—Beach Boys— Brother / Reprise NOW DO U WANTA DANCE-

Graham Central Station—WB SWEET FORGIVENESS—Bonnie

Raitt-WB THIS TIME IT'S FOR REAL-

Southside Johnny & the Asbury Jukes-Epic

ONE OCTAVE HIGHER/ CHICAGO

ARRIVAL—ABBA—Atlantic BURNIN' SKY-Bad Company-Swan Song COMMODORES—Motown DAVID SOUL-Private Stock

DICKEY BETTS & GREAT SOUTHERN -Arista EVEN IN THE QUIETEST MOMENTS

—Supertramp—A&M FOREIGNER—Atlantic ROCKY—UA (Soundtrack) SLEEPWALKER—Kinks—Arista WORKS, VOL. I-Emerson, Lake

& Palmer-Atlantic 1812 OVERTURE/

Polydor

MILWAUKEE A ROCK & ROLL ALTERNATIVE-Atlanta Rhythm Section-

BLIND FAITH----RSO DICKEY BETTS & GREAT SOUTHERN Arista

EVEN IN THE QUIETEST MOMENTS Supertramp FOREIGNER-Atlantic FUNDAMENTAL ROLL-Walter Egan-Col SLEEPWALKER----Kinks----Arista STALLION—Casablanca STRANGER IN THE CITY-John Miles-London SWEPT AWAY-Steve Hunter-Atco

A survey of NEW product sales in the nation's leading retail outlets listed alphabetically

LONDON PALLADIUM-Tamia

SNOWBLIND FRIEND-Hovt Axton

SWEET FORGIVENESS-Bonnie

VSOP-Herbie Hancock-Col

ODYSSEY/SOUTHWEST

A PLACE IN THE SUN-Pablo

CELEBRATE ME HOME-Kenny

COME IN FROM THE RAIN-

-Supertramp-A&M

SONGS OF KRISTOFFERSON-

FOREIGNER-Atlantic

Captain & Tennille—A&M

DICKEY BETTS & GREAT SOUTHERN

EVEN IN THE QUIETEST MOMENTS

Kris Kristofferson-Monument

TOM PETTY & THE HEARTBREAKERS

LOS ANGELES

TOUCAN DO IT TOO-Amazing

Rhythm Aces—ABC VOLCANI'S FAULT—Cream

CELEBRATE ME HOME-Kenny

CONQUISTADOR-Maynard Ferguson—Col DICKEY BETTS & GREAT SOUTHERN

ELEGANT GYPSY-Al DiMeola-Col

GOLD PLATED-Climax Blues Band

LET IT FLOW-Dave Mason-Col

Champlin-Ariola America

SAY NO MORE-Les Dudek-Col

A PLACE IN THE SUN-Poble

ARRIVAL-ABBA-Atlantic

CAROLINA DREAMS—Marshall Tucker Band—Capricorn CELEBRATE ME HOME—Kenny

LET IT FLOW—Dave Mason—Col LOVE STORM—Tavares—Capitol SNOWBLIND FRIEND—Hoyt Axton

Raitt--WB THE IDIOT---Iggy Pip---MCA THE NEW MICKEY MOUSE CLUB----

EUCALYPTUS RECORDS/

ANGEL-Ohio Players-Mercury

BOB JAMES FOUR-CTI

Captain & Tennille—A&M FESTIVAL—Santana—Col KLAATU—Capitol LOVE ON THE WING—

Jesse Colin Young-WB MARVIN GAYE LIVE AT THE

& Palmer—Atlantic

LONDON PALLADIUM-Tamla

PETER GABRIEL—Atco SLEEPWALKER—Kinks—Arista WORKS, VOL. 1—Emerson, Lake

EVERYBODY'S RECORDS/

DICKEY BETTS & GREAT SOUTHERN

---Arista ELEGANT GYPSY---Al DiMeola---Col

EVEN IN THE QUIETEST MOMENTS —Superframp—A&M GOLD FLATED—Climox Blues Band

CELEBRATE ME HOME-Kenny

CONQUISTADOR-Maynard

LOVING IS WHY-Sons of

Rhythm Aces—ABC

Champlin—Ariola America SLEEPWALKER—Kinks—Arista SWEET FORGIVENESS—Bonnie

TOUCAN DO IT TOO-Amazing

Ferguson-Col

Raitt-WB

NORTHWEST

NORTHWEST

MUSIC PLUS/LOS ANGELES

LOVE YOU-Beach Boys-

LOVING IS WHY-Sons of

Brother / Reprise

Cruise—A&M

Loggins-Col

Disneyland

LICORICE PIZZA/

Loggins-Col

Arista

-Sire

FOREIGNER-Atlantic

& WEST

MARVIN GAYE LIVE AT THE

-MCA

Raitt-WB

Cruise-A&M

Loggins---Col

Arista

LIEBERMAN/MINNEAPOLIS

CAROLINA DREAMS-Marshall Tucker Band----Capricorn DICKEY BETTS & GREAT SOUTHERN -Arista GOLD PLATED-Climax Blues Band

HEAVY WEATHER-Weather Report—Col KLAATU—Capitol

IVE-YOU GET WHAT YOU PLAY FOR-REO Speedwagon ----Epic SLEEPWALKER----Kinks----Arista

SWEET FORGIVENESS-Bonnie Raitt---WB THIS IS NIECY-Deniece

Williams—Col THIS TIME IT'S FOR REAL Southside Johnny & the Asbury Jukes-Epic

PEACHES/ATLANTA

ANYTIME, ANYWHERE-Rita Coolidge-A&M DEAN FRIEDMAN-Lifesong EGG CREAM FEATURING ANDY ADAMS----Pyramid ELEGANT GYPSY----Al DiMeola----Col EVEN IN THE QUIETEST MOMENTS -Supertramp—A&M

GINSENG WOMAN-Eric Gale

IFT IT FLOW-Dave Mason-Col NOW DO U WANTA DANCE-Graham Central Station-WB

SOUTHERN NIGHTS-Glen

Campbell—Capitol STILL TOGETHER—Gladys Knight & the Pips—Buddah

MUSHROOM/

NEW ORLEANS A PLACE IN THE SUN-Pablo

Cruise—A&M A REAL MOTHER FOR YA— Johnny Guitar Watson—DJM EVEN IN THE QUIETEST MOMENTS

----Supertramp-A&M GO FOR YOUR GUNS-Isley

Brothers—T-Neck HEAVY WEATHER—Weather Report—Col MARVIN GAYE LIVE AT THE

LONDON PALLADIUM—Tamla MAZE—Capitol NEW ORLEANS JAZZ & HERITAGE

FESTIVAL 1976—Island SLAVE-Cotillion SONGWRITER-Justin Hayward

INDEPENDENT RECORDS/

Jeffries—A&M LET IT FLOW—Dave Mason—Col SEAWIND—CTI SNOWBLIND FRIEND—Hoyt Axton

----MCA SWEET FORGIVENESS----Bonnie

Raitt-WB WALK ON THE WILD SIDE-

CIRCLES/ARIZONA

A REAL MOTHER FOR YA-

Johnny Guitar Watson—DJM CELEBRATE ME HOME—Kenny

Loggins-Col DICKEY BETTS & GREAT SOUTHERN

The Brecker Bros.—Arista LET IT FLOW Dave Mason—Col

LOVE STORM Tavares Capitol

Lou Reed-RCA

-Arista DON'T STOP THE MUSIC-

DENVER

-Deram

BOB JAMES FOUR-CTI DICKEY BETTS & GREAT SOUTHERN

---Supertramp-A&M GHOST WRITER----Garland



WORLD

PRICE CODE

2		WORLD							
TITLE, A APR. 30	RTIST, APR 23	Label, Number, (Distributing Label)	WKS	ON	49	69	EVEN IN THE QUIETEST MOMENTS SUPERTRAMP/A&M SP		
1	1	HOTEL CALIFORNIA	a	HART	50	52	4634 THE PRETENDER JACKSON BROWNE/Asylum 7E 1079	2 23	F
		EAGLES			51 52	53 73	I CAME TO DANCE NILS LOFGREN/A&M SP 4628 ENDLESS FLIGHT LEO SAYER/Warner Bros. BS 2962	6 17	F
					53	57	SONGWRITER JUSTIN HAYWARD/Deram DES 18073		
		Asylum 7E 1084		1_	54	79	(London) DICKEY BETTS & GREAT SOUTHERN/Arista 4123	6 2	F
		(8th Week)	19	F	55	81	SWEET FORGIVENESS BONNIE RAITT/Warner Bros. BS 2990	2	F
					56	46	SEA LEVEL/Capricorn CP 0178 (WB)	9	F
2 3	3	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010 A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia	10	G	57	94	COME IN FROM THE RAIN CAPTAIN & TENNILLE/A&M SP 4700	2	G
		JS 34403	21	X	58	65	A PLACE IN THE SUN PABLO CRUISE/A&M SP 4625	5	F
4	4	BOSTON/Epic PE 34188	32	F	59	68	ANGEL OHIO PLAYERS/Mercury SRM 1 3701	9	G
6	7	COMMODORES/Motown M7 884R1 LEFTOVERTURE KANSAS/Kirshner PZ 34224 (CBS)	5 24	GF	60	70	JENNIFER WARNES/Arista 4062	5	F
7	8	MARVIN GAYE LIVE AT LONDON PALLADIUM/Tamla			61 62	72 64	SLAVE/Cotillion SD 9914 (Atlantic) SWEET BEGINNINGS MARLENA SHAW/Columbia PC 34458	5	F
8		T7 352R2 (Motown)	3	G	63	60	YESTERDAY, TODAY & TOMORROW SPINNERS/Atlantic SD		
	10	GO FOR YOUR GUNS ISLEY BROTHERS/T-Neck PZ 34432 (CBS)	4	E I	64	55	19100 JOHN DENVER'S GREATEST HITS, VOL. 2/RCA CLP1 2195	5 9	FG
9	5	SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla			65	67	DESTROYER KISS/Casablanca NBLP 7025	43	F
10	9	T13 340C2 (Motown) THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	29 37	K	66 67	59 56	WINGS OVER AMERICA/Capitol SWCO 11593 PETER GABRIEL/Atco SD 36 147	19 8	F
11	12	UNPREDICTABLE NATALIE COLE/Capitol SO 11600	9	G	68	71	MUSICMAGIC RETURN TO FOREVER/Columbia PC 34682	9	F
12	16	ROCKY (ORIGINAL SOUNDTRACK)/United Artists LA693 G	6	F	69			15	F
13	14	WORKS, VOL. I EMERSON, LAKE AND PALMER/Atlantic			70	42	ISLANDS THE BAND/Capitol SO 11602	5	G
		SD 2 7000	4	к	71 72	74 51		92	F
14	11	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	49	F	73	58	HARBOR AMERICA/Warner Bros. BSK 3017	8	G
15	15	BURNIN' SKY BAD COMPANY/Swan Song SS 8500 (Atlant		G	74	78	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479 : THE IDIOT IGGY POP/RCA APL1 2275	78 3	F
16	18	A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM			75	75		3 15	F
		SECTION/Polydor PD 1 6080	16	F	76	54		10	E
17	17	IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983	12	G	77	80		51	F
18	13	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/	24	G	78	62	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS		
19	20	Capitol ST 11557 SILK DEGREES BOZ SCAGGS/Columbia PC 33920	59	F				41	F
20	19	SONGS FROM THE WOOD JETHRO TULL/Chrysalis			79	83	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919	27	F
		CHR 1132	9	F	80	92	CONQUISTADOR MAYNARD FERGUSON/Columbia PC 34457		F
21 22	22 21	ASK RUFUS RUFUS/ABC AB 975 TRYING TO GET THE FEELING BARRY MANILOW/	13	F	81 82	61 66	IT FEELS SO GOOD MANHATTANS/Columbia PC 34450 THE ROARING SILENCE MANFRED MANN'S EARTH BAND/	6	F
**		Arista 4060	9	F	01	00	Warner Bros. BS 2965	18	F
23	23			6	83		ELECTRIFIED FUNK WILD CHERRY/Epic/Sweet City PE 34462	4	F
24	24	SP 3703 BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros.	66	G	84	77 90		82	G
		BS 2978	24	F	85	90	COMING BACK FOR MORE WILLIAM BELL/Mercury SRM 1 1146	2	F
25 26	25 28	GREATEST HITS LINDA RONSTADT/Asylum 7E 1092 THEIR GREATEST HITS: 1971-1975 EAGLES/	20	F	86	89	DISCO INFERNO TRAMMPS/Atlantic SD 18211	3	F
		Asylum 7E 1052	61	F	87	99	FOUR BOB JAMES/CTI 7074	2	F
27	30	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	11	F	88	85	LOVE ON THE WING JESSE COLIN YOUNG/Warner Bros.	-	
28	27	YEAR OF THE CAT AL STEWART/Janus JXS 7022	11 28	F	-		BS 3033	5	۲
29	29	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/							
30	32	United Artists LA679 G CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn	26	G	CHART	мак	ER OF THE WEEK		
50	51	CPK 0180 (WB)	10	G			The second s		
31	34	CAR WASH (ORIGINAL SOUNDTRACK)/MCA 2 6000	23	F	89	115	A REAL MOTHER FOR YA		
32	33	JEFF BECK WITH THE JAN HAMMER GROUP LIVE/Epic							
33		PE 34433	5	F			JOHNNY GUITAR WATSON		
33	38 35	KLAATU/Capitol ST 11542 ROCK AND ROLL OVER KISS/Casablanca NBLP 7037	22	F				I	
35	36	AHHTHE NAME IS BOOTSY, BABY! BOOTSY'S RUBBER	23	r			DJM DJLPA 7 (Amherst)	1	P
		BAND/Warner Bros. BS 2972	12	F			Name and a subscription of the subscription of	T	
36 37	31 26	ANIMALS PINK FLOYD/Columbia JC 34474 LOVE AT THE GREEK NEIL DIAMOND/Columbia	11	G					
57	20	KC 2 34404	10	1	90	93	GETTING LUCKY HEAD EAST/A&M SP 4624	3	F
38	39	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/			91 92	132 82	ELEGANT GYPSY AL DIMEOLA/Columbia PC 34461 SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/	1	F
4-		RCA APLI 1467	35	F			Epic PE 34468	6	F
39	41	ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 34551 (Motown)	14	F	93	107	UNMISTAKABLY LOU LOU RAWLS/Phila. Intl. PZ 34488		
40	40	TEDDY PENDERGRASS/Phila. Intl. PZ 34390 (CBS)	7	F			(CBS)		F
41	44	DAVID SOUL/Private Stock PS 2019	9	F	94	86		16	F
42	47	FOREIGNER/Atlantic SD 18215	5	F	95	87	ON EARTH AS IT IS IN HEAVEN ANGEL/Casablanca NB 7043		G
43	45	HEAVY WEATHER WEATHER REPORT/Columbia PC 34418	5	F	96 97 1	98 146		59	F
44	43	ARRIVAL ABBA/Atlantic SD 18207	13	F		146	NOW DO U WANTA DANCE GRAHAM CENTRAL STATION/ Warner Bros. BS 3041	1	F
45	37	SLEEPWALKER KINKS/Arista 4106	10	F	98	95	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic PE		
46	48	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601	6	G			34381	20	F
47	50	VOL. II BARRY MANILOW/Arista 4016	6	F	99	76		12	G
48	49	LIVE—YOU GET WHAT YOU PLAY FOR REO SPEEDWAGON/Epic PEC 34494	7	G	100	104	MAZE FEATURING FRANKIE BEVERLY/Ariola America ST		
-			'	9			11607 (Capitol)	1	F

DAVE =

espected by Phil Spector, loved by John Lennon, suggested /lick Taylor's replacement in the Rolling Stones, Dave Edmunds ids unchallenged as the definitive musician's musician.

Few individuals in the history of rock and roll have possessed the qualities of consistent genius, perfect refinement and utter, natural economy in their art...In such company among Phil Spector Brian Wilson, Buddy Holly, John Fogerty, Lennon and McCartney at their peak, and very few others, do I rank Dave Edmunds."

Greg Shaw

ON TOUR NOW WITH BAD COMPANY



d by Dave Eo

1001 THE ALBUM CHART

APRIL 30, 1977

APR.	APE.	17//
30 101	23 103	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/
		A&M SP 4552
102	101	THE JACKSONS/Epic PE 34229
103	120	VIOLATION STARZ/Capitol SW 11617
104	171	THIS TIME IT'S FOR REAL SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic PE 34668
105	116	WHAT THE WORLD IS COMING TO DEXTER WANSEL/ Phila. Intl. PZ 34487 (CBS)
106	111	JOYOUS PLEASURE/Fantasy F 9526
107	—	LET IT FLOW DAVE MASON/Columbia PC 34680
108	118	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616
109	113	DOWDY FERRY ROAD ENGLAND DAN & JOHN FORD COLEY/ Big Tree BT 76000 (Atlantic)
110	114	WHAT YOU NEED SIDE EFFECT/Fantasy F 9513
111	96	RATED EXTRAORDINAIRE JOHNNIE TAYLOR/Columbia
		PC 34401
112	122	SAY NO MORE LES DUDEK/Columbia PC 34397
113 114	97	GOLD PLATED CLIMAX BLUES BAND/Sire SA 7523 (ABC) STAY IN LOVE MINNIE RIPERTON/Epic PE 34191
115 116	125 88	LOVE YOU BEACH BOYS/Brother/Reprise MSK 2258 (WB) TORN BETWEEN TWO LOVERS MARY MacGREGOR/
110	00	Ariola America SMAS 50015 (Capitol)
117	91	A DAY AT THE RACES QUEEN/Elektra 6E 101
118	121	KALYAN/MCA 2245
119 120	130 123	DREAMS, DREAMS, DREAMS CHILLIWACK/Mushroom MRS 5006 ROMANTIC JOURNEY NORMAN CONNORS/Buddah
		BDS 5682 (RCA)
121	134	FUNDAMENTAL ROLL WALTER EGAN/Columbia PC 34679
122	_	CELEBRATE ME HOME KENNY LOGGINS/Columbia PC 34655
123	136	NATURAL AVENUE JOHN LODGE/London PS 683
124	128	I WANT TO COME BACK AS A SONG WALTER JACKSON/ ChiSound LA733 G (UA)
125	129	IN YOUR MIND BRYAN FERRY/AtIntic SD 18216
126 127	109 108	THE LIGHT OF SMILES GARY WRIGHT/Warner Bros. BS 2951
127	100	I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR./ABC ABCD 952
128	105	TEJAS ZZ TOP/London PS 680
129		THIS IS THE WAY THAT I FEEL MARIE OSMOND/Polydor
130	135	PD 1 6099 SWEPT AWAY STEVE HUNTER/Atco SD 36 148
131		STILL TOGETHER GLADYS KNIGHT & THE PIPS/Buddah
100		BDS 5689 (RCA)
132	100	FREEWAYS BACHMAN-TURNER OVERDRIVE/Mercury SRM 1 3700
133	131	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998
134 135	138	VSOP HERBIE HANCOCK/Columbia PG 34688 KENNY NOLAN/20th Century T 532
136		LOVE ME YVONNE ELLIMAN/RSO RS 3018 (Polydor)
137	_	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274
138		TOUCAN DO IT TOO AMAZING RHYTHM ACES/ABC AB 1005
139	102	LET 'EM IN BILLY PAUL/Phila, Intl. PZ 34389 (CBS)
140	144	SUITE FOR A SINGLE GIRL JERRY BUTLER/Motown M6 878S1
141	112	GREATEST HITS ABBA/Atlantic SD 18189
142 143	106 145	LOST WITHOUT YOUR LOVE BREAD/Elektra 7E 1094 SEAWIND/CTI 5002
144	117	AMNESIA POUSETTE-DART BAND/Capitol SW 11608
145	119	SOMETHING MAGIC PROCOL HARUM/Warner Bros. CHR 1130
146 147	156 124	PART 3 KC & THE SUNSHINE BAND/TK 605 GREATEST HITS JAMES TAYLOR/Warner Bros, BS 2979
		BDS 5889
148 149	110 153	SPIRIT EARTH, WIND & FIRE/Columbia PC 34241 GHOST WRITER GARLAND JEFFREYS/A&M SP 4629
150	133	ROCKS AEROSMITH/Columbia PC 34165
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151 GINSENG WOMAN ERIC GALE/	176 CAN'T LET Y
Columbia PC 34421	TRAVOLT
153 STAGEPASS MICHAEL STANLEY	2211 (RC 177 QUEEN OF
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154 SNOWBLIND FRIEND HOYT AXTON/ MCA 2263 155 THE WHEEL ASLEEP AT THE WHEEL	HIS SEAR Warner B
Capitol ST 11620	179 THUNDERBY
156 JUST A STONE'S THROW AWAY	Columbia
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PC 34155	181 STRANGER
157 NEW HARVEST FIRST GATHERING DOLLY PARTON/RCA APL1 2188	MILES/Lo
158 LIVE BULLET BOB SEGER &	183 HIT AND RU
THE SILVER BULLET BAND/	Columbia
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159 LOVE STORM/TAVARES/Capitol	PRYOR/L
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160 THE ALL NEW MICKEY MOUSE	Kayvette
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161 NO GOODBYES DARYL HALL &	BRECKER
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162 DISCO DUCK RICK DEES/	188 LOVING IS
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169 WALK ON THE WILD SIDE	Columbic
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170 DEAN FRIEDMAN/Lifesong LS 6008	HEIGHTS
171 CHEAP TRICK/Epic PE 34400	197 EXPRESSO G
172 THE BABYS/Chrysalis CHR 1129	(CBS)
173 TWO SIDES TO EVERY STORY	198 CHIRPIN' PE
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AEROSMITH 73, 150 AMAZING RHYTHM ACES 73 AMAERICA 72 ANGEL 75 ANGEL 95 ATLANTA RHYTHM SECTION 16 BAD COMPANY 15 BAND 70 BEACH BOYS 115 JEFF BECK 32 WILLIAM BELL 85 GEORGE BENSON 77 DICKEY BETTS & GREAT SOUTHERN 54 BOOTSY'S RUBBER BAND 35 BOSTON 4 BREAD 142 JACKSON BROWNE 50 BTO 132 JIMMY BUFFETT 77 JERRY BUTTER 140 GEN CAMPBELL 66 CAPTAIN & TENNILLE 57, 90, 101 CHILIWACK 119 CLIMAX BLUES BAND 113 NATALIE COLE 111 COMMODORES 50 NORMAN CONNORS 120 RITA COOLIDGE 108 JOHN DENVER 64 JOHN DENVER 64 JOHN DENVER 124	KLÄATU GLADVS KNIGHT JOHN LODGE NILS LOFGREN NILS LOFGREN MARY MASILOW MANFRED MANILOW MANFRED MANNI MANFRED MANNI MANFRED MANNI MANFRED MANNI MASIN MASILYN McCOO STEVE MILLER BAI KENNY NOLAN MAZE MASIN MCCOO STEVE MILLER BAI KENNY NOLAN OHIO PLAYERS ORIGINAL SOUNI A STAR IS BOI CRA WASH ROCKY MARIE OSMOND BILLY PAUL TEDDY PENDERGR PINK FLOYD PIEASURE IGGY POP POUSETTE DART E ELVIS PRESLEY PROCOL HARUM GUEEN BONNIE RAITT LOU RAWLS REO SPEEDWAGC RETURN TO FORE MINNIE RIPERSLEY PROCOL HARUM GUEEN BONNIE RAITT LOU RAWLS REO SPEEDWAGC RETURN TO FORE MINNIE RIPERSLEY DIANA ROSS SEA LEVEL SEAWIND BOB SEGER & TH SILVER BULLET MARLENA SHAW SIDE EFFECT SLAVE DAVID SOUL SOUTHSIDE JOHN THE ASBURY JI SPINNERS STARZ ROD STEWART
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176 CAN'T LET YOU GO JOHN TA/Midsong Intl. BKL1 (CA) THE NEIGHBORHOOD

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- RCH FOR ROOTS / Bros. 2BS 3036 YRD ROGER McGUINN /
- ITED ROGER McGUINN/ ia PC 34656 / 20th Century T 528 IN THE CITY JOHN London PS 682 ASSPORT/Atoo SD 36 149
- UN IAN MATTHEWS/
- ERIOUS RICHARD Laff 196 IS FACTS OF LIFE/

- IS FACTS OF LIFE/ e 802 (T.K.) DP THE MUSIC THE R BROS./Arista 4122 LIN IV/Atlantic SD 7208 S WHY/SONS OF LIN/Ariola America ST (Capitol) RIAH HEEP/Warner Bros.
- , BRAINSTORM/Tabu 048 (RCA)
- P TO SPACE TROPEA / 7704 (T.K.)
- M WITH ANDY ADAMS/ PY 9008 (Roulette)
- Casablanca NBLY 7040 THE CENTURY RAMP/A&M SP 3647
- SIC CECILIO & KAPONO/
- ia PC 34300 JR OWN WAY CROWN AFFAIR/De-Lite 2022
- GONG/Virgin PZ 34438
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- JOHNNY MATHIS/
- io PC 34441 CONNECTION/
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Dialogue (Continued from page 21)

tween the chairman of the board of the holding company of Union Planters National Bank with the senior partner in the law firm that represented the bank and the United States attorney in that area. And that they were attempting to try to convict me so that they in fact could collect on a bond claim. He filed that affidavit in Federal Court and they did not bother to even respond or defend themselves on that position because it was in fact the truth. So that sent me into an underground situation. And what I did was I went out of the record business and into the legal business. Studying law.

RW: Do you have a complete staff for your new company now?

Bell: No, I don't. I have a skeleton staff and I have a staff of loyal people, people who stuck with me for the last four years and fought the battles with me without money and going on unemployment and what have you. But that skeleton staff is more or less like a tactical force. I'd rather have a staff like this as dedicated and determined and proved than to have 50 or 60 people. Because they are doing the job of 50, 60 people. Even with a minimal amount of working capital. Fortunately, because of the reputation that I have with people in the industry, i.e., the pressing plants, the distributors and things like that -it didn't require that much cash for me to get back into the business. Because I got credit. Jerry Massler and Bestway gave me credit to press records. Ralph Page at Phone Records in Summerville, Illinois right out of Chicago is pressing for me, and Nick Duroff on the west coast is pressing for me with credit, and there are two or three other plants that have agreed to press for me also. Additionally, the producers and things that have found difficulty getting into other companies, found me, I suppose, as an outlet for their product and product is coming to me, well quite frankly, free. They are financing the production of the product themselves, bringing it to me for my approval and all I have to do is release it. So I've been blessed in that case. I guess it has a good deal to do with how I live my life.

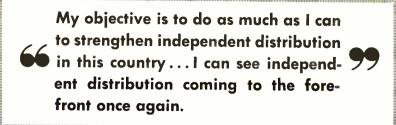
RW: Do you intend to have a major distributor?

Bell: No. I am the major distributor. My objective is to do as much as I can to strengthen independent distribution in this country. And I think the pendulum has swung or is swinging to the other direction. We go through cycles like that. And I can see independent distribution coming to the forefront once again. At the same time I recognize the lack of expertise in certain areas for the building and development of independent record companies. So I intend to provide an outlet for producers and guys with labels to give them the distribution that they need in the marketplace without being subjected to some of the things which they may encounter with other companies. Because I understand what it's all about and I think I have a human sensitivity that-probably at the risk of my ego showing-transcends that of many of my competitors of the other companies in the industry. I'm referring now, specifically, to the conglomerates of the companies that are owned by other major corporations.

My sensitivity is that of an entrepreneur. And most producers or guys with label distribution deals are entrepreneurs. And that requires —in order to deal with them fairly—that requires a kind of sensitivity that it is difficult to allow to function in a conglomerate or major kind of operation. So I think my getting back in the record

Disco File (Continued from page 44)

in his top 10 this week, said he bought two copies of the single so he could play Part I (2:56) and Part II (2:40) together, but Mercury is planning to issue a 12-inch (for promotional use only). "Everybody Dance" doesn't grab you as strongly as "Love Bug" did, though they are very similar (Patrick Adams composed, Greg Carmichael produced) and a lot of fun. Adams and Carmichael certainly have a way of making their music infectious in spite of all those "bee" voices buzzing in your ear . . . Jennifer's "Do It For Me" is supposed to be a major hit in France where it originated and Motown has rushed it out with a sexy, wet-T-shirt sleeve here. It has a brittle, almost mechanical feel but the beat is perfect, the vocals have a strange edge I love and the subject is, naturally, sex. A combination of Andrea True and Grace Jones with a European stamp of approval-could hit big . . Speaking of Europe, Boney M.'s new single release, "Sunny" (Atco), has been released with a B side not previously available on either the German or American version of their album. It's called "New York City" and is a tribute in few words to the Big Town. It has a nice pace, a crackling guitar and snappy breaks-definitely up to the level of their previous material.



business as an independent manufacturer will be healthy for independent distributors and healthy for blacks that want to get back in the business and want to expose in culture terms and dealing with the idioms that we deal with in the music world more than just one hand or type of music. I hope to provide that service in addition to building.

RW: In other words, you're picking up masters.

Bell: Well, I will. I haven't at this point. But that's part of a plan. What I'm doing right now is building internally my own production arm, which will give me the backbone of the company in terms of my ability to generate cash flow through that kind of product. But at the same time I'm developing in the company, an arm that will handle either the picking up of masters, or label deals or independent production deals from producers. I must first put that backbone in there and Monk Higgins is going to head our production group, for the company and under him will be built that internal production arm that I need to stabilize a creative arm of the company.

RW: In all the investigations that emerged throughout the country, have any of them indicted you as an individual?

Bell: Well, only to the extent that they cost me a good deal of money. As a matter of fact, an unusual amount of money, millions of dollars defending myself. Out of all the investigations, there were no charges leveled against me save the 15-count indictment that came as a result of this bond claim. The Criminal Intelligence Division of the IRS came to the company, I think it was December or January-of '72 or '73-and they investigated the company for about four years. And at the end of four years they found nothing wrong. Because it really wasn't there, we hadn't done anything wrong. Perhaps it appeared that way-and I think my geographical location, perhaps had something to do with that also-and perhaps the color, the pigment of my skin did not help either. It cost me an awful lot of money to prove that I was innocent. The IRS came in and subpoenaed immediately, all of my books, records, office memorandums, scratch paper, etc. They had 5000 cubic feet of the books and records of Stax which filled a floor in the Federal Building. At one point in time I had to literally send a finance crew to the Federal Building to determine what my payables and receivables were. And it's difficult for any company to function under that kind of a condition and with those circumstances. I think probably that that's enough to break a company like General Motors. They had three to four top professionals on us at all times. And they never, not one time, to this very day, leveled any charges against me. They never accused me of anything. They just investigated me to death.

RW: Why is it that you chose Washington for your base now?

Bell: Well, quite honestly, and I've never talked about this before -but when I left Washington, D.C. and I was here prior to my going to Memphis, I really left with a round trip ticket. It's just that it took me longer than I anticipated to come back and I didn't expect to come back under these circumstances and conditions. I expected to be able to return to Washington with a successful operation. So Washington has always been on my mind. But my reason for coming back here now, is that I know that Washington, D.C., number one, is a place for easily developing an independent record company for several reasons. One, the District of Columbia, Baltimore, the whole of Maryland and the whole of Virginia and a good solid distributor like Schwartz Brothers, can in fact support an independent record company and generate enough sales given the buying power in this area to take care of the overhead and operating expenses of the company. And if I'm very careful, even generates a reasonable margin of profit just from distribution of product in this area. At the same time, I know that Washington, D.C. can be developed into one of the major break-out areas in the country, specifically, for albums that are cut because it is a big album market. And additionally, you have-and I'm guessing now-but probably the most able income for the working man whether he's a blue collar worker or whether he's professional, in the District of Columbia. Because most of your employment is through the Federal Government. So the people have (Continued on page 68)

SOUL TRUTH

By DEDE DABNEY



NEW YORK: Personal Pick: "After You Love Me, Why Do You Leave Me" -Harold Melvin & The Bluenotes featuring Sharon Page (ABC). A Harold Melvin production which brings out the best in their vocal arrangements. Ms. Page has been a long time coming with her talents, and this particular single should num-

ber her among the showstoppers in the recording industry. Kenny Gamble put pen in hand and has come up with another hit.

<u>DEDE'S</u> <u>DITTIES</u> <u>TO</u> <u>WATCH:</u> "This Close To You" -<u>Luther</u> (Cotillion); "A Secret Place" — <u>Grover</u> Washington, Jr. (Kudu); "Jam On The Groove" -Ralph MacDonald (Marlin).

"The Best Promotion Man Around" is a slogan used by Norman Thrasher. Thrasher, who has been around for quite some time, was recently affiliated with Monument Records. However, he will be leaving that company effective May 1st and will be available for employment. If you are interested in hiring this gentleman you may phone him at (404) 752-7061 or 875-2555.

Reggie Barnes, who left Buddah Records on the west coast, is now handling independent promotion. The Buddah slot was left open but a replacement was found in Louis Harper. Harper handled disco promotion for Casablanca Records.

The O'Jays have two new managers. Barbara Kennedy resigned as their manager (she was handling management from California) and now it is Walter "Tony" Richbourg and Barbara Arnold. Both hail from Cleveland, the O'Jays' home town. Richbourg was at one time their road manager. At press time we had no further developments as to the reasons for Kennedy's departure.

All-Platinum Records has two new promotion coordinators. They are Sandra Holmes and Regina Jones. This took place after the exit of Connie Johnson.

Brass Construction is now in Europe where they are co-starring with The Spinners. They will be headlining the show in Germany. Upon their return they will be at Carnegie Hall in New York on May 20th.

Preparing an hour long series for television is Jeff Lane, who is currently staging a pilot. Also, Lane will be producing Garnet Mims and Mandrill, who are now on Arista.

In the producing arena will be Dexter Wansel of Philadelphia International, who will take in hand the task of bringing back The Delfonics. They are currently in rehearsals. (Continued on page 52)

R&B PICKS OF THE W



ING ROAD" (Maclen Music, BMI). The Beatles did it first, but Ms. Moore's rendition of ш this classic is superb, with everything it takes to make a smash tune. Her vocal range is excellent and with a Van McCoy production it will garner much chart action across the board. Buddah BDA 568 (RCA).



MELBA MOORE, "THE LONG AND WIND- " PHILIPPE WYNN, "HATS OFF TO MAMA" (Wynn's World Music, BMI). This ex-lead singer of The Spinners has come back with this self-written composition destined to go all the way. He adds his own vocals, which enhance the lyrical concept. It is a compelling track that will make all record buyers pick it up to add to their collection of hitmakers. Cotillion ST-CO 33285 (Atlantic).

TAVARES, "LOVE STORM." The S Tavares family gets bigger and better with age. This particular album shows off their versatility **60** _ ∢ in a magnificent way. All five have the ability to sing lead, and Freddie Perren has given them a new insight into the mechanics of recording. It is an Ip that should go all the way, both pop and r&b. Capitol STAO-11628.



The Lucky Cordell Story

Lucky Cordell was born July 28, 1926, in Grenada, Mississippi, the youngest of five children. When Lucky reached his third birthday his family moved to Chicago. He attended Chicago public schools and upon graduating from Dunbar High School received his greetings from Uncle Sam. The army gave him the opportunity to display his theatrical ability in the Special Services Branch and he spent some time in Alaska.

In April, 1948, Lucky received his honorable discharge, the same year he enrolled in the famous Radio Institute of Chicago, where he completed a four year-course in commercial broadcasting. He then had a rather full schedule, working days and attending school at night. In spite of his packed schedule, Lucky joined the Skyloff Players, a little theatre group, where he met Barbara Brouning, who became Mrs. Cordell. The Cordells now have two daughters, ages nine and 12.

Radio Background

After graduating from radio school in 1952, Lucky immediately went into radio work at WGES, where he worked with Chicago's fabled Al Benson, "The Swing Master." From there the sky was the limit. Lucky soon had his own show on WHFC and a special Sunday night show on WCFL.

In September, 1954, Lucky joined the staff at WGRY in Gary, Indiana where he produced and conducted his "House of Hits." It was a program of current popular music interspersed with poems, interviews, contests, and "Lucky's

This Friday (April 29), leaders of the record and broadcast industries will gather in Chicago to pay tribute to Lucky Cordell on the occasion of his 20th anniversary in the music industry. Cordell, for 15 years a trendsetter in rhythm and blues radio at WVON-AM in Chicago and now an independent record producer, has served as executive director of NATRA and has consistently demonstrated concern and leadership both in radio and in community affairs.

Airwave Exchange," an audience participation program, with listeners phoning Lucky about articles they wanted to buy or sell; it was proven by a Pulse survey to be the most popular program on any station in the area. This started as a half hour daily event, and grew rapidly into four hours a day, and an hour on Sundays. Lucky remained at WGRY until September, 1961, when he returned to WGES, the largest station in Chicago, programming to the black market.

During the next two years, Lucky broadcasted from the WGES Studios and started to build himself what was to become and still remains as one of the largest solid black listening audiences in the Chicago area. This appeal was shaping itself not only to the black market, but soon started making rating points within the traditional all-white or pop market.

During 1956, the local newspapers ran a contest to select an Honorary Mayor of the black community; running were the top black politicians, ministers and four other known deejays. By unanimous vote, Cordell was elected. He went to keep that distinctive honor for four consecutive years until 1960, when he (Continued on page 54)

Execs Salute Cordell

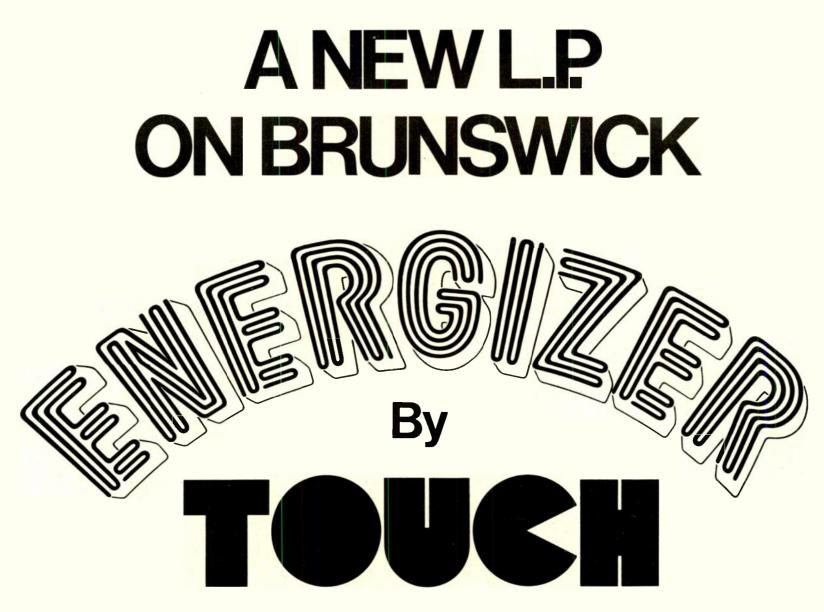
Industry executives made the following comments in tribute to Lucky Cordell:

Bunky Sheppard, Motown Records: "One of the finest, most honest and a credit to his profession, whether it's behind or in front of the microphone. One of the most voodoo-worshipping crap shooters I know."

Cecil Holmes, Casablanca Records: "Lucky has been instrumental to my career. Thanks for your friendship throughout the years. Continued success to you and your wonderful family."

Morris Levy, Roulette Records: "It's always been an honor and a pleasure to deal with Lucky and I ain't talkin' about cards."

(Continued on page 54)



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DAKAR

R&B REGIONAL BREAKOUTS Singles Albums

East:

Phyllis Hyman (Buddah) Philippe Wynn (Cotillion) Universal Robot Band (Red Greg) **Ohio Players** (Mercury) Loleatta Holloway (Gold Mind)

South:

Teddy Pendergrass (Phila. Intl.)

Midwest:

Wild Cherry (Epic/Sweet City) Philippe Wynn (Cotillion) Teddy Pendergrass (Phila. Intl.) Aretha Franklin (Atlantic) **Ohio Players** (Mercury) **Curtis Mayfield** (Curtom)

East: Phillis Hyman (Buddah)

South: **Tavares** (Capitol)

Midwest:

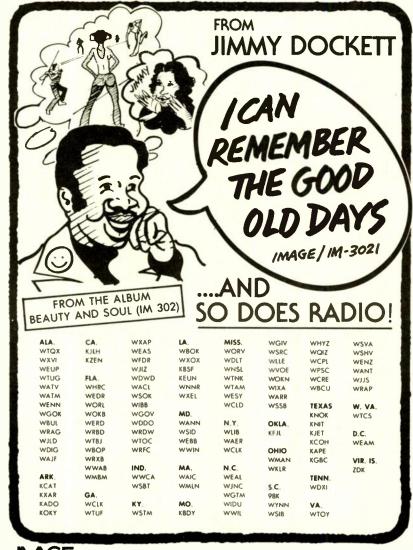
Slave (Cotillion) **Gladys Knight & The Pips** (Buddah) Tavares (Capitol)

West: Slave (Cotillion)

Phyllis Hyman (Buddah)

Soul Truth (Continued from page 50)

On the brink of a brilliant future, Ms. Taaz Lang, manager of Teddy Pendergrass, was shot and killed Thursday, April 14th. Ms. Lang was returning home when an unknown assailant emerged from the bushes of her home in Philadelphia and shot her. Funeral services were held Tuesday, April 19th. Our deepest sympathy is extended to her family.



Records, a divison of Audiofidelity Enterprises, Inc., 221 W. 57th St., N.Y., N.Y. 10019



APRIL	30,	, 19	977			
API 30		A FR 23				
1		3	GOT TO GIVE IT UP N	ARVIN	GA	YE—Tamla
2		1	T 54280F (Motown) TRYING TO LOVE TWO WILLI	AM BELL	-Mei	rcury 73839
3		à.	I'M YOUR BOOGIE MAN KC			· ·
4		5	AIN'T GONNA BUMP (WITH Epic 8 50313	NO BIG I	FAT W	OMAN) JOE TEX-
5		2	I WANNA GET NEXT TO YOU			MCA 40662
6		6 8	DISCO INFERNO TRAMMPS- I'VE GOT LOVE ON MY MINI			E-Capitol P 4360
8		9 10	THE PRIDE ISLEY BROTHERS-	-T-Neck	ZS8 2:	262 (CBS)
1 io		12	YOU'RE THROWING A GOOD			
			Atlantic 3382			
11	11	Tŀ	IERE WILL COME A DAY	43	44	ANGEL IN YOUR ARMS HOT-Big Tree BT 16085
		s	TO YOU) MOKEY ROBINSON-Tamla	44	49	(Atlantic) YOU'RE WHAT'S MISSING
12	7		T 54279F (Motown) T MIDNIGHT (MY LOVE			IN MY LIFE G.C. CAMERON-Motown M
	·		WILL LIFT YOU UP) UFUS FEATURING CHAKA		61	1412F
13	13	K	HAN-ABC 12239	45	51 29	HIGH SCHOOL DANCE SYLVERS-Capitol P 4405 BLESSED IS THE WOMAN
			NCHANTMENT-United Artists	46	27	(WITH A MAN LIKE MINE) SHIRLEY BROWN-Arista 0231
14	16		OUR LOVE	47	53	WHAT IT IS
15	18	S	JR.,-ABC 12262 HOW YOU THE WAY TO GO	4.0		GARNETT MIMS & TRUCKIN' COMPANY—Arista 0239
16	21	S	ACKSONS—Epic 8 50350	48	59	HOLLYWOOD RUFUS FEATURING CHAKA KHAN-ABC 12269
		_	TEVIE WONDER-Tamla T 54281F (Motown)	49	50	YOU TURNED ME ONTO
17	14		OMETIMES ACTS OF LIFE—Kayvette 5128			JOHNNY BRISTOL-Atlantic 3391
18	15		(T.K.) OVE IS BETTER IN THE A.M. OHNNIE TAYLORColumbia	50	47	I WANT 'CHA BABY ARTHUR PRYSOCK-Old Town 1001
19	17	D	3 10478 ON'T LEAVE ME THIS WAY HELMA HOUSTON-Tamla T	51	48	DOUBLE DUTCH FATBACK BAND-Spring SP
20	19	R	54278F (Motown) EACHING FOR THE WORLD	52	61	171 (Polydor) HIT AND RUN
21	22		IAROLD MELVIN AND THE BLUE NOTES-ABC 12240 I FEELS SO GOOD (TO BE	53	62	LOLEATTA HOLLOWAY-Gold Mind GM 4004 (Salsoul) WHILE I'M ALONE
			LOVED SO BAD) MANHATTANS-Columbia	54	58	MAZE-Capitol P 4392 EVERYTHING MUST CHANGE
22	23	s	3 10495 O SO SATISFIED			GEORGE BENSON—Warner Bros. WBS 8360
23	24		ASHFORD & SIMPSON-Warner Bros WBS 8337 HE PINOCCHIO THEORY	55	56	DON'T CRY OUT LOUD MOMENTS-Stang 5071 (All Platinum)
		e	OOTSY'S RUBBER BAND- Warner Bros. WBS 8328	56	38	DANCIN' CROWN HEIGHTS AFFAIR- De-Lite DE 1588
24	33		HALAMAR-Soul Train SB	57	40	CAR WASH ROSE ROYCE-MCA 40615
25	20		10885 (RCA) REE DENIECE WILLIAMS—Columbia	58	64	HOT TO TROT WILD CHERRY-Epic/Sweet
26	31	к	3 10429 EEP THAT SAME OLD	59	39	City 8 50362 BE MY GIRL DRAMATICS-ABC 12235
0.7			FEELING SIDE EFFECT—Fantasy 792	60	54	ROOTS MEDLEY QUINCY JONES-A&M 1909
27	30	Ť	AVARES-Capitol P 4398	61	63	CAN'T WAIT (TICK TOCK) BRICK—Bang 732
28	25		LY LIKE AN EAGLE STEVE MILLER BAND—Capitol P 4372	62	69	SAD GIRL CARL GRAVES-Ariola America
29	28		OVE IN 'C' MINOR CERRONE-Cotillion 44215	63	55	P 7660 (Capitol) HATS OFF TO MAMA
30	32	S	(Atlantic) UPER BAND KOOL & THE GANG-De-Lite			PHILLIPE WYNN-Cotillion 44217 (Atlantic)
31	26	s	OMETHING 'BOUT 'CHA	64	75	
32	35	B	ATIMORE-Glades 1739 (TK) ABY, I LOVE YOUR WAY			TEDDY PENDERGRASS- Phila. Intl. ZS8 3622 (CBS)
		1	VALTER JACKSON—ChiSound XW964 Y (UA)	65	—	BREAK IT TO ME GENTLY ARETHA FRANKLIN-Atlantic 3393
33	37	F	RANK LUCAS-ICA 001	66	68	LOVE IS SOMETHING THAT LEADS YOU
34	36		AYING BESIDE YOU UGENE RECORD-Warner Bros. WBS 8322	67	70	CISSY HOUSTON-Private Stock 45137 STONE TO THE BONE
35	27		WISH TEVIE WONDER-Tamia T			TIMMIE THOMAS-Glades 1740 (T.K.)
36	45		54274F (Motown) O WHAT YOU WANNA DO	68		BODY VIBES OHIO PLAYERS-Mercury 73913
37	34		. CONNECTION—Dash 5032 (T.K.) REE LOVE	69	73	I GOTTA KEEP DANCIN' CARRIE LUCAS-Soul Train SB 10891 (RCA)
37	34		EAN CARN—Phile. Intl. ZS8 3614 (CBS)	70	-	DANCE AND SHAKE YOUR TAMBOURINE
38	41		UST ONE STEP ITTLE MILTON-Glades 1741	71	71	UNIVERSAL ROBOT BAND- Red Greg 207
39	46		(T.K.) CAN'T GET OVER YOU		/1	DISCO REGGAE (TONY'S GROOVE) KALYAN-MCA 4069°
40	42	C	DRAMATICS-ABC 12258	72	72	MUSIC MAN
43			ARTH, WIND & FIRE— Columbia 3 10492	73	_	LETTA MBULU-A&M 1915 GET HAPPY JIMMY BO HORNE-Alston
41	43		DUT OF THE BLUE (CAN YOU FEEL) HE GAP BAND-Tatoo 10884	74	67	3729 (T.K.) A DREAMER OF A DREAM
42	52	L	(RCA) OVING YOU—LOSING YOU	75	_	CANDI STATON-Warner Bros. WBS 8320 SHOW ME LOVE
		P	PHYLLIS HYMAN-Buddah 567 (RCA)			CURTIS MAYFIELD-Curtom 0125 (WB)



APRIL 30, 1977

- 1. IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983
- 2. HEAVY WEATHER WEATHER REPORT/Columbia PC 34418
- 3. MUSICMAGIC RETURN TO FOREVER/Columbia PC 34682 4
- CONQUISTADOR MAYNARD FERGUSON/Columbia PC 34457 5.
- FOUR BOB JAMES/CTI 7074
- ROOTS QUINCY JONES/ A&M SP 4626 6.
- 7. BREEZIN' GEORGE BENSON/Warner Bros. BS 2919
- ELEGANT GYPSY AL DI MEOLA/Columbia PC 34461 8.
- GINSENG WOMAN ERIC GALE/Columbia PC 34421
- 10. FROM ME TO YOU GEORGE DUKE/Epic PE 34469
- BIRD IN A SILVER CAGE HERBIE MANN/Atlantic SD 18209 11
- WHAT THE WORLD IS COMING TO DEXTER WANSEL/Phila. Intl. PZ 34487 (CBS) 12
- A SECRET PLACE GROVER WASHINGTON, JR./Kudu KU 3251 (Motown)
- SWEET BEGINNINGS MARLENA SHAW/Columbia PC 34458 14. 1.5 SEAWIND
- CTI 5002
- IMAGINARY VOYAGE JEAN LUC PONTY/Atlantic SD 18195 16.
- VIBRATIONS ROY AYERS UBIQUITY/Polydor PD 1 6091
- UNFINISHED BUSINESS THE BLACKBYRDS/Fantasy F 9518 18.
- V.S.O.P. HERBIE HANCOCK/Columbia PG 34688 19.
- THE SAN FRANCISCO CONCERT HUBERT LAWS/CTI 7071 20.
- CARICATURES 21 DONALD BYRD/Blue Note BN LA633 G (UA)
- WATER BABIES MILES DAVIS/Columbia PC 34396 22
- SHOUT IT OUT PATRICE RUSHEN/Prestige P 10101 23.
- CALIENTE GATO BARBIERI/A&M SP 4597 24. 25.
- BIG CITY LENNY WHITE/Nemperor NE 441 (Atlantic)
- KEITH JARRETT HYMNS-SPHERES ECM 2 1086 (Polydor) 26. IGUACU PASSPORT/Atco SD 36 149
- 27.
- 28. NOTHING WILL BE AS IT WAS FLORA PURIM/Warner Bros. BS 2985
- 29. GEORGE BENSON IN CONCERT-CARNEGIE HALL CTI 6072 S1 (Motown)
- 30. CARNIVAL JOHN HANDY/ABC Impulse AS 9324 31.
- PLAYERS ASSOCIATION Vanguard VCSD 79384
- 32. A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
- 33. A HANDFUL OF BEAUTY SHAKTI WITH JOHN McLAUGHLIN/ Columbia PC 34372
- 34. SOPHISTICATED FUNK JACK McDUFF/Chess 19004 (All Platinum)
- 35. MY SPANISH HEART CHICK COREA/Polydor PD 2 9003
- 36. SOLID MICHAEL HENDERSON/Buddah 5662 (RCA)
- 37. JEFF BECK WITH THE JAN HAMMER GROUP EPIC PE 34433
- SHORT TRIP TO SPACE TROPEA/Marlin 2204 (T.K.) 38.
- ROMANTIC JOURNEY NORMAN CONNORS/Buddah BDS 5682
- (RCA) 40. MAIN SQUEEZE CHUCK MANGIONE/A&M SP 4618



By ROBERT PALMER

Herbie Hancock has rarely if ever played better on records than he does on "V.S.O.P.," which was recorded at the celebrated Hancock Tribute of last summer's Newport-New York Jazz Festival. No matter what anyone may say, the stimulation of great players is what makes great jazzmen play great, and here Hancock is stimulated by Tony Williams, Wayne Shorter, Freddie Hubbard and Ron Carter for two superlative sides, and by his old sextet, with the powerful Buster Williams/Billy Hart rhythm team, on a third.

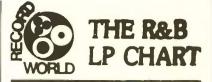
But "V.S.O.P." is not the only good news this week. Woody Shaw, who has been looming for some years now as the heir apparent to the Clifford Brown-Lee Morgan-Freddie Hubbard heavyweight trumpet title, has a brilliant new set on Muse, "The Woody Shaw Concert Ensemble at the Berliner Jazztage," another live recording. Here, the regular Shaw-Louis Hayes quintet is augmented by Slide Hampton and Frank Foster and plays some very creative arrangements for four horns and rhythm.

Great reissues, too. "Young Louis Armstrong" is another killer from Bluebird, with four sides of 1932-33 Satch in top form vocally and instrumentally. Yazoo records has come up with three new items. "Pioneers of the Jazz Guitar" features early tracks by Eddie Lang, Carl Kress, Dick McDonough and some other, less celebrated people who should be better known. There are three of the fabulous duets between Lang and Lonnie Johnson here, and three more on Yazoo's "Eddie Lang: Jazz Guitar Virtuoso." These sides have been favorites of jazz guitarists for years, and it's nice to have them available again, with Yazoo's customary state-of-the-art remastering job lending them added sparkle. The third Yazoo, "Praise God I'm Satisfied," is the definitive reissue by Texas gospel guitarist and songster Blind Willie Johnson. The music is exceptional-Johnson was perhaps the greatest bottleneck guitar player in early blues-but the real star is Yazoo's remastering. "Dark Was The Night, Cold Was The Ground," Johnson's impressive wordless mood piece, has been reissued many times, but never with the clarity and presence of this version.

Bennie Maupin, of Herbie Hancock group fame, has his first album on Mercury, "Slow Traffic to the Right," produced by Pat Gleeson. Several Maupin tunes well known from Hancock recordings---"Water Torture," "Quasa" - are given bright new treatments here, and Maupin's saxophone sound comes through clean and clear, not wallowing in echo as it was on his ECM solo album . . . Inner City is jumping the gun on Columbia by releasing Dexter Gordon's recent recordings for the Danish Steeplechase label before the two-record live Columbia album by Gordon appears. "The Source," featuring Gordon and Jackie McLean, has been out awhile, and now "The Meeting," Volume One of the collaboration, is available, along with "Swiss Nights," a Gordon quartet date, and "More Than You Know," a more ambitious project featuring the saxophonist with an orchestra conducted by Palle Mikkelborg.

The latest release from Muse includes, in addition to the Woody Shaw, a strong new album from saxophonist Clifford Jordan, "Rememing Me-Me," with the great bassist Wilbur Ware making a welcome return to the studios; "Stolen Sweets," by saxophonist Houston Person; "Iron City," a reissue from the Cobblestone label of a Grant Green organ trio session; and "A Place Within," the label debut of an unusually impressive new guitarist, Linc Chamberland . . . Phil Woods, burning on alto with as much fire and invention as ever, has a new live double album on RCA, "Live From The Showboat." This must be live album month, because the Toshiko Akiyoshi-Lew Tabackin Big Band also has a live double-header on RCA, "Road Time."

We have in hand 10 more releases in the European "That's Jazz" series from Warner-Elektra-Atlantic, and we feel moved to comment again that WEA is missing out on a sure thing by refraining from releasing these exemplary reissues in America. The series now numbers 30 single albums, all attractively packaged in eye-catching silver gatefold covers, with the original cover photographs visible through a window, original liner notes inside, and complete recording information on the back. The series, which draws on the combined jazz catalogues of Atlantic and Warner Brothers, manifests an admirable catholicity, with something for everyone. The latest 10, for example, include the Lee Konitz-Warne Marsh Atlantic album from 1955, a classic which has been unavailable for years; a Jimmy Witherspoon-Ben Webster encounter from Warners; albums by Freddie Hubbard, Charles Lloyd and Herbie Hancock; and material as recent as the Art Ensemble of Chicago's "Fanfare for the Warriors" album



APRIL 30, 1977

- 1. MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla T7 352R2 (Motown)
- 2. COMMODORES Motown M7 884R1
- 3. GO FOR YOUR GUNS ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
- 4. SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla TI3 340C2 (Motown)
- 5. ASK RUFUS RUFUS/ABC AB 975
- 6. TEDDY PENDERGRASS Phila. Intl. PZ 34390 (CBS)
- 7. UNPREDICTABLE
- NATALIE COLE/Capitol SO 11600 8. AHH . . . THE NAME IS BOOTSY, BABY
- BOOTSY'S RUBBER BAND/Warner Bros, BS 2972
- 9. SLAVE Cotillion SD 9914 (Atlantic)
- 10. ANGEL OHIO PLAYERS/Mercury SRM 1 3701
- 11. SWEET BEGINNINGS MARLENA SHAW/Columbia PC 34458
- 12. YESTERDAY, TODAY & TOMORROW SPINNERS/Atlantic SD 19100
- IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983
- 14. ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla To 34551 (Motown)
- 15. DISCO INFERNO THE TRAMMPS/Atlantic SD 18211
- 16. MAZE FEATURING FRANKIE BEVERLY Capitol ST 11607
- 17. A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DMJ DJLPA 7 (Amherst)
- 18. IT FEELS SO GOOD MANHATTANS/Columbia PC 34450 19. THE JACKSONS Epic PE 34229
- 20. COMING BACK FOR MORE WILLIAM BELL/Mercury SRM 1 1146
- 21. SUITE FOR A SINGLE GIRL JERRY BUTLER/Motown M6 87851
- 22. ELECTRIFIED FUNK WILD CHERRY/Epic/Sweet City PE 34462
- 23. UNMISTAKABLY LOU LOU RAWLS/Phila. Intl. PZ 34488 (CBS)
- 24. HEAVY WEATHER WEATHER REPORT/Columbia PC 34418
- 25. WHAT YOU NEED SIDE EFFECT/Fantasy F 9513
- 26. STAY IN LOVE MINNIE RIPERTON/Epic PE 34191
- 27. NOW DO-U WANTA DANCE GRAHAM CENTRAL STATION/Warner Bros. BS 3041
- 28. JOYOUS PLEASURE/Fantasy 9526
- 29. LET 'EM IN BILLY PAUL/Phila. Intl. PZ 34389 (CBS)
- STILL TOGETHER GLADYS KNIGHT & THE PIPS/Buddah 5689 (RCA)
- 31. PART 3 KC & THE SUNSHINE BAND/T.K. 605
- 32. DEEP IN MY SOUL SMOKEY ROBINSON/Tamla Tó 35051 (Motown)
- 33. PERSON TO PERSON AVERAGE WHITE BAND/Atlantic SD2 1002
- 34. ROOTS QUINCY JONES/A&M SP 4626
- I WANT TO COME BACK AS A SONG WALTER JACKSON/Chi Sound LA733 G 35. (UA)
- 36. ROMANTIC JOURNEY NORMAN CONNORS/Buddah 5682 (RCA)
- ENCHANTMENT United Artists LA682 G 37 38.
- LOVE STORM TAVARES/Capitol STAO 11628
- A MAN AND A WOMAN ISAAC HAYES & DIONNE WARWICKE/ ABC AB 996 2 39
- 40. PHYLLIS HYMAN Buddah BDS 5681 (RCA)

Execs Salute Cordell (Continued from page 50)

Jack Gibson (Jack The Rapper): "We watched his entrance in our business and we felt at that time he would blossom and become one of the bright, shining stars in black radio and music. And we be damned if he didn't become one of the brilliant stars."

LeBaron Taylor, Columbia Records: "I've known Lucky for over 10 years and I really respect his contributions to the radio and record industry and his philan-

Lucky Cordell

(Continued from papge 50) declined to run.

Always active in community and charitable projects, Lucky continued to draw an ever-increasing number of listening fans to his spot on the dial. Such noteworthy organizations as The Heart Foundation, Inc., The Frontiers of America, The Chicago Urban League, The Lake County Tuberculosis Assn., Inc., Chicago and Suburban Back to School Councils, The Danny Thomas Leukemia Fund Drive, Teen Night at the Ball Park, The Muscular Dystrophy Assn. of America, Inc., and countless others endeared Lucky to the general public in a rare way.

During 1958, the McClindon Radio Corporation purchased WGES and it became WYNR. The format was changed and a progressive rock sound hit Chicago with a bang. The operation continued for another year with Lucky playing to two markets. When WYNR changed to an all-new format and became WNUS, Lucky stayed on for about six months until he was hired by the L & P Broadcasting company as WVON was born and Chicago got its first real r&b operation tailor made for the needs of the black market in Chicago and the suburbs. Within six months Lucky was promoted to program director, and a year later became assistant manager. As if these responsibilities weren't enough, he became the consultant program director for KPRS in Kansas City.

During 1968, under Cordell's creative leadership, WVON rose to the number one position in the general market and retained this key position for two consecutive rating periods. This fact was accomplished under tremendous pressures and against difficult if not impossible odds. Chicago's black market is vast and demanding taking the very best of all three soul stations in the area. In addition WVON now draws constantly on the pop market, adding still another unusual dimension to the tremendous importance of Lucky's accomplishments in the field of radio.

thropic contributions. Continued

success.' E. Rodney Jones, WVON: "There are not enough words to express the man himself. He is not only a friend but a true trail-

blazer within the industry." Carl Davis, Chi-Town Records: "He has been a friend of the industry for more years than I recall. It's high time someone paid tribute to him while he's still with us."

Hillary Johnson, Atlantic Records: "Lucky Cordell is a mainstay in Chicago radio and has been instrumental in helping a lot of people, both in radio and records. Just a fantastic individual."

Eddie O'Jay, commissioner and one-time announcer: "Lucky Cordell is one of the few radio personalities or executives that has truly inspired my endeavors." Granny White, Columbia Rec-

ords: "What can I say about a 'black jack' playing turkey. I think I'm going to retire from my winnings from him."

Al Bell, ICA: "Lucky Cordell is my friend. The entertainment industry has a pioneer and trendsetter that is more than worthy of national applause. A person that Chicago can be proud of."

Larry Utall, Private Stock: "One of the most able and talented music and program coordinators and directors of black radio that our industry has ever seen."

Ramones, Talking Heads Begin European Tour

■ NEW YORK — Sire recording artists the Ramones and Talking Heads are about to embark on a 45 day European tour.

Columbia Inks The Nobles



The Nobles have signed an exclusive recording pact with Columbia Records. The announcement was made by Bruce Lundvall, president, CBS Records Division. The Nobles are currently in the studio, with Columbia's Bert De Coteaux at the producing helm, working on a single and an album. The band will go on tour to support the record. Shown at the signing are, from left: Bert De Coteaux; Noble's Sam White; Jerome Jackson; Bruce Lundvall; (standing) Nobles' Smokey Noble and Bubby Noble; Nobles' Ramone Noble; Mickey Eichner, vice president, aår, east coast, Columbia Records; Victor Benedetto, vice president and general manager of C.A.M.

Scrimshaw Label Bows

LOS ANGELES - Scrimshaw Records, a recently formed recording company, is now a separate entity of what was begun in 1976 by president Robert P. Gentile as Scrimshaw Productions, the company's production arm. In addition to recording activities, Scrimshaw has future television and motion picture productions on its drawing board.

Gentile's approach to recording their artists is to go the album route first with emphasis placed on both pop and country.

Scrimshaw's personnel numbers 40 — half of whom are devoted to promotion - under the guidance of Eddie Gurren, director of national promotion.

Other top echelon executives consist of Melanie Gentile, vice president and treasurer; Frank Ferreri, in charge of sales; ad-vertising will be handled "in house" by Glorianna Monroe. All are headquartered at 6943 Valjean Avenue, Van Nuys, California. There are offices in Tokyo with Scrimshaw's affiliate company, Yasu Corporation, and additional offices will soon be activated in London and Nashville.

April-Blackwood **Taps Irwin Mazur**

I NEW YORK—Irwin Mazur has been appointed to the position of director, west coast operations, April-Blackwood Music. The announcement was made by Jim Bishop, vice president and general manager, CBS Music Publishing.

Mazur was previously general professional manager of Homegrown Music, working with such artists as Melanie and Mandrell.

20th Releases Disco Sinales

LOS ANGELES — Harvey Cooper, senior vice president of a&r for 20th Century Records, has announced the release of two 12inch disco singles for the label.

The releases are "I Just Wanna Do My Thing" by Edwin Starr and "Dance All Night" by Formula V.

'Montrose' Goes Gold

LOS ANGELES --- "Montrose" the first album by the group which bears guitarist Ronnie Montrose's name, has been certified gold by the RIAA.

UA Signs Tillotson



Artie Mogull, (right) president of United Artists Records, has announced the signing of singer/songwriter Johnny Tillotson to the label's roster. Tillotson, who is well to the label's roster. Tillotson, who is well known to both pop and country music audiences, has written and recorded such hits as "Poetry In Motion," "I'm So Lone-some I Could Cry," "Heartaches By The Number" and others. Johnny Tillotson's first release for United Artists Records will be the single "Toy Hearts," with Ip to follow follow.

Postal Study

(Continued from page 10) a comment then," he quipped.

The bottom-line appraisal of the report and the future it portends for the special fourth-class rate, as gathered from study commission, rate commission, and Postal Service officials, is that the rate is, in the long haul, in the hands of Congress. In order to return to the days when record mailings were fully subsidized from the federal treasury, Congress must amend the 1970 Reorganization Act to drop all intentions of recovering full costs from mail users.

In the short haul, it is up to the Postal Rate Commission to put a cap on the spiralling costs of mailing records. The Postal Service says it will ask the rate commission for an increase sometime after the first of next year. That request will presumably ask for a hike in the 40 cents per pound rate. A rejection by the rate commission, industry representatives believe, could go a long way toward keeping mail order a highly profitable segment of the record and tape business.

New York, N.Y. (Continued from page 18) bly weak chin."

KNOW YOUR CHART DEPT. PERSONNEL: (third in a series). We close this highly-acclaimed public service feature by presenting to you our famed West Coast bagheads, Lenny Beer (right) and Portia



Giovinazzo. Lenny of course, is a heavy-macho dude from Great Neck who has threatened to crush our cojones if we print anything that might impugn his integrity. Well, damn the torpedoes! Does anyone out there know what Lenny does for a living? We don't! We haven't the foggiest! He allegedly hangs out in the chart department, but we don't know why. He occasionally chows down on a Sales Index (and friends, you haven't lived until you've heard him explain the Sales Index in Bengali dia-

lect-talk about redefining obtuseness!). And reliable sources report that he lives in a gilded palace of sin in Hollywood with his terrorstricken wife Suzi, to whom our condolences go out. It cannot be easy living with a man whose world begins and ends with piece counts.

UPDATE: New York, N.Y. is happy to report that Elvis Costello's career has skyrocketed since his favorable writeup here last week. Unfortunately, we are unable to fill those requests coming in for autographed photos . . . Sandie Shaw is in the studio with pop wunderkind Barry Blue. We can't even remember the last time Sandie's had a new record. She is now signed to CBS, as is Boxer who is on the west coast with producer John Boylan and a line-up that only includes one original member: Mike Patto. The quintet is rounded out by Chris Stainton, Tim Bogert, Adrian Fisher and Ed Tuduri . . . MCA has signed Jon Hiseman's Colosseum II to a worldwide deal.

PUNK JUNK: Is it true that the Sex Pistols have finally found a label that will not give them the ol' heave-ho? Is it true that the only label it could be is one that they will form themselves? If and when it comes together, look for Virgin to do the licensing deal . . . The Stranglers' deal with Columbia for the U.S. has fallen through but the label will release the Clash album this summer.

IT WAS IRA'S FAULT: Patrice Rushen did not, as previously reported, work with the Sylvers . . . The Rock 'N' Roll Flea Market and Record Meet will take place this year at the Hotel Taft on May 1 . . . Among the names that will sit on the dais for Ahmet Ertegun's Humanitarian Award dinner at the St. Regis on April 29 are: Faye Dunaway, Roberta Flack, Earl Wilson, Mo Austin, Peter Rudge and David Horowitz. William B. Williams will be the MC ... Neil Innes, who has just been signed to Arista as a solo artist has been very busy of late, finishing work on his album, "Taking Off" (recently released in the U.K.), playing a role in the film "Jabberwocky" and co-hosting Saturday Night Live last weekend.

CONGRATULATIONS this week go to the Living Legend, Fred Goodman, who has been named manager of the west coast office of CAM. Fred, always the innovator, is currently at work on a novel, untitled, which he says "is basically about the coming of age of the main character and about the loss of innocence." Great, Fred. Keep it up.

GET WELL wishes go out to our own Pat "Swine Flu Sally" Baird who this week suddenly shrieked without the slightest bit of provocation, "I'd kill for a Twinkie!" She is now resting comfortably at her New Jersey residence.

'Beatles in Hamburg' LP (Continued from page 4)

grant a short term injunction | against the release of the record pending an appeal.

The judge ruled that there had been "complete inactivity" on the part of the Beatles and Apple who had known about the proposed release of the album but failed to act until April of this year.

The album will also be released imminently in Japan, France and Holland where sales of the set which includes previously unreleased songs are expected to follow the pattern set in Germany and the U.K. where the lp has already exceeded all initial orders.

A spokesman for Double H told RW that the label is also finalizing plans to enter the singles market with a track from the album to be named at a future date.

\$7.98 Pricing Analysis (Continued from page 3)

they say that only an extraordinary record can command the number of unit sales commensurate with the supposed stature of the act. On the other side are the retailers who are blase about the entire situation, who maintain steadfastly that if a customer wants a record, price is no object, as long as that record is a decent one. Also, there is a handful of retailers who insist it is too soon to draw conclusions, and that there are a number of factors other than price that determine the sales status of a record.

Thus are the lines drawn. These factions do share common ground, however, in their call for manufacturers to consider the entire scope of an artist's recorded output before slapping on a \$7.98 list price.

Joe Bressi of Camelot/Stark Records is among the most outspoken critics of the higher price. "We're having a tough time with \$7.98 albums," Bressi told Record World. "Fortunately, 'A Star Is Born' did so well that it more than made up for the business we haven't seen on \$7.98s. On Pink Floyd's 'Animals,' for instance, compared to their previous album, we're looking at 10,000 less unit sales. I really question whether or not some of these artists are strong enough to demand \$7.98. They'll sell as long as giveaway pricing is in effect, but once it goes to shelf pricing we start feeling the pinch."

For the record stores in Baltimore are feeling the pinch as well on \$7.98s, particularly on their bread and butter products -namely, major black releases. Said Bill Blankenship: "We had the new Commodores album advertised one week and sold 142 pieces when we expected to sell around 300, as we had when we'd advertised their other albums. The Ohio Players album is not as strong as we'd expected; the Spinners' album always sit for awhile before taking off, but their newest is already dropping off there; The Bowie album's too weird for anyone to buy; the new Benson is not as big as it could have been; and I hear the Marshall Tucker album is selling, but I'm not feeling it. I think it's going to take awhile for customers to get used to the higher prices."

Although the Pink Floyd album has done well at Rose Records in Chicago, Jim Rose sides with loe Bressi on the matter of pricing. "A group with a long track record isn't hurt by the higher price," said Rose, "but on some other albums we've gone to a two-tiered pricing structure as

the most effective means of stimulating sales. Pricing becomes very important. Benson sold well, but Queen and Bowie sold well only at a lower sales price. Th higher price was the kiss of death."

Another group of retailers takes the more traditional position that the quality of the product plus the amount of airplay are the major factors in its success or failure. \$7.98s are just like any other LPs," said Waxie Maxie's Ken Dobin. "Initially the higher price is a handicap, but if the record's good and is getting some airplay consumer resistance fades away. We could've priced the Marvin Gaye set at \$11.98 and done well with it."

Still another point of view was voiced by Bob Wilcox of Franklin Music in Atlanta. He sees price as one of several variables in the making or breaking of an album. There's a lot of different things you have to consider," he explained. "Is it a white act? Is it a black act? Is there a hit single off the album? For instance, we've had a problem with the Queen LP. The single never made it and album sales consequently came to a halt. Fleetwood Mac, on the other hand, never stopped selling from the moment we put it out."

At the other extremes are the stores that seem to weather all crises in fine fashion, all the while increasing dollar amounts with no reduction in unit sales. Jerry Phillips of Peaches' Dallas store put it succinctly-and his remarks are representative of those retailers who feel self-help is the key-when asked about sluggish sales on \$7.98 lps: "It's merchandising. If customers want the record they're going to buy it. Our job is to merchandise it properly so that they are aware it's in the store."

Copyright Commission

(Continued from page 4)

by publicly announcing his choices, if not formally sending their names to the Senate for confirmation, by last Tuesday. There have been no FBI security checks or requests for financial disclosure material from any of the people considered in the running for the five seats, including Brennan.

Kauls to 20th

LOS ANGELES — Jack Hakim, vice president of promotion and artist relations for 20th Century, has announced the appointment of Phillip Rauls to the post of regional promotion representative for Memphis, Nashville, Louisville, Columbus and Cincinnati.

RECORD WORLD RECORD WORLD

Record World en Espana

■ Esta semana mi primer pensamiento es para nuestro amigo, gran músico y gran profesional Waldo de los Ríos que nos dejó el pasado día 29. Para él nuestro pensamiento y recuerdo. ¡Descanse en Paz!

El Musical Mallorca 77 organizado por el Fomento del Turismo de Palma de Mallorca y que tendrá lugar los días 26, 27 y 28 del próximo Mayo, será televisado para España y vía satélite para la Organización de Televisión Iberoamericana (OTI). Estos han demostrado su interés en conectar con RTVE con varias extensiones a diversos canales de Estados Unidos. Raphael ha sido la primera estrella que ha dicho "Sí" a su participación en la Gala del Festival, que aunque en esas fechas estará en América, interrumpirá su gira para asistir al Auditorium mallorquín Nos comunican, aún sin confirmación, la asistencia de nombres como Demis Roussos, Johnny Mathis, etc.

Regresó Juan Bau muy contento de su primer viaje a América. Ha visitado Madrid, promocionando su último éxito "Tu . . . siempre tú," Franco Simone. Aquí comienza el anunciado boom promocional de Columbia. El pasado martes 29 actuó en el programa que dirige **José Ma-Iñigo**, "Martes Fiesta," y cantó su canción en español e italiano. También nos deleitó Richard Cocciante que nos demostró su gran calidad como intérprete. Ana y Johnny, bien, cantaron su ya famoso "Y te amaré que está escalando puestos a gran velocidad. Recalquemos que este es el único programa que solamente admite "play-backs" musicales y que los cantantes tienen que poner la voz en "directo."

Parece que esta vez ya va en serio y finalmente se ha decidido donde y cuando se celebrará el "Eurofestival de la Cancion." Hace una semana se anunciaba

Para el dia de las madres . . . ORFEON tiene el hit: "Carta Para Mama" King Clave #45-15129 (212) 581-4639

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que sería en Amsterdam y hoy se dice que la BBC ha podido subsanar los problemas que le impedían que se celebrara en la capital inglesa y ha anunciado que el festival se celebrará en Londres el día 7 de Mayo, con un mes de retraso.

El Gran Teatro del Liceo barcelonés dió un hermoso homenaje a Montserrat Caballé con motivo de sus 100 obras representadas en ese coliseo, único en España dedicado exclusivamente a la Opera. El público asistente confirmó, con sus 45 minutos de aplausos, que éste fué el más formidable homenaje recibido por la "Diva."

Por fin se anuncia el esperadísimo album doble de **The Moody Blues,** tres caras en directo y otra con temas inéditos grabados en estudio.

El primer single aparecido en España de Wando fué el éxito "Moça," que también lo fuera en su país, Brasil, y Francia. Ahora el nuevo-sencillo "Glora a Dios en el Cielo y Samba en la Tierra" se ha convertido en uno de los temas más bailados de las discotecas españolas. En breve el lanzamiento de su primer L.P. con todas las cualidades de la música brasileña.

Idolo de la juventud femenina inglesa, por su figura y su potente voz, **Robin Sarstedt** es escuchado en España, ahora en su segundo sencillo, su título "Sitting in limbo," canción muy comercial y que sin duda será importante.

El grupo más vendedor de discos en Europa, ABBA, sigue escalonando puestos con su sencillo "Conociéndote, Conociendome." Actualmente en el 2 lugar en Inglaterra y de los primeros en España.

Novedades. Los Tamara, "Luna Caprese v Volvera" tema Chimpum que puede interesar. Micky, "Enseñame a Cantar y Profundamente" que sinesperar a Eurovisión está siendo un bombazo. Julio Iglesias borda con su buen decir su versión en italiano de "La Ragazza de Ypacarai" . . . Joan Baez, "No nos moverán" una buena interpretación de este tema popular cantada en Caste-Ilano . . . "Margherita" lo mejor de Richard Cocciante sigue ascendiendo. Dyango, con "Odiame," muy colocado en todas las listas. "Gavilan o Paloma" de Pablo Abraira y "Otro ocupa mi lugar" de Miguel Gallardo lu-(Continued on page 58)

DESDE NUESTR® RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Miami va tomando fuerza como centro de producción, fabricación y distribución de discos, ya sean latinos como norteamericanos. Libre de fuertes presiones de todo tipo y con la ventaja enorme de una radio, tanto norteamericana como latina dispuesta a ofrecer lo mejor que llega a sus estudios en música grabada, sin aceptar situaciones incómodas tanto para una parte como para la otra, la promoción va adelantándose a otros mercados quizás más importantes discográficamente. Pero lo

importante es que Miami se está situando como un "conejillo de indias" en esto de las grabaciones. Los estudios de Miami ofrecen facilidades de instalación que no dejan nada que envidiar a los mejores de la nación. De entre los habituales Critèria Recording Studios, The Music Factory de **Bob Archibald** y otros que han logrado amplio reconocimiento por la calidad de su sonido y lo excelente de sus producciones, entre los cuales brilla el de TK Productions de **Henry Stone**, de donde han salido las millonarias ventas de **KC and the Sunshine Band** y otros éxitos enormes, se acaba de establecer el



Climax Recording Studios con todas las innovaciones del momento y el Miami Sound Studios, que dentro de su simpleza, ofrece grandes ventajas en libertad absoluta de grabación y fácil entendimiento entre los productores bilingües y la sala de grabación. El sonido característico de Miami va tomando fuerza inusitada. El grupo Miami Sound Machine, integrado por jóvenes americanos con raíces anglo y latinas han logrado ocupar el primer

Miami Sound Machine lugar con el número "Renacer" en cada una de las emisoras latinas del área y ahora avanzan fuertemente dentro del mercado norteamericano, al lograr que la versión en Inglés "Live Again" haya sido programada entusiásticamente por emisoras de gran

Carlos Torres Vila

fuerza en el área, tales como WMBM, Y100, WGBS y 96X. Existe la posibilidad de que también la WQAM, muy fuerte en Miami y otras emisoras del estado se vayan uniendo esta semana a este despliegue exitoso del grupo, que ha logrado la atención de Heilicker Bros. a punto tal que han tomado la distribución de sus grabaciones dentro del mercado norteamericano en el estado de La Florida. La empresa Marfer de España, que hasta Enero de este año estaba siendo considerada como

"pequeña," se está abriendo paso en nueva etapa que tiene todos los visos de tornarse muy agresiva. La empresa está dispuesta a despegar con nueva reestructuración, con el Depto. Internacional a



reestructuración, con el Depto. Internacional a cargo de José L. Andrés y Jesús Sanz como responsable del de Promoción. Marfer está lanzando la serie Roulette de música de jazz, y el catálogo Pop de Pyramid y Springboard Int., de Estados Unidos. Del primero ya salió un sencillo de D.C. Larue y del segundo una grabación de Dionne Warwicke en producción de Burt Bacharach. También en circulación un sencillo de sus artistas exclusivos Los Choqueros. Marfer cuenta con la distribución en España del sello Vogue, del que han

lanzado un simple de Petula Clark y como nota excepcional el álbum de Duke Ellington titulado "And the Ellingstonians." De su mercado local han lanzod una nueva grabación del talentoso grupo español Los Tamara... Larry Harlow acaba de "teipear" un segmento para el programa de Geraldo Rivera "One to One" que estará en el aire en Nueva York a principios de Junio... Carlos Torres Vila, de Microfón, Argentina, está logrando buenas cifras de venta en Nueva York con su interpretación de "Muchas Veces por tí Lloro"... Meñique y Charlie Palmieri están terminando de grabar en Nueva York para (Continued on page 58)

LATIN AMERICAN HIT PARADE

Harker Heights, Texas

- By KCLW (LUIS GONZALEZ)
- 1. CON TODA EL ALMA CARLOS GUZMAN 2. MACHISMO

- MATIAS 3. VIVA EL AMOR Y VIVA ESPANA PERI
- 4. HABLAME
- HABLAME CAMILO SESTO
 DONDE ESTAS JOSE LUIS GAZCON
 MIEDOSA ALBERTO VAZQUEZ
 EN MI MESA FAVORITA SALVADOR HUERTA
 COMERASC

- 8. SOMBRAS
- JULIO IGLESIAS 9. QUE TE VAYA BONITO MARCO ANTONIO MUNIZ
- 10. PEDACITO DE MI VIDA LOS HIJOS DEL PARAGUAY

Orlando, Fla.

- By WFIV (LIONEL AGUILAR) 1. BESITO DE COCO CELIA CRUZ
- 2. EL BURRITO DE BELEN LA RONDALLITA
- 3. HIPOCRESIA
- 4. LA RUEDA DEL AMOR DANNY DANIEL
- 5. MI BARCA EMILIO JOSE
- 6. PENSAMIENTO Y PALABRA
- LA OTRA ESPANA MOCEDADES 7.
- QUIEREME MUCHO 8.
- EYDIE GORME
- 9. AHI NA MA

-

FAJARDO Y SUS ESTRELLAS 10. TU LEO DAN

RECORD WORLD APRIL 30, 1977

Redlands, Cal.

- By KCAL (FABIO RODRIGUEZ)
- 1. PAGINAS
- YOLANDITA MONGE NO ES MI CULPA CUAUHTEMOC 2.
- 3.
- HABLAME CAMILO SESTO

- 4. SI, SI VIRGINIA LOPEZ 5. DAME LA MANO LOS AUTENTICOS LUCEROS

- EL RUEGO LINDA VERA
 LA BASURITA ANGELICA MARIA
 NUNCA CONTIGO EDDIE PALMIERI
 SABRAS QUE TE QUIERO EVDIE CORME
- 10. LO QUE TE HAS PERDIDO OMAR SANCHEZ

Lancaster, Pa.

- By WDDL (WILFREDO SEDA) 1. SUN SUN BABAE
- RITO ALLEN
- 2. VINCERE ORQUESTA HARLOW-ISMAEL MIRANDA PRECIOSA, PRECIOSA RAFFY RODRIGUEZ Y SU ORQUESTA
- NADA PARA TI ISMAEL QUINTANA 4.
- 5. AHORA SI QUE VAMOS A GOZAR RAY BARRETTO
- EL JIBARO Y LA NATURALEZA BOBBY VALENTIN 6.
- 7. EL BUEN PASTOR RAPHY LEAVITT Y LA SELECTA
- EL LAPIZ LOS KIMBOS 8.
- 0

er

- VANIDAD DZ VANIDADES RICARDO RAY Y BOBBY CRUZ 10. ALEGORIA DANNY RIVERA Y ALBORADA

San Francisco

By KBGR (OSCAR MUNOZ)

- 1. TAMPE COSTA CHICA 2. DURMIENDA EN LA MISMA CAMA
- ANOLO GALVAN 3. POR QUE LLORAS ENRIQUE GUZMAN
- VIVE NAPOLEON 4.
- 5. AL QUE LE PIQUE
- LOS MELODICOS 6. MI ADORACION
- RITMO 7
- 7. EL SOL NACE PARA TODOS RICARDO CERATIO 8. CATACLISMO
- POCALIPSIS
- LLAMARADA MANOLO MUNOZ 9.
- 10. TU VIDA ES MI VIDA LOS TERRICOLAS

Tampa

- By WSOL (JOHN SOLAS)
- 1. EL AMOR ENTRE TU Y YO NYDIA CARO
- 2. ALIVIO WILLIE CHIRINO
- 3. DURMIENDO EN LA MISMA CAMA MANOLO GALVAN RENACER MIAMI SOUND MACHINE 4.
- 5. LLAMARADA ISADORA
- 6. LUNA LLENA ESTIVAL
- MAYA
- 7. SOMOS DAS SIRVENGUENZAS LINDHOMAR CASTILLO QUIEN COMPRA UNA CANCION SERGIO Y ESTIBALIZ 8.

and a construction of the construction of the

El Primer Festival

Latinoamericano del Disco

a celebrarse de Mayo 4 al 8 en Puerto Rico

agradece el apoyo de las Casas Discográficas de Latinoamerica.

Con la participación artística de:

AGUA MANSA TANYA 9.

La Lupe

Johnny Pacheco

Cheo Feliciano

Ismael Miranda

Roberto Roena

El Gran Combo

Justo Betancourt

DIRECCION MUSICAL: JORGE MILLET

(Transmitido por la cadena televisora latinoamericana)

PRODUCTORA: CARMEN MIRABAL

- 10. HIPOCRESIA PERLA

Spain

- By JOSE CLIMENT
- 1. OTRO OCUPA MI LUGAR
- MIGUEL GALLARDO 2. GAVILAN O PALOMA PABLO ABRAIRA
- 3. MEMORIAS CAMILO SESTO 4. ENSENAME A CANTAR
 - MICK
- 5. ODIAME
- DYANGO
- 6. LA RAGAZZA DE YPACARAI JULIO IGLESIAS
 7. Y TE AMARE ANA Y JOHNNY

2.

3.

8. SI JOSE LUIS PERALES 9. NO, NO HAY NADIE MAS ANGELA CARRASCO

Los Angeles

By XPRS (FREDDY MORALES)

1. NECESITO LLAMAR SU ATENCION

PARANGUARICUTIRIMICUARO RICARDO CERATIO-Latin

LEO DAN-Caytronics
ONDE ESTAN TUS OJOS NEGROS? SANTA BARBARA-EMI
LO QUE TE HAS PERDIDO OMAR SANCHEZ-Pronto
NO SE QUE TENGO, NO SE FERNANDO ARIAS-Infopesa
HIPOCRESIA PERLA-Audio Latino

57

ROBERTO CARLOS-Cavtre

TU SABES LOS FELINOS-Musart

5. TU LEO DAN-Caytronics

4. EL LESTOLAN FUMANCHU LOS MELODICOS-Discolando

10. ENAMORADA MIA RAUL ABRAMSON-Caytronics

Carmita Jimeńez

Olavita

King Clave

José José

Dyango Silvestre

Sabu

- 10. CANTA CIGARRA MARIA OSTIZ





LA 8a. MARAVILLA ROBERTO ROENA Y SU APOLLO SOUND-International JMINT-914

Vuelven Roena y su Apollo Sound con esta larga duración salsera que representará ventas fuertes entre los bailadores. Sonido bien logrado y excelente mezcla. "Rico guaguancó" (J. Merced), "Amistad Barata" (R. Blades), "Para ser rumbero" (R. Blades) y "No lo corras" (S. Sarmiento). Arreglos de Luis García, Julio Merced, Jorge Miller, Papo Lucca, Elías López y Luis "Perico" Ortiz.

Roberto Roena and his Apollo Sound are here again with a terrific salsa production that will sell big among dancers. Good sound and mixing! "Amistad Barata," "Mañana es domingo" (Pedro Flores) and "Quisiera yo tener" (N. Jiménez).



10 RAZONES PARA CANTAR EMMANUEL—RCA MKS 2086

Es indiscutible que Emmanuel suena diferente. Bellos arreglos respaldan temas de temas simples pero profundos. "Indio," "Por que te amo," "Mi Mujer," "Y mis lágrimas bebí" y "Mi Hermano" (Todos los temas son de Emmanuel).

Emmanuel really sounds and composes differently. Mexico released this package of simple but deep tunes by this new talent. "Canción para amantes de 15 días," "Un tal José," "Una calle de mi pueblo," more.



SINCERAMENTE...

MARTA CARAMELO—EMI Pop 424 Nueva voz femenina con posibilidades comerciales, Martha Caramelo (el apellido es muy dulce) se luce en "Has preferido irte" (G. Sklerov-H Lloyd-R. González). También buenos cortes "La llamada" (J. A. Calderón), "Cariño Mío" (Desantis-Michetti-Paulina-Belgrano), "Orden Médica" (S. Greenway-Cook-Martínez) y otras.

■ New female voice from Mexico that sounds very commercial. Martha Caramelo performs several top American hits and some original material. "I Honestly Love You" (Allen-A. Martínez), "Please, Mr. Please" (Welch-Rostill-A. Martínez) and "Enamorada" (C. Alberto).



CONJUNTO IMPACTO

Con Ramón "Monchi" Estévez en las partes vocales, el conjunto impacto se luce interpretando música brava (salsa) en esta producción realizada en Miami en Estudios Climax. Resaltan "Qué bueno está este país" (Ch. Acosta), "Los Limones" (U. Alfaro), "Noche" (R. Calzado), "El son de Adalberto) (D. A. R.) y otras.

■ With Damón "Monchi" Estévez taking care of the vocals, Conjunto Impacto performs a very saleable salsa package in which "Qué bueno está este país" looks like a top winner. Also good in "Mi Son Montuno" (D.A.R.) and "Los Limones" (U. Alfaro).

En España (Continued from page 56)

chando codo a codo por el primer puesto . . . Continúá Camilo Sesto com "Memorias." "No, no hay nadie más" de Angela Carrasco ya entre los 25 primeros . . . Manolo Otero vuelve muy contento de su gira americana por los éxitos obtenidos.

Por lo visto ya se están finalizando las conversaciones entre los músicos y los sellos discográficos y después de Semana Santa, hacia mediados de mes, pueden dar comienzo nuevamente las grabaciones para que el mercado Nacional no sufra más de lo que está sufriendo por esa falta de discos.

Marisol piensa grabar un L.P. con poemas de Alberti musicados por Jesús Gluck, a ver qué pasa.

Personalidad de la Semana

By EUNICE VALLE

■ KW-Radio 13, la estación de habla hispana más popular en Los Angeles, actualmente ocupa el primer lugar en "ratings" y la persona responsable de este exito es Pepe Rolon, director de programación . . . Pepe ha estado ocupando esta posición desde 1974 y desde entonces, la estación desde 1974 y desde entonces, la estación ha logrado obtener el primer lugar en "ratings" en tres diferentes ocasiones . . . Rolon ha pasado la mayor parte de su vida en contacto directo con la musica: dueño de una agradable y varonil voz, se dió a conocer como cantante profesional y locutor desde muy joven. Posiblemente a estas cualidades se debe su profesionalismo y sensibilidad musical . . . A pesar de que Los Angeles es el mercado radiofónico más difícil en toda la Nación, Pepe Rolon ha logrado vencer la competencia y llegar a conquistar la audiencia Angelina . . . Uno de los secretos de su éxito ha sido el cauteloso y paulatino cambio de programacion que ha llevado a cabo durante los pasados tres años . . . Al preguntarle cómo ha respondido el público a sus programaciones, Pepe nos contestó: "Muy bien y con mucha efectividad!! Debido a que la mayoría de su audiencia es joven, Pepe dice que se ha esmerado en programar música adecuada a este sector de la comunidad, pero sin dejar de también complacer al resto del auditorio. La clave de esto nos lo contesta en la siguiente pregunta . . . Cuál es el movimiento musical actual en el área Angelina? "La música de grupos juveniles que estan reviviendo muchas canciones de antaño, dando el toque de la actualidad e identificándose con todo un inmenso sector que gusta de canciones del recuerdo. Es decir, Is melodías del recuerdo, ejecu-

Nuestro Rincon (Continued from page 56)

Fania un nuevo álbum titulado "Con Salsa y Sabor"... Danny Daniel firmó con Borinquen Records de Puerto Rico el lanzamiento de sus grabaciones en Estados Unidos y Puerto Rico... Morris Albert está actuando exitosaamente en el Hotel Americana de Puerto Rico. Su sencillo con "Conversation" b/w "Never let you go" ha sido lanzado por RCA a promoción en Estados Unidos. Morris tiene un amplio recorrido de actuaciones que le llevarán por el Viejo Mundo y Japón, anunciando presentaciones en Estados Unidos dentro de estos meses... Me anuncia Charlie Vázquez que el próximo "Festival de la Canción y de laroz" habra de celebrarse en el "Teatro Municipal Tapia" de Puerto Rico, recientemente remodelado a un costo de 2 millones de dólares. El Festival se celebrará bajo los auspicios del Instituto de Cultura Puertorriqueña y será dedicado al afamado compositor mexicano Armando Manzanero, del 16 al 20 de Noviembre de este año, con la participación de 30 países representados por 60 participantes... Y ahora... ¡Hasta la próxima!



Pepe Rolon

tadas por grupos juveniles, han llegado a unir la comunidad Angelina."

Pepe ha logrado una labor maravillosa impulsando a nuevos valores y ofreciendo el 100% de respaldo a los interpretes locales. Según el lema de KWKW, se debe impulsar al artista local, tomar en cuenta sus ambiciones artísticas y esfuerzos y después, dejar que el público los juzgue . . . Claro que otro de los factores de gran importancia en la popularidad de KWKW se debe al cuerpo de locutores, a quienes posiblemente entrevistaremos proximamente. Otro de los aspectos positivos en el éxito de la estación son los Concursos originales que ofrece para su auditorio. Es también importante mencionar los distinguidos premios que KWKW ha recibido por su importante misión de comunicación con los problemas de los residentes del barrio, dados a conocer en programas y noticias sobre diversos temas que afectan a nuestra gente . . . Olvidaba mencionar un detalle que es orgullo para muchos de nuestros lectores, y es que Pepe es oriundo de Agua Prieta, Sonora . . . Felicitaciones Pepe por tu grandioso trabajo en favor de la comunidad Angelina y del bello mundo discografico!

The Coast (Continued from page 16)

band described to us as "a cross between George Benson and Pink Floyd," played a hoot night a couple of weeks back at the Troubadour and went over so well they were back as headliners a week later and sold the place out. . . . Speaking of sell-outs (literally, that is), Olivia Newton-John broke the single performance ticket sales record at the Metropolitan Opera House in N.Y .- tickets were gone in less than three days . . . Summer acts booked for the Amphitheatre in Hollywood include Chuck Mangione, Heart, Leon Russell and a bill that will surely amaze and delight a lot of folks: the reclusive Randy Newman, along with Ry Cooder . . . Stephen Bishop has been added to Bread's May 6-May 16 tour, which will cover most of the south. The dates should provide some support for Bishop's "On and On" single . . .

TRACKS: Skiffle legend Lonnie ("Does Your Chewing Gum Lose Its Flavor?") Donegan is recording at Cherokee studios, produced by Adam Faith. Recent drop-ins at the sessions have included Ron Wood, Leo Sayer, Nicky Hopkins and Rory Gallagher . . . Bob Marley's "Exodus" is due this spring . . . Jefferson Starship working on their next in San Francisco-the word is that singers Slick, Freiberg and Balin are paying special attention to the vocals this time out . . . Jesse Winchester's "Nothing But A Breeze" should be out this month, coinciding with the ex-expatriate's pantingly awaited American tour, which will hit the Roxy and then the Boarding House in S.F. in early June. The album, produced by Brian Ahern (of Emmylou Harris and other fame), will feature the usual quota of Winchester originals and a few borrowed items including Stoney Edwards' "Seems Like Only Yesterday" . . . Frank Zappa is preparing a live album at the Record Plant that will spotlight the mellow tones of Don Pardo, best known as the announcer on NBC's "Saturday Night." Pardo will be handling "sophisticated narration," says Frank . . . Hall and Oates are working on their third album for RCA at the Sound Lab in L.A., produced by Chris Bond.

OBSERVATION OF THE WEEK: Iggy Pop put in an appearance on the "Dinah" show, which is weird enough by itself. When Shore queried Mr. Pop as to what exactly was his contribution to the '60's, the Iggster responded with "I wiped them out".

ARE YOU A DO-BEAVER OR A DON'T BEAVER? The Doobie Brothers will be getting together for their golf classic and a gig at the Century Plaza hotel on June 6. All proceeds for the events will go to the United Way, which is terrific-but what could be the real highlight is the first-ever reunion (on the golf course) of the cast of "Leave It To Beaver," including the entire Cleaver family (Hugh Beaumont, Barbara Billingsly, Tony Dow and of course the Beaver himself, Jerry "I used to be a banker but now I'm a realtor" Mathers) as well as Eddie Haskell and even Lumpy (who have long since forgotten their real names). As COAST went to press, Alice Cooper was unavailable for coment, but we're now convinced that Cooper did not in fact play Eddie Haskell, as is widely rumored-Alice really played Whitey on the show . .

LEFT HOOKS: Machine Gun Kelly, afternoon jock at KHJ, had just finished playing the theme from "Rocky" and was telling his listeners of his admiration for the film and its prime mover, actor/writer/meat tenderizer Sylvester Stallone, when the contender himself called up to say that Kelly is one of his favorites. Stallone told Kelly that he works out lifting weights from three to five and likes to tune in while he's pumping iron. Stallone also showed some promotional savvy by putting in an early bid for KHJ play on a record featuring his brother, although Kelly never learned the record's name.

FURTHERMORE: This week's touching final story concerns Iguana, a new band on United Artists. Seems the group has a reptilian namesake that recently went on an egg-laying binge; a check with the local authority confirmed that an iguana has never successfully reproduced here at the L.A. Zoo, and iguana incubating is rare anywhere. The folks in the band magnanimously donated a few eggs to the zoo, after heatedly denying that their next record will be titled "Lord, how Iguana go home" . . .

Arista Taps Bix

NEW YORK—Jerry Bix has been named regional marketing manager, midwest, for Arista Records, it has been announced by Jon Peisinger, director, national sales for the company.

Duties

In his new capacity, Bix will be responsible for directing the marketing of Arista product throughout the midwest.

RECORD WORLD APRIL 30, 1977

Deutch To Consult For 'New York, N. Y.'

NEW YORK — Buttermilk Sky Associates has been retained by UA Films as a consultant/coordinator for the promotion and exploitation of music from UA's forthcoming major release, "New York, New York," it was announced by Murray Deutch, president of Buttermilk Sky.

Album Picks

INDIAN SUMMER

POCO__ABC AB 989 (6.98)

Both the group and label are determined to establish the act once and for all on both the AM and FM levels. There is a chance it will all come together here with "The Dance" being a three song suite and "Stay" and "Indian Summer" showing further pop possibilities. The group produced with Mark Harman.

MAD LOVE

GOLDEN EARRINGS-MCA-2254 (6.98) Holland's long standing rock favorites have re-titled and re-packaged their latest effort for American consumption with the results no less satisfying. Barry Hay's acerbic vocals and George Kooymans' expressionist guitar stylings still pose a formidable assault with "Bombay" standing out as the group's strongest AM statement since "Radar Love."

ELEVEN SIDES OF BAKER

GINGER BAKER & FRIENDS-Sire SA 7532 (ABC) (6.98)

After an absence from the scene for some time, Baker has chosen to reappear coincidentally about the same time as Jack Bruce. The emphasis is on pop songs but the cast of musicians assembled excells when given the chance to rock ("Candlestick Taker"). His percussive skill takes the lead on "Pampero."

BROWNSVILLE STATION Private Stock 06 PS 2026 (6.98)

The group's reunion with label chief Larry Uttal is a timely one with the quartet sounding comfortable with its basic Kiss-type raw energy being tapped by producer Eddie Kramer. "Ain't That A Shame" is the only non-original on the high powered set capped off by the seven minute "Martian Boogie."

MUSIC LETS ME BE

LES McCANN-ABC Impulse AS-9329 (6.98)

McCann's first album for the label is a satisfying mix of vocal numbers and instrumentals as opposed to his vocal dominated works of the recent past. The keyboardist is ably accompanied by a group that is given the opportunity to show their improvisational abilities on the longer cuts: "Street Dance," "Ruby Jubilation" and the title tune.

MAGIC

T-CONNECTION-Dash D-30004 (TK) (6.98)

This five man disco outfit made an auspicious bow with their 12" version of "Do What Ya Wanna Do" and follows it in thundering style with a sound that is liberally sprinkled with jazz, r&b and even rock influences. The songs are mostly up-tempo and dominated by well integrated instrumental work.

A&M Promotes Four

LOS ANGELES — Bob Fead, A&M's senior vice president for marketing and distribution, has announced that four regional sales managers have been promoted to positions as regional marketing directors.

The four-Bob Stull from the





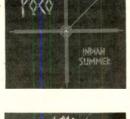








east, David Fitch of the south, David Steffen, midwest, and Bernie Grosman, west-will, within the context of their new positions, focus greater attention on the overall operations of their respective marketing areas. They will also be totally responsible for sales and coordination with distributors in their regional territories.





ENGLAND

By RON McCREIGHT

■ LONDON — Busy week at the Rainbow Theatre with three interesting bands gaining entirely different responses---Southside Johnny & the Asbury Jukes (plus guest appearance by Ronnie Spector) proved highly popular to the extent of capacity after earlier doubts that the theatre would even be 50 percent full. Disappointingly SAHB (Alex Harvey band without Alex) only attracted a 70 percent house and did not live up to their potential displayed a few weeks back at the Marquee Club. The week culminated with Fleetwood Mac filling the hall three nights running and an immaculate performance on the last inight underlined their status as currently one of the top groups in the world. Although the high spots of the show are too numerous to single out any particular one, Stevie Nicks' stage presence, Lindsay Buckingham's inspired guitar licks, Mick Fleetwood's unusual drum solo and Christine McVie's delightful "Say You Love Me" are all worthy of particular praise. The action continued at other venues with the Country Festival at the Empire Pool Wembley drawing more than 20,000 at the Easter weekend, where Dolly Parton, Emmylou Harris and Crystal Gayle scored most heavily; and the New Victoria Theatre staged successful shows by Welsh band Racing Cars and America's (Continued on page 61)

GERMANY

By JIM SAMPSON

MUNICH—This week, leaders of the German music industry are in Bonn for five days of seminars, concerts and presentations honoring the centennial of recorded sound. A highlight will be the award of the 1977 German Record Awards (Deutsche Schallplatten Preise) by the German Phono Academy on April 27. Honors will be handed out in well over three dozen categories; perhaps a few more categories are needed to avoid such absurd competition as **Pink Floyd** vs. **Singers Unlimited** for international pop group of the year. Meanwhile, Saar Radio has announced the winners of the "Goldene Europa" awards. The three top domestic artists of 1976 were **Heino**, Udo Juergens and Frank Farian, with guitarist Ricky King getting the nod as best newcomer. A special citation goes to Leonard Bernstein. Hans R. Beierlein is organizing the presentation ceremonies.

Numerous celebrations observed the 150th anniversary of the death of Ludwig van Beethoven. The composer's birthplace, Bonn, will have special events in May and September. Classical marketing departments of most record companies are not passing up this opportunity. The East Germans (VEB) have issued a recording of the opera "Leonore," with an "original" version of the fifth symphony to follow; Deutsche Grammophon is preparing (for fall release) a Bernstein "Fidelio," Maurizio Pollini with the late piano sonatas and Herbert von Karajan's third traversal of the nine symphonies. Other highlights of the 1977 Beethoven year: the East Germans praised his "proletarian internationalism" and a Munich doctor claims to have proved the composer didn't die of syphillis.

Checking the charts: Smokie has slipped to second after a couple of months at number one with "Living Next Door To Alice" (EMI-Rak); now on top is ABBA's "Knowing Me, Knowing You." Interesting to note that well over half of the songs on Musikmarkt's singles chart, and 12 of the top 14, come from four publishers: Meisel-Intro, Intersong, Johann Michel's Medodie der Welt and Rolf Baierle's Roba Music. Baierle is currently the most successful small independent publisher in Germany.

New material from two leading ladies of the Munich disco factory: **Roberta Kelly's** new album, "Zodiac Lady," produced by **Giorgio Moroder** and **Pete Bellotte**, has an astrological slant; **Claudja Barry** (this week the subject of a national TV portrait-interview) should have another hot 'n sexy hit with "Johnny, Johnny Please Come Home" on **Juergen Korduletsch's** Lollipop Records. A couple of **Detlef Peterson**produced groups to watch: **Lake**, a sophisticated CBS band that hasn't needed gimmicks to become one of the most listenable new rock groups in Europe; and **Linda and the Funky Boys**, with a new single from RCA and Peer Music following a successful U.K. disco tour.

CANADA

By ROBERT CHARLES-DUNNE

TORONTO—TECHNOLOGICAL RAGA DEPT.: Local electronic hardware demonstrators and progressive music duo FM recently wowed the pants off this town with their display of intense melodic ideas and well-strung nut'n'bolts. The music soars brilliantly as a large backdrop projects the one of the more inventive of the contemporary light/slide shows. Some passages depend mostly on a minimal numbers of changes; not repetition exactly, but consistency. Nash The Slash and Cameron Hawkins comprise the band, although talk of a drummer being added is getting more serious. The only real problem at this point, and it's a minor one, is the sameness of the entire evening. A little more spotlight focus on the musicians and a little less concentration on the onscreen activity could go a long way toward making this act one of the most stimulating on the progressive scene. Record company negotiations are steady, with WEA doing most of the courting at this point. FM is a name to remember. You'll see it on a best-selling album once legalities are settled.

DON'T TOUCH THAT DIAL DEPT.: The local radio scene is bustling thanks to the mid-May addition of CILQ-FM and the July 1 increase to 100,000 watts by Brampton's CFNY-FM. **Dave Charles** has been named PD at the former, while **Bruce Heyding**, late of CHFI-FM, takes over the PD and MD positions at the latter. This should offer local listeners the most variety they've ever had in rock FM. While CILQ promises to maintain a light, contemporary format, CFNY will be the regional rocker with CHUM-FM continuing to toe the line between the two. Format considerations aside, the next six weeks will make a lot of ears happy.

BITS'N'PIECES: The Stones live album should be complete soon. The European tracks were apparently ready to go, so now it's just a matter of Eddie Kramer completing the mixing of the Toronto tracks at Electric Lady studios in New York. The Bee Gees are expected into town to record their segment of the upcoming "Sgt. Pepper" film, starring Peter Frampton. Ditto for Thin Lizzy, who will also record here. British sextet City Boy, the cause of much talk in this city, was recently ably represented here by band members Lol Mason and Steve Broughton, who came in for a quick promo tour arranged by Polydor's Jean Marie Heimrath. Trooper's new album, produced by Randy Bachman, is "Knock 'Em Dead, Kid'' and will be released June 1 on MCA. Their former label, Legend (which is run by Bachman), is sup-(Continued on page 61)

FRANCE

By GILLES PETARD

■ Barclay has acquired the distribution of De-Lite Records and introduces the label with the release of the latest lps by Kool and the Gang and Crown Heights Affair. On the other hand, Barclay renewed its contract with MCA, enabling Jacques Lubin to proceed with his series of jazz reissues . . . Pathé-Marconi signed up Françoise Hardy; her first album under the new banner is to be released in May and will feature songs by William Sheller and Serge Gainsbourg. The latter, it will be remembered, has already produced a smash for Françoise, with "Comment te dire adieu." Also signed up by Pathé is singer Pierre Groscolas.

Claude François switched distribution for his Flèche label, leaving Phonogram to go with Carrère. The first release under the new deal is a French version of "I Go To Rio" (**Peter Allen**), sung by François . . . CBS is releasing a new album by **Petula Clark**, while the singer is giving a show at the Théâtre des Champs Elysées (April 18-27). Also benefiting from heavy promotion is CBS' **Dave**, due to open at the Olympia . . . Other artists recently featured in Paris were **Lou Reed**, **Fleetwood Mac** and **Klaus Schultze**.

WEA is presenting a new artist on the Elektra label: singer-composer **Philippe Farré** . . . Jean-Michel Caradec, already popular for his childrens albums, left Polydor to sign up with Decca . . . Topping the hit parade of Radio Luxembourg is a revival of **Bobby Hebb's** "Sunny" by **Boney M.** . . . Kudos to **Hues Corporation** for "I Caught Your Act" (Warner Bros.).

Arista Names Watson Intl. Operations Dir.

■ NEW YORK—Allan Watson has been named the director of international operations for Arista Records, it has been announced by Elliott Goldman, executive vice president of the company.

To be based in Arista's London office, Watson will be responsible for representing all Arista artists from both the U.S. and the United Kingdom and the entire Arista catalogue to the company's licensees around the world. He will maintain direct, personal contact with each foreign licensee and coordinate artist appearances overseas.

Watson was label manager for Bell Records at EMI for nine months before Bell went independent in 1971, and he then spent three years as the newly independent label's international manager. Prior to the new appointment with Arista, Watson served as international manager for GTO Records.

FBI Seizes Tapes

■ CHARLOTTE, N.C.—More than 19,000 allegedly pirated 8-track tapes and a large quantity of raw materials used in their manufacture were seized from a residence and a warehouse in Gaston County during raids conducted by FBI agents and the Gaston County Rural Police.

Edgar Best, special agent in charge of the FBI's office here, said the matter will be presented to a Federal Grand Jury scheduled to meet on May 2.

MCA, Polly Pact

■ LOS ANGELES—MCA Records has signed a production agreement with S. Polly Co., Inc., whereby producer/artist AI Kooper will produce acts for the label, according to MCA President J. K. Maitland.

Under the terms of the agreement, MCA will release albums by The Christopher Morris Band, a four-piece L.A.-based rock group, and singer/songwriter Peter-John Morse.

Canada (Continued from page 60)

posedly ceasing operations for the time being.

Supertramp attracted 16,563 fans in Winnipeg at the start of their '77 World Tour, breaking the old box office record set by The Who last year. If current rumors are to be believed, we can expect to see the band come to Toronto in the summer for a major outdoor venue. Pablo Cruise stirred the local scene up with three days at The El Mocambo, which has enjoyed tremendous publicity since the Rolling Stones' appearance there. Also booked is John Miles, who will do two days there. The Ramones at The Gasworks? Don't be too surprised. Moxy singer Buzz Shearman arrested for a two year old impaired driving charge was held in jail and then fined \$200. His driver's licence was lifted for a three month period. Walter Rossi seeing excellent response to his debut solo album for the Aquarius label. Rossi is one of this country's most respected axe handlers and if you don't know why, you will soon. Walter has been known to be a little excessive in the past, but this album touches on all bases with "Ripdad," an instrumental, being one of the big radio cuts.

England (Continued from page 60)

Harry Chapin, making his first U.K. concert appearance.

Neil Diamond's series of London Palladium concerts, set for June 23-26, already sold out with 20,000 postal applications received for the 11,500 available seats, several days before the box office was due to open.

Interrupting Stateside filming commitments on John Travolta's "Saturday Night," Robert Stigwood returned briefly to London to announce the spring '78 opening of Tim Rice and Andrew Lloyd Webber's opera, "Evita," which will be directed for stage by Hal Prince.

CBS has signed Mike Patto's Boxer, formerly with Virgin, as well as ex-RAK pung rock band The Vibrators, and they also release Bruce Johnston's first solo album, "Going Public," on May 6th.

Following the overwhelming success of Radio One's summer "road shows," the BBC has introduced an additional short series of the program covering the Easter holiday period, which will be presented by top deejays **Dave Lee Travis** and **Noel Edmonds.** The recent addition of more sophisticated equipment for the road show unit, including a computer-type device for the public to select records, will now also be utilized for part of Radio One's top-rated **Simon Bates** Sunday morning show whereby one hour of the program will be pre-recorded at various venues throughout the country under the supervision of producer **Dave Price**, commencing at the country stately home at Longleat.

Former RCA U.K. chief **George Lukan** has been appointed head of K-Tel's newly formed European coordination division based in Brussels. Other staff change this week is at April Music where **Colin Giffin** becomes creative development manager.

The Import Report

TOP SALES

HOLLIES LIVE—CBS 801 LIVE—Island DAMNED, DAMNED, DAMNED —The Damned—Stiff

DISCOUNT RECORDS-AURA SOUNDE/NATIONAL

FLASHBACK-Golden Earring-Polvdor GREATEST HITS .--- Nozareth GREETINGS FROM L.A.---Tim Buckley----Warner Bros. HOLLIES LIVE-CBS ROLLIN'-Bay City Rollers-Bell PERFORMANCE-Original Soundtrack-Warner Bros. '62 - '65 / '65 - '69---Beach Boys ----EMI STRATOSFEAR—Tangerine Dream -Virgin THE NIGHT THE LIGHTS WENT ON IN LONG BEACH-ELO-WB VICIOUS BUT FAIR—Streetwalkers -Vertigo

PANTASIA/NEW YORK

A BUNCH OF STIFFS—Various— Stiff COME FLY WITH ME—Melody— Pole E=MC 2—Teddy Lasry—RCA LIVE IN NEW YORK—Nektar— Bellophon METRO—Transatlantic MISTAKEN I.D.—Nasty Pop— Polydor OUT OF THE MIST—Illusion— Island OVER—Peter Hammill—Charisma SUBVERSION—Pole ULTRAVOXI—Island

RECORD WORLD—TSS STORES/LONG ISLAND

BEST OF KC & THE SUNSHINE BAND-Jay Boy DAMNED, DAMNED, DAMNED-The Damned-Stiff DANGLING IN WONDERLAND-T Rex-EMI GAZEUS-Gong-Virgin HOLLIES LIVE-CBS ROCK FOLLIES-Island ROCKY HORROR SHOW ORIGINAL SOUNDTRACK-UK '62 - '65-Beach Boys-EMI '65 - '69-Beach Boys-EMI '55 - KO TRACKS-Beach Boys-EMI

RECORD THEATRE/ BUFFALO

BODY LOVE—Klaus Schulze—

Metronome DAMNED, DAMNED, DAMNED— The Damned—Stiff LOTUS—Santana—CBS MALICE IN WONDERLAND—Paice, Ashton & Lord—Purple OXYGENE—Jean Michel Jarre— Motors ROCK FOLLIES—Island

ROLLIN'-Bay City Rollers-Bell ROMANCE '76-Peter Baumann ---Virgin

TRIUMPH—Attic VICIOUS BUT FAIR—Streetwalkers —Vertigo

MUSHROOM/

NEW ORLEANS BODY LOVE----Klaus Schulze----

Metronome DAMNED, DAMNED, DAMNED— The Damned—Stiff 801 LIVE—Island HOLLIES LIVE—CBS LIVE—Status Quo—Vertigo MALICE IN WONDERLAND—Paice, Ashton & Lord—Purple OVER—Peter Hammill—Charisma SAW DELIGHT—Can—Virgin TEENAGE DEPRESSION—Eddie and the Hot Rods—Island ULTRAVOX!—Island

PEACHES/DALLAS

BOI LIVE—Island FLYING TEAPOT—Gong—Virgin FOREPLAY—The Sensational Alex Harvey Band Without Alex— Vertigo HOLLIES LIVE—CBS IN LIVING BLACK AND WHITE— Kevin Coyne—Virgin LIVE—Status Quo—Vertigo ROADHAWKS—Hawkwind—UA TEENAGE DEPRESSION—Eddie and the Hot Rods—Island TEENAGE HEAD—Flaming Groovies —Brain ZEIT—Tangerine Dream—Ohr

INDEPENDENT/DENVER

ANIMALS—Pink Floyd—Harvest CAN YOU HEAR THE DOGS BARKING?—Vangelis— Bellaphon MACULA TRANSFER—Edgar Froese -Virgin PHOS—Socrates—RCA RAINBOW BRIDGE-Jimi Hendrix -Polydor RICOCHET-Tangerine Dream---Virgin SOLID AIR-John Martyn-Island SPACE SHANTY-Khan-Deram THE HERMIT-John Renbourn---Transatlantic

RECORD FACTORY/ SAN FRANCISCO

CONTRABAND—Golden Earring -Polydor 801 LIVE—Island HOLLIES LIVE-CBS HOW'S TRICKS—Jack Bruce Band -RSO LOTUS—Santana—CBS MAKIN' MAGIC-Pat Travers-Polydor ROMANCE '76-Peter Baumann-Virgin RUBYCON-Tangerine Dream-Virgin STORY OF THE WHO-Polydor THE NIGHT THE LIGHTS WENT ON IN LONG BEACH-ELO-WB ODYSSEY/NATIONAL ANOTHER GREEN WORLD-Eno-Island AXE VICTIM-Be Bop Deluxe-Harvest BODY LOVE—Klaus Schulze— Metronome 801 LIVE-island MAGICAL MYSTERY TOUR-The Beatles-Parlophone ROMANCE '76-Peter Baumann

----Virgin SO FAR SO GOOD----John Martyn ----Island

20 GREATEST HITS-Beach Boys----EMI

VICIOUS BUT FAIR—Streetwalkers —Vertigo

YOGA—Popul Vuh—Cosmic Courriers

CBS International (Continued from page 3)

Asher noted that net sales for the quarter just completed were "substantially ahead of last year's for the same period" and that worldwide sales budgets had also been greatly surpassed, "maintaining a momentum we established last year and outrunning all expectations for the current year."

Citing a significant upsurge in sales on the part of both new and established artists, Asher pointed especially to the achievements of Santana, Tina Charles, Johnny Mathis, Earth, Wind and Fire, Wild Cherry, Sherbet, O. C. Smith, Deniece Williams, Lou Rawls and The Manhattans. He noted, too, the revival of Chicago as a No. 1 act in the U.K., Holland, Spain, South Africa, Australia, Brazil and Mexico, and the continuing sales of Neil Diamond's recordings in just about every corner of the world-"Jonathan Livingston Seagull," which has just taken off in Latin America: "Beautiful Noise," which is still going strong in other prime markets; and "Love At the Greek." which zoomed to the top in countries where the TV special was shown during the past month or two (Canada and Mexico).

Chicago's comeback overseas was due in part, Asher said, to their extensive European tour during the first quarter of 1977, which also saw a spurt in sales for Ted Nugent, who likewise toured the United Kingdom and the Continent during the same period. Sales-generating tours were undertaken, too, by the Manhattans, the Three Degrees, Southside Johnny and the Asbury Jukes, and Aerosmith, and last fall's wide-ranging tour of Europe by Santana continued to spin off mounting record sales for that group into the first months of this year.

Reflecting U.S. sales, the soundtrack album for "A Star Is Born" reached the No. 1 spot on Canadian charts and earned both gold and platinum records for CBS Records Canada. These awards, presented by the Canadian Recording Industry Association, were otherwise going to CBS at a runaway rate during the first quarter: gold to Burton Cummings for his "Stand Tall" single, Engelbert Humperdinck for his album "After the Lovin'," Pink Floyd for "Animals," Neil Diamond for "Love At the Greek," Murray McLauchlan for "Boulevard," Joe Dassin for "Le 18 Plus Grands Success de Joe Dassin," and Montreal's new progressive rock group Harmonium for "Heptade." Platinum was earned, as well, by Neil Diamond, Boston Burton Cummings and Pink Floyd, and by "A Star Is Born."

Burton Cummings, who also won two Juno Awards in Toronto last month as both Best Male Vocalist and Best New Male Vocalist of the Year, found he had developed an enthusiastic following in Australia during this first quarter, while Harmonium is preparing to follow their fellow Montrealer Michel Pagliaro in conquering the French market.

That market, meanwhile, was dominated in early 1977 by CBS Disques' Gerard Lenorman, whose "Voice les clés" has sold nearly a million units at home and throughout Europe. Newly signed Petula Clark, with both French and English-language versions of "La chanson d'Evita" (Don't Cry for Me Argentina"), was also responsible for increased sales in France, while Dave was winning new audiences in Japan, and another CBS newcomer, Adamo, was doing the same in Latin America.

British charts continue to be topped by ABBA, who have held firmly at No. 1 with both a single ("Knowing Me Knowing You") and an album ("Arrival") for several months. Solid contributions to the growing sales achievements of CBS Records/U.K. this year so far were made by Sutherland Brothers & Quiver, Tina Charles (enjoying new-found sales in Latin America) and Sailor (still selling strong on the Continent, especially in Germany).

Top sellers in Germany during the first quarter were Ricky King, a new artist with upward moving single and album; Tina Rainford, who has followed her international hit single "Silver Bird" with a new one, "Charly Boy," following the same rising sales curve; and Costa Cordalis, who scored with his latest single "Anita."

Elsewhere in Europe, the Danish market continues to be dominated by Gasolin', whose albums have outsold the Beatles in that country. In Holland, Thijs Van Leer's two Ips maintained their brisk sales pace, and in Spain a young French artist, Jeanne Manson, joins America's Albert Hammond in bringing strength to the CBS roster there. To the north, in Sweden, Chicago's 10 albums were recently counted among the top 20 best-selling CBBS albums in that market.

The success of CBS Records International in these past few months is further supported by the sales of the new Australian group Air Supply, in that market; of the Japanese recording star Mamoe Yamaguchi and of U.S. stars like Janis Ian and international favorites like the Three Degrees, in Japan; and by a host of Latin-American hit-makers throughout the Spanish/Portuguese community (extending to Spain and adjoining Mediterranean countries, as well)—artists like Julio Iglesias in Argentina, Roberto Carlos in Brazil, and Vicente Fernandez in Mexico. Add to these the international artists who began to make their mark with CBS releases in the U.S. during the quarter—Tina Charles, Tina Rainford, Lone Star and Thijs Van Leer.

"Other factors adding appreciably to our success story for the first quarter," Asher said, "would include that fact that since last year we have added four new subsidiary companies, thus enabling us to reach new markets in Finland, Greece, Nigeria and Iran. New and newly signed artists like Lake and Vicky Leandros in Germany, Montreal's Harmonium and Brazil's Claudia Telles have added the weight of their own personal success stories, along with the continuing, and in many cases growing, audiences for our more established artists."

Atlantic Releases 11

NEW YORK—Atlantic Records announced the release of 11 albums for April. Included in the release are Bette Midler's "Live At Last," Lenny LeBlanc and Peter Carr's "Midnight Light," "Babyface Strikes Back," by the Wing & A Prayer Fife & Drum Corps on Big Tree Records, Jimmy Webb's "El Mirage," Charles Mingus' "Tomorrow's Promises," Dave Edmunds' "Get It," George Carlin's "On The Road" and "The Best Of Black Oak Arkansas." Also in the release are Luther's "This Close To You" on Cotillion Records, Lou Donaldson's "Color As A Way Of Life" on Big Tree Record, and "Detective."

The release is part of Atlantic's "We've Got Your Music" national promotion campaign. Atlantic will distribute to retailers 4-color display units and black and white publicity posters of featured artists as part of the campaign.

CBS 1st Quarter

(Continued from page 24)

immediate radio and consumer acceptance. Albums by Weather Report, Return to Forever, Jeff Beck and Jan Hammer, Maynard Ferguson, Miles Davis, Shakti, Eric Gale, Herbie Hancock, George Duke, Dexter Wansel, Marlena Shaw and Jean Carn, reaffirmed the company's position in this expanding area of music.

The first three months of 1977 also saw a number of artists new to CBS Records show very promising starts with their first releases. They include Marlena Shaw (Columbia); Tangerine Dream (Virgin); Teddy Pendergrass (Philadelphia International); and Joe Tex, Cheap Trick and Q on Epic.

Following last year's pace, CBS Records continued to demonstrate strength in the singles area. Four of the gold records certified this year by the RIAA were singles, including the previously unmentioned hit, "Stand Tall" by Burton Cummings on the Portrait label.

Columbia and Epic have sustained and strengthened CBS Records' position in country music with a succession of hits. In the first three months of the year, over 40 Columbia and Epic records placed on the country lists, with many in the top five positions. Big selling country artists on the CBS Records' labels this vear include Tammy Wynette and George Jones as a duo with their number one hit, "Near You" (Epic), Tammy Wynette as a solo artist, Tom Jones with his number one record, "Say You'll Stay Until Tomorrow" (Epic), Johnny Duncan with his third consecutive number one hit, "It Couldn't Have Been Any Better" (Columbia), Willie Nelson, Marty Robbins, Charlie Rich, Johnny Cash, Bar-bara Fairchild, Sonny James, Mary Kay Place, Johnny Paycheck, Joe Stampley and the Charlie Daniels Band.

U. K. Platinum for Campbell



While in London to perform four shows in the Royal Albert Hall, Glen Campbell received a platinum record for one-million unit sales of his "20 Golden Greats" album in the U.K. and met with Sir John Read, chairman, EMI Ltd. Congratulating Campbell on the performance and the platinum record are, from left: Jim Mazza, vice president, marketing, Capitol Records, Inc. (CRI); Campbell; Sir John Read; Brian Shepherd, CRI resident director, European marketing; and Joe Petrone, CRI director, international marketing.



CLASSICAL RETAIL REPORT

APRIL 30, 1977 CLASSIC OF THE WEEK



THE GREAT PAVAROTTI London

BEST SELLERS OF THE WEEK

THE GREAT PAVAROTTI—London GIORDANO: ANDREA CHENIER— Scotto, Domingo, Milnes, Levine— RCA RCVEL: BOLERO—Solti—London

KORVETTES/U.S.

BIZET: CARMEN, L'ARLESIENNE SUITES Stokowski—Columbia

BRUCKNER: SYMPHONY NO. 4—Karajan —DG

MONTSERRAT CABALLE SINGS DRAMATIC SOPRANO ARIAS—London

- ILEANA COTRUBAS SINGS ITALIAN OPERA ARIAS—Columbia
- GIORDANO: ANDREA CHENIER—Scotto, Domingo, Milnes, Levine—RCA

THE GREAT PAVAROTTI-London

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

RAVEL: BOLERO—Solti—London ROSTROPOVICH PLAYS SHOSTAKOVICH

—Columbia

SYLVIA SASS SINGS ITALIAN OPERA ARIAS—London

SAM GOODY/EAST COAST

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

- MONTSERRAT CABALLE SINGS DRAMATIC SOPRANO ARIAS—London
- ILEANA COTRUBAS SINGS ITALIAN ARIAS —Columbia

GIORDANO: ANDREA CHENIER—Scotto, Domingo, Milnes, Levine—RCA

IMPROVISATIONS----Shankar----Angel

MOZART: TWO FLUTE CONCERTOS, FLUTE ANDANTE-Galway-RCA

THE GREAT PAVAROTTI—London PUCCINI: SUOR ANGELICA—Scotto,

Horne, Maazel—Columbia **PUCCINI: TOSCA**—Caballe, Correras, Davis—Philios

RIMSKY-KORSAKOV: MAY NIGHT-DG

KING KAROL/U.S.

BRAHMS: PIANO MUSIC—Cliburn—RCA DVORAK: AMERICAN FLAG—Thomas— Columbia THE ART OF BENIAMINO GIGLI-

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

PUCCINI: TOSCA—Caballe, Carreras, Davis—Philips

SAINT-SAENS: PIANO CONCERTOS-----Entremont, Plasson---Columbia RENATA SCOTTO SINGS SERENATA----

Columbia SHOSTAKOVICH: NEW BABYLON— Columbia

THOMSON: THE MOTHER OF US ALL— Dunn—New World Records

RECORD BAR/DURHAM, N.C.

BEETHOVEN: MASS IN C-Giulini-Angel BEETHOVEN: PIANO SONATAS-Ax-RCA BEETHOVEN: SYMPHONY NO. 6-Solti-

BRUCKNER: SYMPHONY NO. 4— Karajan—DG

MEYERBEER: LE PROPHETE—Horne, Scotto, McCracken, Lewis—Columbia THE GREAT PAVAROTTI—London PUCCINI: TOSCA—Caballe, Carreras, Davis—Philips

JEAN PIERE RAMPAL PLAYS THE ROMANTIC FLUTE—RCA RAVEL: BOLERO—Solti—London SAINT-SAENS: PIANO CONCERTOS— Entremont, Plasson—Columbia

ODYSSEY RECORDS/ SAN FRANCISCO

BEETHOVEN: SONATAS—Horowitz— Columbia

- GIORDANO: ANDREA CHENIER—Scotto, Domingo, Milnes, Levine—RCA HAYDN: LA VERA COSTANZA—Philips
- MOZART: LA CLEMENZA DI TITO----
- Berganza, Kertesz—London THE GREAT PAVAROTTI—London
- LUCIANO PAVAROTTI SINGS FAVORITE SACRED SONGS-London
- RAVEL: BOLERO-Solti-London
- RESPHIGHI: BIRDS—Marriner—Angel
- VERDI:ARIAS---Wixell---Philips

VERDI: REQUIEM—Schwarzkopf, Ludwig, Gedda, Guilini—Angel

TOWER RECORDS/ SAN FRANCISCO

BEETHOVEN: PIANO CONCERTO NO. 4----Pollini, Boehm---DG

MONTSERRAT CABALLE SINGS DRAMATIC SOPRANO ARIAS-London

DONIZETTI: L'ELISIR D'AMORE Di Stefano-Richmond

GIORDANO: ANDREA CHENIER—Scotto, Domingo, Milnes, Levine—RCA

MONTEVERDI: VESPERS OF 1610—Ledger —Angel

MOZART: PIANO CONCERTOS Casadesus, Szell—Odyssey PACHELBEL: KANON—Paillard—RCA

THE GREAT PAVAROTTI-London

PURCELL: ODES FOR QUEEN MARY-Munrow-Angel

RAVEL: BOLERO----Solti--London

A Record of the Future By SPEIGHT JENKINS

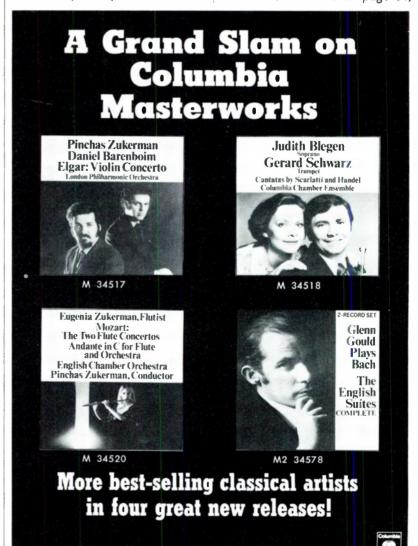
■ NEW YORK—The recording of live performances has often been the subject of this column, because the reality of performance tends to make records seem more vital and exciting. Within the last year or so, as a part of Columbia's policy to become a record company with a substantial number of operas to its credit, it has recorded two live performances by Eve Queler's Opera Orchestra of New York-Massenet's Le Cid and Donizetti's Gemma di Vergy. The first, which included Grace Bumbry and Placido Domingo, did well in the charts; Gemma, which was a much less interesting opera but did have Montserrat Caballe in the principal role, had adequate if not spectacular sales. As the organization responsible, founded and conducted by Eve Queler, is one of a kind in N.Y., it deserves some special mention.

Filling the Void

Several years ago, when Allan Sven Oxenberg's American Opera Society collapsed, there was a vacuum in New York in the field of concert opera. Miss Queler, always enterprising, cautiously but firmly stepped in with the idea of presenting unusual operas with star casts in concert performances at Carnegie Hall. She has not quite as large a season as did the American Opera Society, but she has an enthusiastic audience which regularly fills the hall for whatever she gives.

Recording Arrangement

Because the operas chosen are almost always unusual, it is of particular benefit to have a recording arrangement such as she has with CBS. This allows not only the recorded repertory to be expanded but gives a chance to the record buyer to catch the extraordinary happening — the debut of a new star or the first performance of a first-class opera. In January the group gave Smetana's Dalibor, which was unfortunately not recorded. It (Continued on page 64)



WRH

Multi-Platinum Sales

(Continued from page 3)

rating new strength for the hits package, which moves up to 26 on the RW album chart in its 60th week of charting.

The chief significance of those albums' sustained sales momentum lies in their implications for the album market in general, rather than any rivalry with previous top sellers. Steele told RW that the current strength of the Eagles' albums and singles has been boosted by heavy national touring in late '76 and early '77, along with an increased visibility in radio and press features and interviews instrumental in broadening the band's already diversified pop, rock and country base.

Elektra/Asylum's most recent domestic tallies show the "Hotel California" package at over four million units sold to date, while "Greatest Hits: 1971-1975" has exceeded five million units. The newer package is holding or increasing its sales, while the anthology is building new sales after over a year on the chart. "Their Greatest Hits" has been placing close to Frampton in recent weeks, and is now narrowing the gap.

According to A&M's Bob Fead, senior vice president, sales and distribution, "Frampton Comes Alive" has sold over 6,735,000 units to date. With a new Frampton album scheduled for spring, Fead told RW that potential new sales on the package could hit 10 million by '77's end.

Regardless of which emerges the sales plateaus being set by the Eagles and Frampton augur well for the album market and point up the shifting share of market between tape and disc configurations. Fead's breakdown of Frampton sales shows fully a third of the activity in tape; Steele's most recent figures reflect 40 percent of the sales on "Hotel California" as tape purchase, a proportion in line with the hits package, and believes the full impact of tape sales may reach as much as 42 or 43 percent.

While the two most recent Eagles albums join an already expansive catalogue of top-selling titles, the current volume of sales underscores double and triple platinum levels as increasingly attainable. If the Frampton album and the current Eagles chart-topper continue to push the upper limits of album marketability toward 10,000,000, potential depth of the marketpiece is at least an apparent when viewed in terms of Fleetwood Mac, Boston, ELO, Kiss, Heart and other acts that have led major labels to dramatically revise their projected sales ceilings for top-selling product.

ABC Publishing

to go on Jennifer's record and bury our own."

With 20th Century's blessing, the McCann record was withdrawn prior to release, in deference to the extensive push Arista was already preparing for Warnes' record. Morganstern points out that such a decision, while frustrating for the producer, made sense for the publisher, since McCann's song has since emerged as a major chart success, a prospect that a cover battle could have precluded.

McCann's current single has led to a similar problem. The record's release and early airplay led to a quick country cover, which, while not competing directly with Mc-Cann's lush pop reading of the song, has added to early obstacles. "It is great as a publisher," he noted, "but, as a producer, the move was awful." Even so, Morganstern is encouraged by the record's early gains in airplay.

The size of ABC's current production operation remains small, and Morganstern predicts its growth will be maintained at a careful pace. At present, two ABC Music staffers, both with backgrounds in professional management, have been tapped as producers, with Blake Mevis working out of Nashville and Hal Yoergler, formerly vice president, continues to produce McCann for the company. The relatively small number of sides cut during the past year

Record of the was an interesting opera-much more so to this listener than either the Cid or Gemma di Vergy and was well performed. On April 13, however, an event happened which is worth telling record dealers about. On that occasion New York (and it is largely thought, the U.S.) had the first opportunity ever to hear Puccini's second opera, Edgar, performed by the Opera Orchestra of New York.

The stars were Renata Scotto and Carlo Bergonzi, plus an extremely exciting young Spanish baritone, Vicente Sardinero, and the American mezzo-soprano, Gwendolyn Killebrew. Coming to the performance that evening with only the opportunity of glancing over a score and reading the stupid and impossible libretto, I looked for good singing but little else. Instead, we were treated to a first-class opera, not in every case mature or even sounding completely like Puccini but a fascinating work nonetheless. The three-act opera is short, with a juicy role for tenor, a fine part for mezzosoprano (the only such role in any of Puccini's works; he did

(Continued from page 8)

is viewed as the most workable, but, "If it gets much heavier than that many sides a year, we might use outside producers."

The key danger may be the distinction between production house and label, and Morganstern is careful to draw the lines between those two operations. "We're only doing it with writerartists, which makes sense for us. We're not trying to compete with record companies outright." Thus, Morganstern and ABC Music aren't attempting to control the label's activities for an act. "We're helping to promote the records by using independent men," he pointed out, but thus far there are no plans to put together any full-time sales or promotion team for the records, although "we may get our own promotion man if the activity warrants it."

Morganstern notes that publishers' production operations have been a fixture in Nashville, pointing to Acuff/Rose, Tree International and Lowery Music as three established firms who have maintained an involvement in producing masters. There have also been co-production precedents involving publisher and label for Broadway musical scores, which carry high production budgets in terms of their potential marketability. Yet Morganstern doesn't see ABC Music pursuing its own label situation,

Future (Continued from page 63)

not like the mezzo voice apparently) and at least one good aria for baritone. It also has a fine first act aria for soprano and a simply marvelous final act in which the soprano sings a long prayer and has a chorus over which she can hover meltingly. Particularly in the first two acts the music has traces of influence by Verdi and Ponchielli, but the overall simplicity and free flow of melody was extremely fresh Some tune detectives had fun finding references to Turandot and to Tosca, but the third act needs no relation to any later opera to stand on its own. It is fine Puccini, well expressed.

The performance was simply marvelous. Miss Scotto has never had a better evening in New York. The role extends from middle C up to high B-flat, with much of the singing at the top of the staff, an area perfect for her. The writing is echt-verismo and fits her like a glove. Bergonzi has had nights on which his high notes have been surer, but the style and cantilena of his voice, his wonderful ability to phrase and his general Italianate quality made him wonderful in the title

like Warner Bros. Music.

"The record companies don't want your help so much in financing the session. What they do want help in is is promoting the record. The production costs are recoupable." While the difference in fiscal scale between the record company and the publisher enforces a more modest timetable for a publisher's growth as a producer, Morganstern feels the long term benefits in exposing the writer-performer make the project worthwhile.

"It seems like a natural outlet because of the difficulty in getting records, due to the conflict between producer, record company, all of whom may be publishers as well." That overview leads Morganstern to suggest that catalog material may also become a focal point for future inhouse productions. "There might be songs in your catalog that you feel are viable, but that a particular record company or artist simply may not want to cut," he commented.

Tucker Tour Postponed

MACON—The Marshall Tucker Band has postponed the last part of its west coast tour due to an injury sustained by drummer Paul Riddle. The band was scheduled to perform 10 dates through the month of April.

role. Sardinero and Miss Killebrew both held up their end of the bargain strongly. His voice is full and rich: he lacks enormous size of voice, but the color is warm and quite varied. On the basis of this performance and a Marcelo at the Met he should have a career not only in Puccini (who does not offer so much to any but the older, hyperdramatic baritone) but in Verdi. Miss Killebrew has some problems of pushing at the wrong times, but in general her voice is attractive and she uses it very effectively.

Miss Queler has never had a better evening with her orchestra. She was completely on top of the score; she followed every indication given by Puccini; and she shaped and molded the line with a lot of skill. One felt that she had had much more rehearsal than usual, or at least a better use of time. The whole ensemble was tight and the performance very enjoyable. It is to be hoped that Columbia caught the sound fully on the records and that they will make the recording soon available. Whenever the records are ready, Edgar should be a real best seller.

CONTEMPORARY & INSPIRATIONAL

APRIL 30, 1977

- 1. GENTLE MOMENTS EVIE TOURNQUIST-Word WST 8714
- 2. ALLELUIA THE BILL GAITHER TRIO-Impact & 3171
- 99 44 100's % GOODMANS THE HAPPY GOODMAN FAMILY-Canaan 9789 (Word)
- THIS IS ANOTHER DAY
- NDREA CROUCH & THE DISCIPLES-Light LS 5683 (Word) 5. PRAISE BE TO JESUS THE BILL GAITHER TRIO-Impact R 3408
- 12TH ANNIVERSARY THE INSPIRATIONS—Cannan CAS 9792
- (Word)
- 7. GOD'S GONNA BLESS JIMMY SWAGGART-Jim 125 (Word)
- 8. SOMETHING BEAUTIFUL THE BILL GAITHER TRIO-Impact R 3337
- A BRAND NEW TOUCH THE LANNY WOLF TRIO-Impact R 3407
 LIVE A NIGHT OF INSPIRATION THE INSPIRATIONS—Cannan 9803 (Word)
- PRAISE II THE MARANATHA SINGERS—Maranatha HS 026A 11.
- 12. TOP 10 OF '76 VARIOUS ARTISTS—Heartwarming R 3436 Cannan 9802 (Word)
- 13. LIVE THE HINSONS-Calvary STAV 5121 14. IN THE NAME OF JESUS JIMMY SWAGGART-Jim 114 (Word)
- 15. JESUS THIS IS JIM BOBBY GROVES-QCA 350
- 16. BEST OF ANDRAE CROUCH-Light LS 5678
- (Word)
- (Word) 17. LET'S JUST PRAISE THE BILL GAITHER TRIO-Impact R 3209 18. COUNTRY RAMBO'S THE RAMBOS-Heartwarming R 3429 19. HIGH VOLTAGE THE HINSONS-Calvary STAV 5130 Calvary STAV 5130
- ALIVE & PICKIN' THE LEWIS FAMILY-Canaan 9798 (Word) 20.

- 21. LEAVEN'S SOUNDING SWEETER
- JIMMY SWAGGART-Jim 124 (Word) 22. I'M A PROMISE THE BILL GAITHER TRIO-Impact R 3344
- 23. LADY REBA RAMBO-Greentree R 3430
- 24. THE KING IS COMING THE BILL GAITHER TRIO-Impact R 3083 25. ESPECIALLY FOR CHILDREN THE BILL GAITHER TRIO-Impact R 3214
- THE WORD KENNETH COPELAND-Kenneth Copeland Productions KCP 1003
- JUST BECAUSE THE IMPERIALS—Impact R 3390
 ONLY JESUS JIMMY SWAGGART—Jim 123 (Word)

- 29. HOME WHERE I BELONG B. J. THOMAS-Myrth MSA 6571 (Word) 30. KIDS OF THE KINGDOM ANNIE HERRING-Sparrow BWR 2002 31. LOVE BROKE THRU
- PHIL KAEGGY-New Song-NS 002
- (Word) 32. SPIRITFEST THE DOWNINGS-Impact R 3401 33. ONE LIVE FAMILY
- THE HEMPHILLS—Heartwarming R 3352 34. BIRTHPLACE THE DOWNINGS-Impact R 3431
- HE LOVES YOU THE FLORIDA BOYS-Cannan 9799 (Word) 35.
- 36. PRECIOUS MEMORIES TENNESSEE ERNIE FORD-Capitol SVBB 11382
- 37. LIVE MIKE WARNKE-Myrrh MSA 6561
- LEARNING TO LEAN THE BLACKWOOD BROTHERS-Skylite SLP 6161
- 39. THE SON IS SHINING THE RAMBOS-Heartwarming R 3398 GLOW IN THE DARK CHUCK GIRRARD-Good News-GNR 8103

Gospel Picks Of The Week

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

Soul & Spiritual

With All Our Love Tommy Ellison & The Five **Singing Stars** Nashboro 7180

The Gospel Workshop of America **Mass Choir Recorded in Kansas** City, Mo.—Live Savoy-DBL 7010

Saved The Henry Jackson Company Birthright BRS 4008

Judgement Day The Fabulous Luckett Brothers HSE 1496

The Kingsmen Sign With Heartwarming

■ NASHVILLE — Heartwarming Records of Nashville has signed The Kingsmen to a three year contract involving six pieces of product. The first album under the new contract, "Just A Little Closer Home," has just been released and was produced at Great

Contemporary & Inspirational

My Heart Can Sing The Inspiring Songs of Stuart Hamblen The Bill Gaither Trio Impact R 3445

The New Has Come Messenger Light LS 5703

To God Be The Glory Deliverance Image VII- 7738

Just A Little Closer Home The Kinasmen Heart Warming R 3452

Circle Sound by Joe Huffman.

Lineup The Kingsmen are from Asheville, N.C. The group was formed in 1958 and consists of Ernie Phillips, Jim Hamil, Squire Parsons, Eldridge Fox, Ray Dean Reese and a four piece band.

THE CATHEDRAL QUARTET HAS MADE THE OLD STYLE **GOSPEL MUSIC COME ALIVE**

If you've ever sold music by the great gospel quartets, then this is one album you won't want to get caught without. Touring weekly and constant airplay make a sure success.



A Division of Word, Inc., Waco, TX 76703 ECORDE

ORDER NOW. CALL: in TEXAS 1-800-792-1084 NATIONWIDE 1-800-433-1590



CAS 9807



'Cornerstone' TV Show **Debuts in Nashville**

■ NASHVILLE — "Cornerstone," Nashville's first locally produced Christian talk variety show, premiered Monday, April 18 on Channel 17.

With a format similar to the "Tonight Show," "Cornerstone" presented Christian speakers, authors, musicians and others in a broad spectrum of programs dealing with problems and conditions affecting today's world. The live 90-minute program originated from the WZTV-Channel 17 studios, and was aired through the facilities of WZTV and its cable connections. The program will be seen locally on a regular basis Monday through Friday, 11 a.m. to 12:30 p.m. A repeat of an earlier show during the week will be aired on Sunday nights at 10:00 p.m.

"Cornerstone" host was and will be Jerry Goff, who is the leader of the Singing Goffs.

Myrrh Signs Ayala

■ NASHVILLE—Bob Ayala, a 25 year old Los Angeles native, has signed with Myrrh Records, a division of Word, Inc. of Waco, Texas. The announcement was made by Buddy Huey, director of artists for Myrrh.

Ayala, who has been blind since childhood, is known for his selftaught guitar abilities and his unique Christian-based lyrics. His first album, "Joy By Surprise," was produced by Buddy King, and will be released on the Myrrh label in May.

Daniels Forms Label, **Sians Soul Stirrers**

■ NASHVILLE—The Reverend W. Leo Daniels of Houston, Texas has established his own label, Gospel Melody Enterprises, Inc. Along with his own album release of "Put Down Your Whiskey Bottle," Rev. Daniels has also signed The Soul Stirrers, with their lp release titled "Glory Bound Train."

The proceeds from the sales of these records will go toward a W. Leo Daniels Christian Out Reach Center. The Center will consist of a rehabilitation center for alcoholics, a center for drug addicts, a retreat camp, a boys home, a recreational center, a senior citizens home and a medical center.

SESAC Signs Harper

■ NASHVILLE — Artist / writer Terry Harper has been signed by SESAC as a writer-affiliate. Harper's works have been recorded and released by The Downings, Ramona Hutton, ReGeneration, Lillie Knauls and others.



APRIL 30, 1977 1. LOVE ALIVE

- WALTER HAWKINS & LOVE CENTER CHOIR-Light 5686 (Word)
- WONDERFUL EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS-Birthright BRS 4005
- ANDRAE CROUCH & THE DISCIPLES-Light 583 (Word) 3.
- RIDE THE SHIP TO ZION
- THE GOSPEL KEYNOTES-Nashboro 7172 SEE YOU IN THE RAPTURE THE SENSATIONAL NIGHTINGALES-ABC/Peacock 59227
- ABL/Peacock 59227 I FOUND JESUS AND I'M GLAD MYRNA SUMMERS & COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C. SAVOY-SGL 14407 (Arista) TECELE MUL
- TESSIE HILL ABC/PEACOCK-PLP 59227 JAMES CLEVELAND AND THE 8.
- CHARLES FOLD SINGERS VOL. II SAVOY-DBL 7009 (Arista) BEAUTIFUL ZION
- REV. ISAAC DOUGLAS PRESENTS HOUSTON TEXAS MASS CHOIR-Creed 3072 (Nashboro)
- 10. TAKING GOSPEL HIGHER THE SENSATIONAL WILLIAMS BROTHERS —Savoy SGL 14436 (Arista)
- -Savoy SCL 14430 (Arista) 11. THE SOUL AND SPIRIT CONCERT REV. MACHEO WOODS & THE CHRISTIAN TABERNACLE CHOIR-Savoy DBL 7001 (Arista) 12. JESUS IS THE BEST THING THAT EVER
- HAPPENED TO ME JAMES CLEVELAND & CHARLES FOLD SINGERS-Savoy 7005 (Arista) 13. MOTHER OF MY CHILDREN BILL MOSS & THE CELESTIALS-Jewel LPS 0121 14. REACH OUT
- 14. REACH OUT THE GOSPEL KEYNOTES-Nashboro 7147 15. LIVE AT CARNEGIE HALL ANDRAE CROUCH-Light LS 5602 (Word)
- GOD'S GOODNESS
 WILLIE BANKS AND THE MESSENGERS-HSE 1478
- HSE 14/8 17. ALL GOD'S CHILDREN JACKSON SOUTHERNAIRES-Malaco 4352 18. AMAZING GRACE ARETHA FRANKLIN/JAMES CLEVELAND -Atlantic SD 2906
- 19. MOTHER IS ON THAT TRAIN ERNEST FRANKLIN-Jewei LPS 0114
- 20. LIVE! 20. LIVEI DONALD VAILS CHORALEERS-Savoy SGI 14421 (Arista) 21. DRY BONES REV. WILLINGHAM-Nashboro 7166
- 22. BY THE GRACE OF GOD REV. ISAAC DOUGLAS-Creed 3064 (Nashboro)
- 23. I HAVE A DREAM THE REV. MARTIN LUTHER KING, JR.-Creed 3201 (Nashboro)
- THINK ABOUT IT TESSIE HILL-ABC/Peacock PLP 59229
 WHAT IN HELL DO YOU WANT REV. LEO DANIELS-Jewei LPS 0110
- 26. TO THE GLORY OF GOD JAMES CLEVELAND & SOUTHERN COMMUNITY CHOIR-Savoy SGL 14260 (Arista)
- 27. HE TOUCHED ME
- THE BROOKLYN ALLSTARS-Jewel LPS
- 28. GOTTA FIND A BETTER HOME THE ANGELIC GOSPEL SINGERS-Nashboro 7178
- 29. RECORDED IN NEW YORK GOSPEL WORKSHOP CHOIR-Savoy SGL 7006 (Arista)
- 30. TRUTH IS THE POWER MIGHTY CLOUDS OF JOY-ABC/Peacock AB 986
- 31. THE PRESIDENT AND THE MISSIONARY THE ANGELIC CHOIR DIRECTED BY R LAWRENCE ROBERTS-Savoy 14416 (Arista)
- 32. NO CHARGE
- SHIRLEY CEASAR-Hob 2176 33. WHY WAS I BORN SLIM AND THE SUPREME ANGELS-Nashboro 7177
- 34. THE BEST OF THE EDWIN HAWKINS
- SINGERS Buddah-DBS 25666 35. IN TIMES LIKE THESE BENNY CUMMINGS & THE KINGS TEMPLE CHOIR-Creed 3071
- JESUS CHRIST IS THE WAY WALTER HAWKINS-Light 5705 (Word)
 LIVE IN CONCERT VOL. I VARIOUS ARTISTS-Nashboro 27170
- PUT YOUR WHISKY BOTTLE DOWN REV. W. LEO DANIELS-Gospel Melody Enterprises-GME 101
- TURN TO GOD THE GABRIEL HARDEMAN DELEGATION -Savoy 14431 (Arista) 39.
- 40. GIVE IT TO ME JAMES CLEVELAND & SOUTHERN COMMUNITY CHOIR-Savoy SGL 14412 (Arista)

Gospel Campaign Begun by Myrrh

■ WACO—Gospel music's traditional retail outlets, the nationwide network of Christian bookstores, are currently the subjects of an extensive promotional campaign conducted by Myrrh Records.

The \$75,000 effort by the division of Word, Inc., is designed to increase enthusiasm and awareness for the wealth of "Jesus Music" currently available, and in particular for the 16 new albums released by Myrrh the first half of 1977.

This is the first time a gospel label has developed such an extensive program to promote contemporary Christian music, and Myrrh executives look for it to generate a sharp increase in product sales.

The overall effort includes additional promotional programs to increase airplay of the product nationally, as well as increase media awareness in both secular and Christian sectors.

Materials developed and distributed to the bookstores include informational sheets about how to use the kit and coordinate the campaign through local advertising media.

It includes news releases, newspaper ads and radio ads which can be adapted to suit individual stores, and large display items such as posters, banners, mobiles and bumper stickers.

To help in convincing the customers, Myrrh executives are supplying a number of sound sheets, flyers and a newsletter about artists featured in the campaign.

Sampler albums featuring one cut from several artists have been developed, and special T-shirts featuring the words "There's a Great, Great Joy in Jesus" will be available.

The theme for this campaign is "The Music is Today... The Message is Forever," pointing out the universal appeal of the musical medium.

Pyramid Gospel Label Becomes Praise Song

■ NASHVILLE — Eddie Crook, president of Success Communications Corporation, has announced the changing of Pyramid Records of Nashville (a gospel label) to Praise Song Records.

All product releases under the old Pyramid label will be changed to the ECP label or the Praise Song logo. Success Communications Corporation (the parent company of Praise Song Records) will be moved to Metro Center in Nashville.

Roy & Dale's Gospel LP



Roy Rogers and Dale Evans were in Nashville recently recording a gospel album for Word, Incorporated of Waco, Texas. The album is being produced by Buddy Huey at Ray Stevens' Sound Lab and will be released on the Word label. Pictured at a press meeting held by Word are (from left) RW VP John Sturdivant, Roy Rogers, Dale Evans and Aaron Brown of Word.

Belmont Offers Recording Course

■ NASHVILLE—A class in Fundamentals of Church Recording and Sound Systems will be offered May 2-14 at Belmont college from 6:00 p.m. to 9:00 p.m., Monday through Friday for people (especially laymen) who are involved in church audio systems.

Subject Matter

Taught by Ronnie Dean, recording engineer for CBS Records, the course will deal with elementary concepts of church audio systems. Students will learn how to set up a new system, how and when to select material to revamp the audio system, what kind of recording system functions well for church services, how to plan and direct programs from a technical viewpoint, and have a working knowledge of public address systems. The use of slide projecting, motion pictures, and lighting, as it relates to an audio production will be discussed.

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



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



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

Distributed By:

BIB DISTRIBUTORS 101 Yorkmont Road, Charlotte, N.C. 28210 (704) 527-0440 MUSIC CITY DISTRIBUTORS 25 Lincoln Street, Nashville, Tenn. (615) 255-7315 PACIFIC RECORDS AND TAPE DISTRIBUTORS 5800 Christie Street, Emeryville, Ca. 94608 (415) 653-8727 SOUTHERN RECORD & TAPE 1020 East 14th Street, Hialeah, FL 33010 (305) 885-4625 MANGOLD/BERTOS ONE STOP 2212 W. Morehead, Charlotte, N.C. 28208 (704) 334-4637 ONE STOP RECORDS 210-16th Street N.W., Atlanta, Ga. 30318 (404) 875-9777 PROGRAM RECORDS 950 Greeley Avenue, Newark, N.J. 07086 (201) 964-3434 STANS RECORD SERVICE 728 Texas Street, Shreveport, La. 71163 (318) 222-7182 TARA RECORD & TAPE DIST. 582-584 Armour Circle, Atlanta, Ga. 30324 (404) 875-2555 ACTION DISTRIBUTING COMPANY 517 A Main Street, Reistertown, Md. 21131 (301) 833-1010





Dialogue

(Continued from page 49)

RW: It's sort of like Philadelphia International. Where Kenny Gamble and Leon Huff use the basic format and have most artists that are from Philadelphia.

Bell: Right. Generally the same thing. Of course the situation is a little different in Philly, because you had had independent companies that were successful in Philadelphia. With the Cameo Parkways and others that came out of there. But you haven't had any of that in the District. But when Kenny and Leon came along there was a tremendous void there and they filled the void. What I intend to do is the same thing here, from a creative standpoint, but also from a manufacturing standpoint, in building an independent company.

RW: How many artists do you have on the label now?

Bell: I have signed to the label now about five artists. They are jazz, gospel, r&b—I hate the categories—and I guess the others you might call crossover—I don't like categories. But I have five artists signed.

RW: You don't have a promotion staff yet, do you?

Bell: Yes, I have a promotion staff that works on a very low profile. If you recall, my brother, who came to the company from General Electric, was the head of marketing in Stax. And I had another one of my brothers who was in field marketing. So they're out there, as are three other guys. So I have now five men in the field that work with product. Thus the success to this date of my first release, "Good Thing Man." This is going to be a big record.

RW: What about your album product?

Bell: Well, we have completed the lp on "Good Thing Man" which will be released—well, we haven't set a release date on it yet. I'm just waiting on the spread. I'm prepared to release whenever-waiting on the spread of this particular record across the country. And when the time is right, we will release that. We have also prepared a gospel album that I'm very proud of, titled "Ain't God Something?"

RW: Does gospel have a particular allure for you?

Bell: I must tell you something during this interview. That's not a field of endeavor, that's my life. I can get more done out there than I think I could under the roof of someone's church. And I don't confuse the issue. Between what God is and what man is and what life is and reality. So I'm quite confident in what I'm doing, but that's my life. And it's heard whether it's overt or subliminal in just about everything that I allow to be released on a product. Most of the product that we have is true to life. And such was the case with the Stax product. When you really go back and analyze and strip away the melodies, the rhythms and all of that, and listen to the lyrics, it's true to life. You could take each one of those albums and songs and condense them and put together a Bible with the stories that were there. Even with the love songs, you know you could deal with the Book Of Ruth, you could deal with the Book Of Solomon, you could deal with David, and what he wrote in songs, you know . . . so it's a parallel, but life is like that. And all we try to capture in our music is what's going on every day in people's lives.

Kiss in Japan



Casablanca recording group Kiss recently completed its first tour of Japan. The group members are shown above with Saburo Watanabe, president of Victor Japan.

RW: Do you still control the Stax catalogue?

Bell: I have no control over the Stax catalogue. There's a lawsuit that's going on in Federal Bankruptcy Court now between CBS and Union Planters National Bank. And the argument is who has the right to the masters. The court ruled that the masters could be sold. And the proceeds of the masters to remain in escrow. And whether it was Union Planters Bank or CBS, which one prevailed, would be based on the judge's decision, would get the proceeds from the sale of the masters.

I was called into the courts for a meeting of creditors, to explain to all of the creditors the assets and liabilities that Stax has as I saw them, because the court was not equipped to do so. And I agreed to do that. I went in and showed them. As a result of that they were able to sell the masters to a group of people. Sam Massey & Associates, NMC and some other people that were involved in purchasing the masters through the bankruptcy court. After having done that, those gentlemen who purchased the masters, realized that they didn't know what they had either. So they once again approached me-they approached me in the end-and asked me if I would become involved and explain to them what was going on. Well, I'm in the business of doing that through ICA and it was an excellent opportunity for me to get off into things like that. So we put together a multi media presentation that explained how to market the product, the depth of the catalogue put together through your projections, and showed them what it would generate through independent distribution, through advanced distribution. We showed them a phenomenal amount of high quality unreleased masters and then released catalogues that had not been exploited properly, and the good strong catalogue. And showed them what it was worth. It was a multi-media presentation, it was an hour and 25 minutes long, slides and background, of the company, the market, the changes in the marketplace, the growth of the market and what have you. Which they retained my company, ICA, to do. We made that presentation this past Monday, Tuesday and Wednesday, in New York. On Monday, Atlantic saw it and Tuesday it was Polygram that came in to see it, and on Wednesday CBS came in and then Wednesday night there were a group of African businessmen that came in to see it with a view toward acquiring what we called it-a Stax sound international. And the gentlemen that bought it are interested in, I suppose, a number of things. That's selling it in part or asking distribution deals-when I say in part, I mean a joint venture kind of relationship-or selling it in its entirety to some company that could deal with it. I put it together in the presentation as an ongoing business. I staffed it for them-whoever the purchaser would be having the right to negotiate with the people that I recommended that should operate it. Subsequent to the showings in New York, there have been other calls and there have been many other manufacturers who want to look at it.

Independence Corporation of America is a communications company. And we'll be involved in things like syndicated radio shows, television shows, and things like that in the future. We're starting of course in the record business and will be into advertising public relations and all of that kind of stuff. So this was just our first move in that area and ironically, the first project we get is Stax—something that I'm intimately familiar with. So we were able to go in and do what I consider a real professional job for them. And that's where it is. I don't know what's going to happen, but I know there are a lot of people that are interested in buying it or getting involved in it. So we'll just see where it goes from there.

CBS Promotes Powley

■ NEW YORK—Terry Powley has been appointed to the position of director, operations/administration, CBS Records. The announcement was made by Tom McGuiness, director, sales administration, CBS Records.

In his new capacity, Powley will be responsible for giving direction to the operations managers in the overall performance of their duties and will serve as liaison between the service centers, manufacturing and the marketing staff in New York. He will also represent marketing on both the steering committee of CROSS. He will report directly to McGuiness.

Powley joined CBS Records in 1958 at the Bridgeport plant in research and development and has held various positions of increasing responsibility in manufacturing, product control, inventory control and purchasing since that time. His most recent position was manager, northeast marketing operations.

RECORD WORLD COUNTRY

E/A Signs Robbins



Mike Suttle, marketing director for Elektra/Asylum country, has announced the signing of Hargus "Pig ' Robbins to a long-term recording contract. His first album is scheduled for release in June. Pictured from left at the signing: Terry Fletcher, national country promotion director; Larry Westbrook, attorney; David Malloy, E/A a&r dept.; ' **Robbins:** and Suttle

ABC Plans 'Beyond County Limits' Promo

push to take its country product "Beyond Country Limits," ABC Records is implementing a comprehensive country product program for April and May. The program, which has been dubbed "Beyond Country Limits," includes special sales, marketing, merchandising and advertising programs, and it focuses on April and May country releases from ABC/Dot and the ABC Collection Series. Also, there will be renewed emphasis on the top country product released by ABC/ Dot Hickory and ABC during the first quarter of 1977, and a specially priced pre-pack of 60 of ABC's hottest country lps has also been put together for the program.

April releases that ABC is taking "Beyond Country Limits" include "The Best of Freddy Fender," "The Thompson Touch" by Hank Thompson and a specially discounted two record set by Roy Clark, "My Music And Me," all on ABC/Dot. ABC Records continues its Collection Series in April with specially priced prepacks of one and two record col-

LOS ANGELES - In a major | lections by Sonny James, Lefty Frizzell, Brian Collins, B. J. Thomas, George Hamilton IV, Diana Trask, Mac Wiseman and Joe Stampley. Dot will follow with two releases in May: "Lovers, Friends and Strangers" by Barbara Mandrell and "The Best of Johnny Carver."

Dot releases from the first quarter of 1977 that will be featured during the "Beyond Country Limits" program are Don Williams' "Visions," Tommy Over-street's "Vintage '77," "The Best of Donna Fargo," "Ray Price & The Cherokee Cowboys-Reunited," Narvel Felts' "A Touch Of Felts," Red Steagall's "For All Our Cowboy Friends," and George Hamilton IV's "Fine Lace & Homespun Cloth." Hickory lps "Rusty Tracks'' by Mickey Newbury, "Brother Jukebox" by Don Everly and "Let Me Love You Now" by Jim Chesnut are receiving renewed emphasis, as are ABC Records "Tompall & His Outlaw Band" by Tompall Glaser, "Love Rustler" by Delbert McClinton, "Pictures & Rhymes" by Jim Weatherly and "Changes In Lati-(Continued on page 72)

NARAS To Honor Nashville Pickers BV LUKE LEWIS

NASHVILLE — Nashville musicians, background vocalists and engineers will be honored by the Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS) at a banquet to be held here Sunday evening, May 1, at the Hyatt Regency. The third annual Super Picker Awards Banquet presents certificates to those instrumentalists, vocalists, and engineers who worked on selected records during 1976.

This year there were 57 songs recorded in Nashville selected by the board of governors to be honored for artistic excellence in recorded music. NARAS will award certificates to 144 musicians, 53 background singers and 19 engineers.

This year's program has also been arranged to include a new award presentation to Nashville's Most Valuable Players. The recipients are to be chosen by their peers.

The ballot for the Most Valuable Players award asks NARAS members to choose who they would want in the studio "to record the most important session of your life." Categories listed on the ballot include: Piano, Bass, Drums, Rhythm Guitar, Lead Guitar, Acoustic Guitar, Steel Guitar, Banjo, Fiddle, String, Brass and Woodwind players.

Awards will also be presented to the arranger, engineer, female background vocalist, male background vocalist and background vocal group garnering the most votes for their peers.

A special category on the ballot calls for an award for a utility musicans," whose expertise on more than one instrument gives the session flexibility."

The culmination of the awards event will be the announcement of the 1977 Super Pickers Band, an ensemble composed of those musicians appearing on the largest number of the 57 selected recordings of 1976.

The Awards Banquet was initiated by the Nashville chapter of the Recording Academy in 1975, and gained immediate acceptance by the Nashville music community. The '75 and '76 banquet attracted leading country artists, sidemen, background vocalists and was also attended by leading executives of the Nashville based recording industry. John Sturdivant, RW VP and president of the Nashville chapter, commented that: "Last year's Super Pickers Banquet was a great success. We all thank our special creative folks, who work in the studio creating the (Continued on page 72)

Eddie Kilroy Named Playboy Vice Pres.

■ NASHVILLE — Eddie Kilroy, who has spreadheaded the Nashville division of Playboy Records for the past three years, has been named vice president of the label, according to an announcement made by Playboy Records president Tom Takayoshi.



Eddie Kilroy (left), Tom Takayoshi

Originally from Texas, Kilroy has been involved within Nashville's entertainment industry for over 10 years. Prior to joining the Playboy staff, he headed up his own promotion and production company, at which time he also represented Playboy Records as a client.

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BILLIE JO SPEARS, "IF YOU WANT ME" " LUCKY CLARK, "EVERYTIME TWO FOOLS S WILLIE NELSON, "WILLIE/BEFORE (B. Peters; Ben Peters, BM1), Hot on the heels of her recent Z I S hit, "I'm Not Easy," Billie Jo u follows up with an even stronger cut which should go all the way. This one is a peppy, up-tempo number about a woman who has run out of patience. Superb production by Larry Butler. UA 985



United Artists / Window, 📾 ASCAP / BMI). Programmers would be well advised not to let this one sneak by. It's got the makings of a smash. Clark is a gifted vocalist and he has chosen one of the finest songs to come along in a while. A rare treat. Don't miss it. Polydor 14393

COLLIDE" (J. Tweet/J. Dyer; - HIS TIME." The liner notes read, "It's not a brand new Willie but 🚽 it's a brand new time. So if ✓ you'd like to know what you were missing a few years back, give a listen to Willie before his time," Well said. A collection of previously released material remixed by Waylon and Richie Albright. RCA 0698.



COUNTRY HOTLINE George Jones Opens

By MARIE RATLIFF

Lois Johnson has a powerful version of "I Hate Goodbyes" (which did well for Bobby Bare some four years ago) and will waste no time getting spins and lighting phones! Save a space near the top for this one!

Jimmy Buffett is interesting listeners in "Margaritaville" at WBAM (#36), WUNI, KCKC, KBOX, WCMS, WJQS and WSUN (#13).

offers an unusual version of the Jimmie Davis Duane Eddy, with several friends unnamed on the label, offers an unusual version of the Jimmie Davis classic, "You Are My Sunshine," that's starting to move at WHN, KXLR, KJJJ, KLAK and WINN (#28).



Ray Griff continues to make strong strides with "A Passing Thing" at WINN, WTSO, KAYO, WIVK, WWOL, WSLC, KTTS, WGBG, KXLR, KLAK and WWOK. The Statler Brothers are there on the playlists of most major and secondary market stations with "I Was There." Tina Rainford's "Silver

Bird" is starting to fly now with **Jimmy Buffett** good numbers at WHN (#1), KIKK (#35) KENR (#28). KBOX (#23), KRMD (#34) and WONE (#50); adds at KJJJ, KWMT, KERE, WEMP, KTCR, WWOK, KAYO, WPOC and WTSO.

Further on the Donna Fargo dual-release saga: Warner Bros. "That Was Yesterday" has taken an enormous lead in early listings and is now nationally charted; ABC Dot's "How Close You Came To Being Gone" is playing at KKYX, WSDS, KNIX,



KTCR and WCMS.

David Houston is charting well with his first Saturday release, "So Many Ways," at WSM, WMAD, WWOL, WKDA, WSLC, KTTS, KRMD, WJQS, WCMS. KSO, KFDI, KWMT and KKYX.

LP ACTION: "Ten Years Of This" from Gary Stewart's "Your Place Or

Mine" album, rumored to be his next **Bobby Wright** single, is already playing heavily at KCKC. WKDA, and WINN.

Bobby Wright has a strong outing with "In Our Room" starting to move at WMAD, WGBG, KVOO, WSDS, KKYX, WCMS, WJQS and KFDI.

"Sleep Well My Son," a moving recitation by Mike Douglas on the Image label, is getting strong listener response at KBUL, WAME and WIRE (#41).

A delayed flurry of activity on John Wesley Ryles' "Fool" has put it back strongly on national charts; this week it's #1 at KIKK and KENR, moving at WBAM (#5), KBOX (#50) and WINN (#29), added at WAME, KCKC, WIL and WKDA.

SURE SHOTS Bill Anderson - "Head To Toe" LaCosta — "We're All Alone" <u>Jim, Ed & Helen</u> — "Born Believer" <u>Billie Jo Spears</u> — "If You Want Me"

LEFT FIELDERS

Lucky Clark -- "Every Time Two Fools Collide" Wayne Kemp - "Leona Don't Live Here Anymore" Linda Darrell -- "There's Always You"

AREA ACTION Firefall — "Cinderella" (KLAK) Debbie Groves — "Hi, Goodbye" (WDEE)

Second Possum Holler

■ NASHVILLE — Epic artist George Jones recently opened his second country music club in Topeka, Kansas. Jones performed on opening night (April 14) for nearly 1000 midwesterners. Jones' first Possum Holler Club is located in Nashville's Printer's Alley.

Jones says he's "taking today's country music out of the beer halls and putting it in the nightclubs where it belongs." Jones plans to have about 10 Possum Holler nightclubs across the country, all of them coming within the next six months.

Other targets for the "Hollers" are Mobile, Alabama; St. Louis, Missouri; Flint, Michigan; Orlando, Florida; and Terre Haute, Indiana.

Music Sq. Productions Bows in Nashville

■ NASHVILLE — Music Square Productions, Inc., a custom production facility formed by attorney Larry Davis and Norbert Stovall, who previously owned and operated Stage Four Productions in Charleston, West Virginia, has announced the opening of its offices at Seven Music Square West in Nashville.

Music Square provides onlocation and studio recording services, record processing, album production, along with 8track and cassette duplicating production. For more information, call (615) 244-5040.

E/A Inks Harden

■ NASHVILLE-Jim Malloy, a&r chief for E/A country, has announced the signing of Arleen Harden to a long term contract with E/A.

Formerly with the Harden Trio, her first release, "Southern Bell," is scheduled for immediate relesse

'Austin City Limits' Set For Nashville TV

■ NASHVILLE --- "Austin City Limits," the progressive country television series produced by public station KLRN/Austin, is coming to Nashville, beginning May 16 at 9 p.m. on WDCN-TV, Channel 8.

The series has been acquired for broadcast on Channel 8 through a grant from Armadillo East in Nashville. The hour-long programs open on May 16 with Willie Nelson and Tracy Nelson.

Other artists included in the series are The Amazing Rhythm Aces and Gove, The Earl Scruggs Revue, Gatemouth Brown and Delbert McClinton, Jimmy Buffett and Rusty Wier, Firefall and Denim, Guy Clark and Steve Fromholz, The Dirt Band and Kiwi, Larry Gatlin and Alex Harvey, Roy Buchanan and Willis Alan Ramsey.

The programs are videotaped before live audiences, with the performers turned loose to structure their own programs. Armadillo East will include the broadcasts in its Monday night entertainment.



BV CHARLIE DOUGLAS

About four years ago, Biff Collie, now of Con Brio Records, was in attendance at the Jimmie Rodgers Memorial Festival and was philosophising on gospel music and its future in radio. Without going into deep detail, much of which I can't remember anway, the "Biffer" was shouting that it wouldn't be too long before we'd have "top 40" approach gospel stations all over the place. Some of us yawned in agreement and quietly wondered if encroaching old age hadn't perhaps robbed Collie of his better judgment. He was envisioning conests and promotions and upbeat personalities enjoying the sound of Christian music, fast-paced formatting, hot clocks, jingles and heavy commercial loads. Friends, he wasn't too far wrong. The proliferation of gospel stations is happening at an astounding rate, many wellproduced, some still feeling their way into the formats, some beginning to sell a little time, and the listenership, while not yet a threat in the rating books seems to be coming along quite well, thank you. The influence of what is called "contemporary" gospel-Gary Paxton, Pat Boone, Johnny Cash (to a degree), Ray Price and far too many others to list-has, in the minds of many gospel programmers, been largely responsible for the still young success of this "new" industry. Several Christian "networks" have been born within the last year or so, and the stations are no longer advertising "autographed pic-tures of Jesus Christ," "the amazing Crucifix Fish," "tablecloths of the Last Supper which glow in the dark" or perhaps the most outrageous of all-"actual splinters of wood taken from the cross on which our beloved Saviour died." Today on some gospel stations you'll hear new car dealers (which may not be too far removed from the old time hucksters selling bottled water from the well at Golgotha), home (Continued on page 72)

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By RED O'DONNELL



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relaxed and cheerful. "I have never been happier in my life and those stories that I was depressed because Dolly Parton and I broke up our act were all wrong. (Dolly departed in early 1975). I am truthful about that. I haven't even seen Dolly in a year, but that is neither here nor there. What does matter is that I'm happy. I've gained about 10 pounds and now am a heavyweight 162 pounds.

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"In case your readers don't know, I've been on an overseas tour since Feb. 6. All over England and Europe-except behind the Iron Curtain. I may go there the next trip. I'm told it-81 days-is the longest concert tour ever for a country music entertainer. Hey, I've (Continued on page 72)

COUNTRY **SUM PIC**



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RECORD WORLD APRIL 30, 1977

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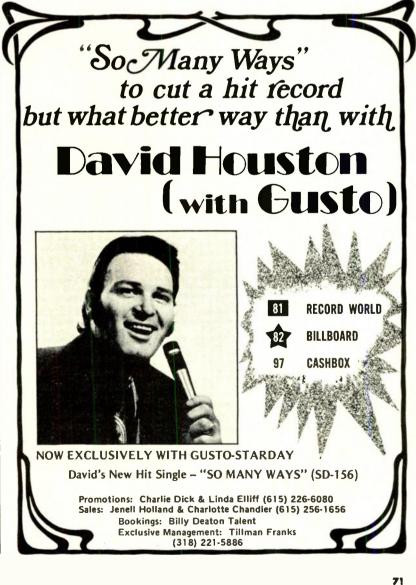
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COLINITDV

APRIL 30, 1977

Nashville Report (Continued from page 71)

THE COUNTRY SINGLES CHART

TITLE, A APR. 30	ARTIST, APR 23		. ON
1	4	SHE'S PULLING ME	
		BACK AGAIN	
		MICKEY GILLEY	
		Playboy 6100	11
2	5	PLAY GUITAR PLAY CONWAY TWITTY/MCA 40682	9
3	1	SHE'S GOT YOU LORETTA LYNN/MCA 40679	10
4	8	SOME BROKEN HEARTS NEVER MEND DON WILLIAMS/	
5	2	ABC Dot DO 17683 PAPER ROSIE GENE WATSON/Capitol 4378	8 14
6	6	(YOU NEVER CAN TELL) C'EST LA VIE EMMYLOU	
7	3	HARRIS/Warner Bros. WBS 8329 LUCILLE KENNY ROGERS/United Artists XW929 Y	10 14
8	7	SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/	1.4
_		Epic 8 50334	12
9	11	YESTERDAY'S GONE VERN GOSDIN/Elektra 45353	9
10	18	I'D DO IT ALL OVER AGAIN CRYSTAL GAYLE/ United Artists XW948 Y	6
11	12	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223	11
12	15	LET'S GET TOGETHER (ONE LAST TIME) TAMMY	
13	14	WYNETTE/Epic 8 50349 I'M SORRY FOR YOU MY FRIEND MOE BANDY/Columbia	7
_		3 10487	8
14	17	THE RAINS CAME/SUGAR COATED LOVE	
15	16	FREDDY FENDER/ABC Dot DO 17686 LOVE'S EXPLOSION MARGO SMITH/Warner Bros. WBS 8339	7 8
18	19	SEMOLITA JERRY REED/RCA PB 10893	9
17	25	IF WE'RE NOT BACK IN LOVE BY MONDAY	
18	9	MERLE HAGGARD/MCA 40700 IT COULDN'T HAVE BEEN ANY BETTER JOHNNY DUNCAN/	5
		Columbia 3 10474	13
1.9	28	BLUEST HEARTACHE OF THE YEAR KENNY DALE/	
20	23	Capitol 4389	9
	20	RCA PB 10902	7
21	31	I CAN'T HELP MYSELF EDDIE RABBITT/Elektra 45390	5
22	22	I'VE GOT YOU (TO COME HOME TO) DON KING/ Con Brio 116	10
23	37	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924	3
24	29	IF YOU GOTTA MAKE A FOOL OF SOMEBODY	
		DICKEY LEE/RCA PB 10914	7
25 26	24 26	I NEED YOU ALL THE TIME EDDY ARNOLD/RCA PB 10899 JUST A LITTLE THING BILLY CRASH CRADDOCK/	9
		ABC Dot DO 17685	8
27	27	LIVING NEXT DOOR TO ALICE JOHNNY CARVER/ABC Dot DO 17685	8
28	13	ANYTHING BUT LEAVING LARRY GATLIN/Monument 45 212	-
29	33	LET ME LOVE YOU ONCE BEFORE YOU GO BARBARA FAIRCHILD/Columbia 3 10485	8
30	36	EVERY WORD I WRITE DOTTIE WEST/United Artists XW946	
31	34	FAN THE FLAME, FEED THE FIRE DON GIBSON/ABC	
32	44	Hickory AH 54010 YOUR MAN LOVES YOU HONEY TOM T. HALL/Mercury	7
		73899	4
33	10	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol 4376	14
34	45	LIGHT OF A CLEAR BLUE MORNING DOLLY PARTON/ RCA PB 10935	4
35	40	LILY DALE DARRELL McCALL & WILLIE NELSON/Columbia/	-
		Lone Star 3 10480	8
36 37	41	KENTUCKY WOMAN RANDY BARLOW/Gazelle IRDA 381	6
37	42	MARRIED BUT NOT TO EACH OTHER BARBARA MANDRELL/ ABC Dot DO 17688	5
38	47	I'M GETTING GOOD AT MISSING YOU (SOLITAIRE)	
39	43	REX ALLEN, JR./Warner Bros. WBS 8354 LONELY EYES RAYBURN ANTHONY/Polydor 14380	4
40	51	IT'S A COWBOY LOVIN' NIGHT TANYA TUCKER/MCA 4070	6 83
41	20	THE FEELING'S RIGHT NARVEL FELTS/ABC Dot DOA 17680	8
42	50	ME AND MILLIE RONNIE SESSIONS/MCA 40705	4
43	52	THAT'S WHEN THE LYIN' STOPS (AND THE LOVIN' STARTS) PAL RAKES/Warner Bros. WBS 8340	5
44	46	THE TROUBLE WITH LOVIN' TODAY ASLEEP AT THE WHEEL/	5
45	21	Capitol 4393	7
46	62	THANK GOD SHE'S MINE FREDDIE HART/Capitol 4409	9 3
47	54	SHE'S LONG LEGGED JOE STAMPLEY/Epic 8 50361	4

48	56	MOBILE BOOGIE HANK WILLIAMS, JR./Warner Bros. WBS 8361	4
49	30	DON'T THROW IT ALL AWAY DAVE & SUGAR/RCA PB 10876	
50	68	BURNING MEMORIES MEL TILLIS/MCA 40710	2
51	32	MOCKINGBIRD HILL DONNA FARGO/Warner Bros. WBS	-
		8305	12
52	58	HELP ME RAY PRICE/Columbia 3 10503	6
53	35	ADIOS AMIGO MARTY ROBBINS/Columbia 3 10472	13
54	38	SHE'S JUST AN OLD LOVE TURNED MEMORY	
		CHARLEY PRIDE/RCA PB 10875	15
55	39	EASY LOOK CHARLIE RICH/Epic 8 50329	13
56	48	YOU'RE FREE TO GO SONNY JAMES/Columbia 3 10466	14
57	49	LOVIN' ARMS SAMMI SMITH/Elektra 45374	13
58	64	LATEST SHADE OF BLUE CONNIE SMITH/Columbia 3 10501	5
59	69	CATCH THE WIND KATHY BARNES/Republic IRDA 376	5
60	55	I LEFT MY HEART IN SAN FRANCISCO RED STEAGALL/	
		ABC Dot DO 17684	8
61	57	TEXAS ANGEL JACKY WARD/Mercury 73880	13
62	76	THE HANGNAIL IN MY LIFE HOYT AXTON/MCA 40711	3
63	63	MY SWEET LADY JOHN DENVER/RCA PB 10911	9
64	70	IT'LL BE HER TOMPALL GLASER/ABC AB 12261	4
65	87	BROOKLYN CODY JAMESON/Atco 7073	2
66	65	RODEO BUM MEL STREET/GRT 116	7
67	73	I'M NOT THAT GOOD AT GOODBYE STELLA PARTON/	
		Elektra 45383	6

CHARTMAKER OF THE WEEK

68	_	I WAS THERE	
		STATLER BROTHERS	
		Mercury 73906	1
69	91	THIS GIRL (HAS TURNED INTO A WOMAN) MARY	
70		MacGREGOR/Ariola America 7662 THAT WAS YESTERDAY DONNA FARGO/Warner Bros.	-
		WBS 8375	
71	80	A PASSING THING RAY GRIFF/Capitol 4415	
72	81	SILVER BIRD TINA RAINFORD/Epic 8 50340	4
73	79	YOU DON'T HAVE TO BE A BABY TO CRY	
74	82	ANN J. MORTON/Prairie Dust 7613 I JUST CAME IN HERE (TO LET A LITTLE HURT OUT)	
		PEGGY SUE/Door Knob WIG DK 7029	
75	75	I WONDER WHO'S KISSING HER NOW GEORGE	
		HAMILTON IV/ABC Dot DO 17687	
76	78	VITAMIN L MARY KAY PLACE AS LORETTA HAGGERS/	
		Columbia 3 10510	
77	—	COME SEE ABOUT ME CAL SMITH/MCA 40714	
78	66	I'M SAVING UP SUNSHINE DALE McBRIDE/Con Brio 117	
79	94	IT'S NOTHING TO ME JIM REEVES/RCA PB 10956	
80		FOOL JOHN WESLEY RYLES/ABC Dot DOA 17679	
81	_	SO MANY WAYS DAVID HOUSTON/Starday 156	
82	88	SPREAD A LITTLE LOVE AROUND JODY MILLER/Epic 8 50360	
83	84	HALF A LOVE ROY CLARK/ABC Dot DOA 17667	
84	77	ME AND THE ELEPHANTS BOBBY GOLDSBORO/Epic 8 50342	
85	86	WALK RIGHT BACK LaWANDA LINDSEY/Mercury 73889	
86	74	THE ANGEL IN YOUR ARMS VIVIAN BELL/GRT 118	
87	99	RHYTHM OF THE RAIN FLOYD CRAMER & THE KEYBOARD KICK BAND/RCA PB 10908	
0.0	100		
88	100	I'LL ALWAYS REMEMBER THAT SONG CON HUNLEY/	
		Prairie Dust PD 7614	
89	_	LET ME BE THERE ELVIS PRESLEY/RCA JH 10951	
90	98	TEXAS TEA LEROY VAN DYKE/ABC Dot DO 17691	
91		HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/	
92	92	Capricorn 0270 HARDLY A DAY GOES BY JEAN SHEPARD/United Artists	
74	72	XW956 Y	
93		IN OUR ROOM BOBBY WRIGHT/United Artists XW953 Y	
94	96	MAKIN' BELIEVE THE KENDALLS/Ovation 1101	
95	95	YOU OUGHTA HEAR THE SONG RUTH BUZZI/	
		United Artists XW951 Y	
96		TO MAKE A GOOD LOVE DIE DEWAYNE ORENDER/	
	-	RCA PB 10939	
97	97	I DON'T HURT ANYMORE LINDA CASSADY/Cin/Kay 116	
	_	ONLY THE SHADOWS KNOW VERNON OXFORD/	
98		RCA PB 10952	
		LET ME DE VOUD MANT DULLY THUS DESIGNATION AND A THE	
98 99	-	LET ME BE YOUR MAN BILLY THUNDERKLOUD & THE	
	_	LET ME BE YOUR MAN BILLY THUNDERKLOUD & THE CHIEFTONES/Polydor 14383 WHAT A DIFF'RENCE A DAY MAKES BOBBY LEWIS/	

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CEOUNTRY **BUM PIC**



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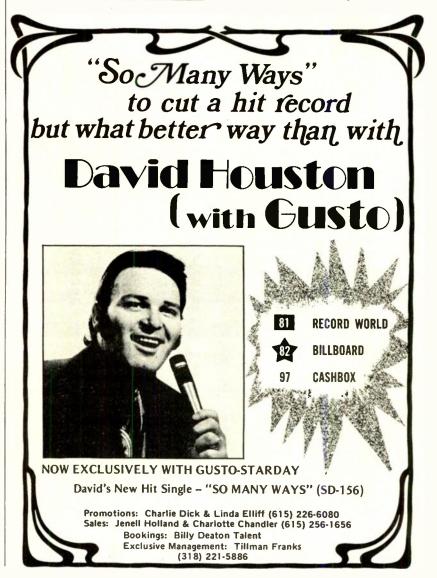
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71

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

BILL ANDERSON-MCA 40713

HEAD TO TOE (B. Braddock; Tree, BMI) "Whispering Bill" gets down on this funky mid-tempo cut that has all the makings of a hit. Being a positive song should give it an added boost.

LOIS JOHNSON-Polydor 14392

I HATE GOODBYES (J. Foster/B. Rice; Jack & Bill, ASCAP) Incredible, ranging vocal treatment of yet another great Foster/Rice ballad. It should be headed straight to the top.

JIM ED BROWN/HELEN CORNELIUS-RCA 10967

BORN BELIEVER (G. Harju; Filmways, ASCAP)

Another fine release from this talented duo which should bring even more followers into their fold. One listen will make a believer.

WAYNE KEMP-UA 980

LEONA DON'T LIVE HERE ANYMORE (S. Throckmorton/C. Putman; Tree, BMI) This one has somewhat the same feel that has served Kenny Roger's "Lucille" so well. Strong lyrics, vocals and production should make this waltz tune a charttopper.

LINDA DARRELL-RCA 10922

support.

THERE'S ALWAYS YOU (L. Darrell; Excellorec, BMI) Sterling performance by the songstress on this self-penned ballad makes this song seem a likely hit.

JIMMY GATELEY-ABC/Dot 17693

DON'T LEAD ME ON (M. Street; Levisa, BMI) Gateley's vocal style is well suited for this pleading ballad and the memorable hook should send it on its way. Great fiddle work lends

MARSHALL CHAPMAN-Epic 8 50376

KNOW MY NEEDS (M. Chapman/J. Rushing; Horse Creek, BMI) Marshall hits a more traditional vein with this, her second Epic release, which will win her more widespread appeal among country listeners, and launch an impressive new talent.

CHARLY McCLAIN-Epic 8 50378

IT'S TOO LATE TO LOVE ME NOW (J. Wilson/R. Bourke/G. Dobbins; Chappell, ASCAP)

Charly has been knocking on the door with her first two releases but this sounds like the one to open it and send a pretty lady into the limelight.

LA COSTA-Capitol 4414

WE'RE ALL ALONE (B. Scaggs; Boz Scaggs, ASCAP) La Costa could get across-the-board play with her treatment of this Boz Scaggs tune, aided by Jimmy Ford's tasteful production.

JAN HOWARD-Con Brio NSD 118

I'LL HOLD YOU IN MY HEART (TILL I CAN HOLD YOU IN MY ARMS) (E. Arnold/H. Harton/T. Dilbeck; Adams-Vee & Abott, BMI)

Jan's first release on Con Brio is a credible remake of a great old song which will definitely hold its own on the playlists.

LEWIE WICKHAM-CMH 1511

BORDER TOWN BLUES (L. Wickham; Kimkris/Silverhill, BMI) Wickham's unique phrasing and some spicey instrumentation set this one apart and could carry it all the way.

BILLY JOE BURNETTE—Teddy Bear 1008 ARE YOU SINCERE (W. P. Walker; Cedarwood, BMI)

Burnette could very well have a hit with this this mellow remake of a classic. Watch for it.

CHARLEE—Amerama 5001

STANDING IN YOUR SHOES (H. Strzelecki/J. W. Barnes; Copper, ASCAP) Charlee explores the blues felt by many aspiring performers on this unusual tune, which deserves more than one listen. A well-crafted song.

Nashville Report (Continued from page 71) been traveling more than Little Jimmy Dickens?

"I hope to be back in Nashville next weekend (April 30-May 1) in time to appear on the Grand Ole Opry.

"By the way, I no longer perform in 'business suits.' Instead, I wear slacks and an open-neck, checkered shirt. (The boots, of course.) I got rid of the conservative look. I just got bored with the monogrammed suits. I wear slacks and shirt at home so I thought, 'Why shouldn't l appear more casual on stage?"

"Ol' Waylon" (Jennings) appears to have a blockbuster in his single of "Luckenbach, Texas." RCA reports beaucoup sales in all areas. The song was written by Chips Moman, who also produces Jennings' recording sessions.

Moman insists there is such a place as Luckenbach in the Lone Star State, but I was unable to even pin-point it on the map (of Texas) nor is it listed in the official World Atlas. "It's a tiny spot near Johnson City in LBJ Country," Moman persisted. (I still can't find it.)

Country Radio (Continued from page 70)

builders, department stores and pretty fair representation of general advertising categories. A goodly portion of those sponsors with whom I have spoken indicate a satisfactory return on their investment in time and the largest percentage say it took some convincing, but that they'll hang in there-several said their CPM was pretty high in comparison with other facilities, but that the sales results from that advertising is better than with other formats. They look at it as a rifle approach rather than the shotgun method and say they have learned to tailor the product offerings to the marketplace.

There seems to be no shortage of product for the stations to choose for airing. Three or four companies specialize in the music area and the quality of the product is, for the most part, above average, and they don't give it away. There seems to be very little discounting in the stores, and it'll probably remain that way until the racks find the proper outlet-if there is such a thing.

I've always found it peculiar that there is this overriding need among music merchandisers to cut the price to the bone, operate on very small margins and do no more than skim the surface of the marketplace. This is not yet prevalent in the marketing of the music offered by the gospel stations and from all indications that portion of the record industry is fairly healthy. Anyway, the next time Collie decides to bark about what's going to happen, some of us will delay the yawns and listen a little more closely. Gospel radio is certainly here, and it would appear that it's not going away any time soon.

ABC Promo (Continued from page 69)

tudes- Changes In Attitudes" by Jimmy Buffett.

A number of special merchandising aids have been developed for the program including a large, dimensional point of purchase wall/floor display, and a special country sampler that features 13 of the ABC family top country artists has been pressed in quantity in order to expose these artists to an audience that is "Beyond Country Limits."

ABC has prepared a comprehensive advertising campaign featuring a number of its keynoted artists that are moving "Beyond Country Limits." Ads will appear in the trades and consumer periodicals, a TV spot has been produced to be shown in a number of major markets and extensive radio ads are being placed.

One of the real highlights of "Beyond Country Limits" will be a special "Country in New York" concert at Carnegie Hall May 17, featuring a line-up of four of Dot's top artists: Roy Clark, Don Williams, Freddy Fender and Hank Thompson. This event will be broadcast "live" nationwide in cooperation with WHN-N.Y. and a special national network of over 50 country radio stations. This special "Country Comes to Carnegie Hall Concert" will also feature taped interviews with the performing artists and it will be recorded for future release as a special "live" lp. Special "Country In New York" posters and radio spots have been prepared to promote this memorable concert and broadcast.

Pickers' Award (Continued from page 69)

internationally renowned 'Nashville Sound' deserve credit for their talents, and this is the Recording Academy's attempt to honor these important indivi-duals."

Tickets to the banquet are \$15 each, and may be purchased at the NARAS office, at Division Street office of the Nashville Association of Musicians and the AFTRA office. Events of the 1st will begin with a cocktail reception at 6:30. Dinner and the awards will begin at 7:30.



APRIL 30, 1977

APR.

40 KENNY ROGERS-United Artists LA689 G

APR.

25

-		36	35	TOMPALL GLASER & HIS OUTLAW BAND-ABC AB 978	12	
5	THE COUNTRY	37	46	THE TOUCH OF FELTS NARVEL FELTS-ABC Dot DO 2070	3	
1		38	38	CRYSTAL CRYSTAL GAYLE—United Artists LA614 G	35	
		39	54	WELCOME TO MY WORLD ELVIS PRESLEY-RCA APLI 2274	2	
W	ALBUM CHART	40	34	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER-	94	
194		41	53	TOUCAN DO IT TOO AMAZING RHYTHM ACES-ABC AB 1005	2	
0, PR	1977 WKL O CHAR	42 42	43	BLACKJACK CHOIR JAMES TALLEY—Capitol ST 11605 ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—	9 42	
	SOUTHERN NIGHTS GLEN CAMPBELL—Capitol SO 11601			RCA APLI 1816	44	
2	NEW HARVEST FIRST GATHERING DOLLY PARTON-RCA APLI 2188	9 44		SNOWBLIND FRIEND HOYT AXTON-MCA 2263	1	
ŧ.	LUXURY LINER EMMYLOU HARRIS-Warner Bros. BS 2998			THE TROUBLEMAKER WILLIE NELSON—Columbia/Lone Star KC 34112	29	
3	PLAT GUITAR FLAT CONTRAL INTITI	46		BEST OF DOLLY PARTON-RCA APL1 1117	49	
5	WAYLON LIVE WAYLON JENNINGS-RCA APL1 1108 2		48	HONKY TONK MUSIC DUSTY CHAPS-Capitol ST 11614	3	
3	SAT TOULE STAT ONTIL TOMORROW TOWN SOUTED EDITE	48	—	ONE NIGHT STAND HANK "BOCEPHUS" WILLIAMS, JR		
5	HEART HEALER MEL TILLIS-MCA 2252	9 49	61	Warner Bros. BS 2988 GILLEY'S SMOKING MICKEY GILLEY—Playboy PB 415	24	
5		0 50	60			
5	VISIONS DON WILLIAMS-ABC Dot DOA 2064	4	00			
2	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI-RCA APLI 1312 6		-	BIG BOSS MAN/MY MOUNTAIN DEW CHARLIE RICH-RCA APL1 2260		
ļ	LINDA RONSTADT'S GREATEST HITS—Asylum 7E 1092			REDHEADED STRANGER WILLIE NELSON-Columbia KC 33482	81	
0	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE-	53		THE LATE BOB WILLS' ORIGINAL TEXAS PLAYBOYS Capitol ST 11612	34	
	RCA AFLI ZZOI	3 54 55		24 GREATEST HITS HANK WILLIAMS, SRMGM SE 4755 FINE LACE AND HOMESPUN CLOTH GEORGE HAMILTON IV	34	
	THE COUNTRY AMERICA LOVES STATLER BROTHERS-		37	ABC Dot DO 2081	2	
,	Mercory Skill 1123	9 56	31	TORN BETWEEN TWO LOVERS MARY MacGREGOR—Ariola America SMAS 50015	13	
7	BEST OF THE STATLER BROTHERS-Mercury SRM 1 1037 6	2 57	37	YOU'RE FREE TO GO SONNY JAMES-Columbia KC 34472	9	
5	RONNIE MILSAP LIVE-RCA APL1 2043			LIVE! FROM AUSTIN CITY LIMITS EARL SCRUGGS REVUE-		
3	CONWAY TWITTY'S GREATEST HITS, VOL. II-MCA 2235 2			Columbia PC 34464	4	
2	THE WHELE ASLELF AT THE WHELE Copilet of These	5 59		THUNDER IN THE AFTERNOON MAC DAVIS-Columbia PC 34313	•	
	PAPER RUSIE GENE WATSON Capitor St 11347	7 60		JENNIFER WARNES—Arista 4062	1	
5	RIDIN' RAINBOWS TANYA TUCKER—MCA 2253 ADIOS AMIGO MARTY ROBBINS—Columbia KC 34448			THE ROOTS OF MY RAISING MERLE HAGGARD-Capitol ST 11586	21	
2	ADIO3 AMIOO MARTI KODDINO CONTINUE	9 02	50	I DON'T WANNA HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS—RCA APL1 2024	21	
5	JOHNNY DUNCAN—Columbia KC 34442	0 63	55		44	
7	TAKE ME CHARLIE RICH-EDIC KE 34444	9 64	57		23	
>	CAROLINA DREAMS MARSHALL TOCKER DATE	6 65	61		6	
)	KENNY ROGERS—United Artists LA689 G 2	-		ME AND MCDILL BOBBY BARE-RCA APLI 2079	12	
2	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT-	67		ELITE HOTEL EMMYLOU HARRIS-Reprise MS 2239	66 14	
	ABC AB 990	0 68		HOTEL CALIFORNIA THE EAGLES—Asylum 7E 1084 VINTAGE '77 TOMMY OVERSTREET—ABC Dot DO 2071	10	
2	I REMEMBER PATSY LORETTA LYNN-MCA 2265	2 70		DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN-MCA 2223	26	
5	BEST OF CHARLEY PRIDE, VOL. III-RCA APL1 2023 2	6 71		FEEL THE MUSIC RAY STEVENS-Warner Bros. BS 2997	7	
4	I'M SORRY FOR YOU MY FRIEND MOE BANDY-Columbia KC 34443	8 72		20-20 VISION RONNIE MILSAP-RCA APLI 1666	49	
,	TOUR PLACE OR MINE OAKT STEWART REA ATEL 2177	2 73		SOMEBODY SOMEWHERE LORETTA LYNN-MCA 2228	27	
3	WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON-	74		CRASH BILLY CRASH CRADDOCK-ABC Dot DOSD 2063	23	
	Columbia KC 34439	7 75	74	YOU AND ME TAMMY WYNETTE-Epic KE 34289	30	
-		CONTRACTOR IN	1.20.20		a loss	

24 GREATEST HITS BY BOB WILLS & HIS TEXAS PLAYBOYS-

THE LAST GUNFIGHTER BALLAD JOHNNY CASH-Columbia KC 34314 9

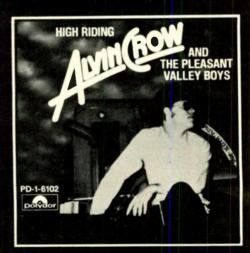
MGM MG 2 5305

HE'S ALREADY A LEGEND.

'BOUT TIME MORE FOLKS HEARD HIM.

Alvin Crow, singin' and fiddlin' with his Pleasant Valley Boys, plays western swing with all the beer and sweat left in. "High Riding" his long awaited new album.

MANAGER: Bobby Earl Smith. PRODUCER: Tommy Allsup For Konawa Music Productions and Crow-Smith Productions.



On Polydor Records and Tapes

APRIL 30, 1977

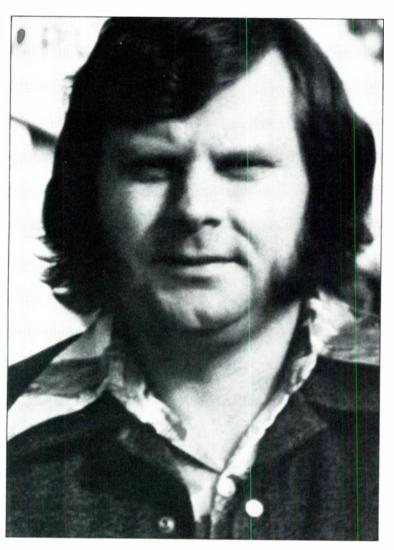
THE COUNTRY SINGLES CHART

1		WORLD	
TITLE, A	RTIST, APR	Lebel, Number WKS.	
30	23 4	SHE'S PULLING ME	ART
		MICKEY GILLEY Playboy 6100	11
2	5	PLAY GUITAR PLAY CONWAY TWITTY/MCA 40682	9
3	1 8	SHE'S GOT YOU LORETTA LYNN/MCA 40679 SOME BROKEN HEARTS NEVER MEND DON WILLIAMS/	10
5	2	ABC Dot DO 17683 PAPER ROSIE GENE WATSON/Capitol 4378	8 14
6	6	(YOU NEVER CAN TELL) C'EST LA VIE EMMYLOU HARRIS/Warner Bros. WBS 8329	10
7 8	3 7	LUCILLE KENNY ROGERS/United Artists XW929 Y SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/	14
9	11	Epic 8 50334 YESTERDAY'S GONE VERN GOSDIN/Elektra 45353	12 9
10	18	I'D DO IT ALL OVER AGAIN CRYSTAL GAYLE/ United Artists XW948 Y	6
11	12 15	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223 LET'S GET TOGETHER (ONE LAST TIME) TAMMY	11
13	14	WYNETTE/Epic 8 50349 I'M SORRY FOR YOU MY FRIEND MOE BANDY/Columbia	7
14	17	3 10487 THE RAINS CAME/SUGAR COATED LOVE	8
15	16	FREDDY FENDER/ABC Dot DO 17686 LOVE'S EXPLOSION MARGO SMITH/Warner Bros. WBS 8339	7 8
18 17	19 25	SEMOLITA JERRY REED/RCA PB 10893 IF WE'RE NOT BACK IN LOVE BY MONDAY	9
18	9	MERLE HAGGARD/MCA 40700 IT COULDN'T HAVE BEEN ANY BETTER JOHNNY DUNCAN/	5
19	28	BLUEST HEARTACHE OF THE YEAR KENNY DALE/	13
20	23	Capitol 4389	9
21	31	RCA PB 10902	7 5
22	22		10
23 24	37 29	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924 IF YOU GOTTA MAKE A FOOL OF SOMEBODY	3
25 26	24 26	DICKEY LEE/RCA PB 10914 I NEED YOU ALL THE TIME EDDY ARNOLD/RCA PB 10899 JUST A LITTLE THING BILLY CRASH CRADDOCK/	7 9
27	27	ABC Dot DO 17685	8
28 29	13 33	DO 17685 ANYTHING BUT LEAVING LARRY GATLIN/Monument 45 212 LET ME LOVE YOU ONCE BEFORE YOU GO BARBARA FAIRCHILD/Columbia 3 10485	8 10 8
30 31	36 34	EVERY WORD I WRITE DOTTIE WEST/United Artists XW946 Y FAN THE FLAME, FEED THE FIRE DON GIBSON/ABC	6
32	44	Hickory AH 54010 YOUR MAN LOVES YOU HONEY TOM T. HALL/Mercury	7
33 34	10 45	73899 SOUTHERN NIGHTS GLEN CAMPBELL/Capitol 4376 LIGHT OF A CLEAR BLUE MORNING DOLLY PARTON/	4
35	40	RCA PB 10935 LILY DALE DARRELL McCALL & WILLIE NELSON/Columbia/	4
36	41	Lone Star 3 10480 KENTUCKY WOMAN RANDY BARLOW/Gazelle IRDA 381	8 6
37	42	MARRIED BUT NOT TO EACH OTHER BARBARA MANDRELL/ ABC Dot DO 17688	5
38	47	I'M GETTING GOOD AT MISSING YOU (SOLITAIRE) REX ALLEN, JR./Warner Bros. WBS 8354	4
39	43	LONELY EYES RAYBURN ANTHONY/Polydor 14380	6
40	51	IT'S A COWBOY LOVIN' NIGHT TANYA TUCKER/MCA 40708	
41	20	THE FEELING'S RIGHT NARVEL FELTS/ABC Dot DOA 17680	8
42	50	ME AND MILLIE RONNIE SESSIONS/MCA 40705	4
43	52	THAT'S WHEN THE LYIN' STOPS (AND THE LOVIN' STARTS) PAL RAKES/Warner Bros. WBS 8340	5
44	46	THE TROUBLE WITH LOVIN' TODAY ASLEEP AT THE WHEEL/ Capitol 4393	7
45	21	LOVIN' ON T. G. SHEPPARD/Hitsville 6053	9
46	62 54	THANK GOD SHE'S MINE FREDDIE HART/Capitol 4409	3
-	34	SHE'S LONG LEGGED JOE STAMPLEY/Epic 8 50361	4

	_		
48	56	MOBILE BOOGIE HANK WILLIAMS, JR./Warner Bros. WBS	
40	20	8361	4
49	30	DON'T THROW IT ALL AWAY DAVE & SUGAR/RCA PB 10876	2
50 51	68 32	BURNING MEMORIES MEL TILLIS/MCA 40710 MOCKINGBIRD HILL DONNA FARGO/Warner Bros. WBS	4
			12
52	58	HELP ME RAY PRICE/Columbia 3 10503	6
53	35	ADIOS AMIGO MARTY ROBBINS/Columbia 3 10472	13
54	38	SHE'S JUST AN OLD LOVE TURNED MEMORY	
			15
55	39		13
56	48		14
57	49	LOVIN' ARMS SAMMI SMITH/Elektra 45374	13
58	64	LATEST SHADE OF BLUE CONNIE SMITH/Columbia 3 10501	5
59	69	CATCH THE WIND KATHY BARNES/Republic IRDA 376	5
60	55	I LEFT MY HEART IN SAN FRANCISCO RED STEAGALL	
61	57	ABC Dot DO 17684 TEXAS ANGEL JACKY WARD/Mercury 73880	8 13
62	76	THE HANGNAIL IN MY LIFE HOYT AXTON/MCA 40711	3
63	63	MY SWEET LADY JOHN DENVER/RCA PB 10911	9
64	70	IT'LL BE HER TOMPALL GLASER/ABC AB 12261	4
65	87	BROOKLYN CODY JAMESON/Atco 7073	2
66	65	RODEO BUM MEL STREET/GRT 116	7
67	73	I'M NOT THAT GOOD AT GOODBYE STELLA PARTON/	
		Elektra 45383	6
CHAR	7.4.4.M		
-	MAK	ER OF THE WEEK	
68	_	STATLER BROTHERS	
			1
		Mercury 73906	
			_
69	91	THIS GIRL (HAS TURNED INTO A WOMAN) MARY MacGREGOR/Ariola America 7662	2
70		THAT WAS YESTERDAY DONNA FARGO/Warner Bros.	1
10	_	WBS 8375	ï
71	80	A PASSING THING RAY GRIFF/Capitol 4415	2
72	81	SILVER BIRD TINA RAINFORD/Epic 8 50340	4
73	79	YOU DON'T HAVE TO BE A BABY TO CRY	1
13	17	ANN J. MORTON/Prairie Dust 7613	5
74	82	I JUST CAME IN HERE (TO LET A LITTLE HURT OUT)	
		PEGGY SUE/Door Knob WIG DK 7029	3
75	75	I WONDER WHO'S KISSING HER NOW GEORGE	
76	78	HAMILTON IV/ABC Dot DO 17687 VITAMIN L MARY KAY PLACE AS LORETTA HAGGERS/	4
/0	/0	Columbia 3 10510	5
77		COME SEE ABOUT ME CAL SMITH/MCA 40714	1
78	66	I'M SAVING UP SUNSHINE DALE McBRIDE/Con Brio 117	8
79	94	IT'S NOTHING TO ME JIM REEVES/RCA PB 10956	2
80		FOOL JOHN WESLEY RYLES/ABC Dot DOA 17679	4
81	_	SO MANY WAYS DAVID HOUSTON/Starday 156	1
82	88	SPREAD A LITTLE LOVE AROUND JODY MILLER/Epic 8 50360	3
83	84	HALF A LOVE ROY CLARK/ABC Dot DOA 17667	4
84 85	77 86	ME AND THE ELEPHANTS BOBBY GOLDSBORO/Epic 8 50342 WALK RIGHT BACK LoWANDA LINDSEY/Mercury 73889	3
86	74	THE ANGEL IN YOUR ARMS VIVIAN BELL/GRT 118	6
87	99	RHYTHM OF THE RAIN FLOYD CRAMER & THE KEYBOARD	
		KICK BAND/RCA PB 10908	2
88			
_	100	I'LL ALWAYS REMEMBER THAT SONG CON HUNLEY/	
		Prairie Dust PD 7614	2
89	_	Prairie Dust PD 7614 LET ME BE THERE ELVIS PRESLEY/RCA JH 10951	1
90	98	Prairie Dust PD 7614 LET ME BE THERE ELVIS PRESLEY/RCA JH 10951 TEXAS TEA LEROY VAN DYKE/ABC Dot DO 17691	
	_	Prairie Dust PD 7614 LET ME BE THERE ELVIS PRESLEY/RCA JH 10951 TEXAS TEA LEROY VAN DYKE/ABC Dot DO 17691 HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/	1
90	98	Prairie Dust PD 7614 LET ME BE THERE ELVIS PRESLEY/RCA JH 10951 TEXAS TEA LEROY VAN DYKE/ABC Dot DO 17691 HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn 0270 HARDLY A DAY GOES BY JEAN SHEPARD/United Artists	1 2 1
90 91 92	98 92	Prairie Dust PD 7614 LET ME BE THERE ELVIS PRESLEY/RCA JH 10951 TEXAS TEA LEROY VAN DYKE/ABC Dot DO 17691 HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn 0270 HARDLY A DAY GOES BY JEAN SHEPARD/United Artists XW956 Y	1 2 1 3
90 91 92 93	98 92	Prairie Dust PD 7614 LET ME BE THERE ELVIS PRESLEY/RCA JH 10951 TEXAS TEA LEROY VAN DYKE/ABC Dot DO 17691 HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn 0270 HARDLY A DAY GOES BY JEAN SHEPARD/United Artists XW956 Y IN OUR ROOM BOBBY WRIGHT/United Artists XW963 Y	1 2 1 3 1
90 91 92 93 94	98 92 96	Prairie Dust PD 7614 LET ME BE THERE ELVIS PRESLEY/RCA JH 10951 TEXAS TEA LEROY VAN DYKE/ABC Dot DO 17691 HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn 0270 HARDLY A DAY GOES BY JEAN SHEPARD/United Artists XW956 Y IN OUR ROOM BOBBY WRIGHT/United Artists XW963 Y MAKIN' BELIEVE THE KENDALLS/Ovation 1101	1 2 1 3
90 91 92 93	98 92	Prairie Dust PD 7614 LET ME BE THERE ELVIS PRESLEY/RCA JH 10951 TEXAS TEA LEROY VAN DYKE/ABC Dot DO 17691 HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn 0270 HARDLY A DAY GOES BY JEAN SHEPARD/United Artists XW956 Y IN OUR ROOM BOBBY WRIGHT/United Artists XW963 Y MAKIN' BELIEVE THE KENDALLS/Ovation 1101 YOU OUGHTA HEAR THE SONG RUTH BUZZI/	1 2 1 3 1
90 91 92 93 94	98 92 96	Prairie Dust PD 7614 LET ME BE THERE ELVIS PRESLEY/RCA JH 10951 TEXAS TEA LEROY VAN DYKE/ABC Dot DO 17691 HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn 0270 HARDLY A DAY GOES BY JEAN SHEPARD/United Artists XW956 Y IN OUR ROOM BOBBY WRIGHT/United Artists XW963 Y MAKIN' BELIEVE THE KENDALLS/Ovation 1101	1 2 1 3 1 3
90 91 92 93 94 95 96	98 92 96 95	Prairie Dust PD 7614 LET ME BE THERE ELVIS PRESLEY/RCA JH 10951 TEXAS TEA LEROY VAN DYKE/ABC Dot DO 17691 HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn 0270 HARDLY A DAY GOES BY JEAN SHEPARD/United Artists XW956 Y IN OUR ROOM BOBBY WRIGHT/United Artists XW963 Y MAKIN' BELIEVE THE KENDALLS/Ovation 1101 YOU OUGHTA HEAR THE SONG RUTH BUZZI/ United Artists XW951 Y TO MAKE A GOOD LOVE DIE DEWAYNE ORENDER/ RCA PB 10939	1 2 1 3 1 3 3 1
90 91 92 93 94 95 96 97	98 92 92 96 95 97	Prairie Dust PD 7614 LET ME BE THERE ELVIS PRESLEY/RCA JH 10951 TEXAS TEA LEROY VAN DYKE/ABC Dot DO 17691 HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn 0270 HARDLY A DAY GOES BY JEAN SHEPARD/United Artists XW956 Y IN OUR ROOM BOBBY WRIGHT/United Artists XW963 Y MAKIN' BELIEVE THE KENDALLS/Ovation 1101 YOU OUGHTA HEAR THE SONG RUTH BUZZI/ United Artists XW951 Y TO MAKE A GOOD LOVE DIE DEWAYNE ORENDER/ RCA PB 10939 I DON'T HURT ANYMORE LINDA CASSADY/Cin/Kay 116	1 2 1 3 1 3 3
90 91 92 93 94 95 96	98 92 96 95	Prairie Dust PD 7614 LET ME BE THERE ELVIS PRESLEY/RCA JH 10951 TEXAS TEA LEROY VAN DYKE/ABC Dot DO 17691 HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn 0270 HARDLY A DAY GOES BY JEAN SHEPARD/United Artists XW956 Y IN OUR ROOM BOBBY WRIGHT/United Artists XW963 Y MAKIN' BELIEVE THE KENDALLS/Ovation 1101 YOU OUGHTA HEAR THE SONG RUTH BUZZI/ United Artists XW951 Y TO MAKE A GOOD LOVE DIE DEWAYNE ORENDER/ RCA PB 10939 I DON'T HURT ANYMORE LINDA CASSADY/Cin/Kay 116 ONLY THE SHADOWS KNOW VERNON OXFORD/	1 2 1 3 1 3 3 1 3
90 91 92 93 94 95 96 97	98 92 92 96 95 97	Prairie Dust PD 7614 LET ME BE THERE ELVIS PRESLEY/RCA JH 10951 TEXAS TEA LEROY VAN DYKE/ABC Dot DO 17691 HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn 0270 HARDLY A DAY GOES BY JEAN SHEPARD/United Artists XW956 Y IN OUR ROOM BOBBY WRIGHT/United Artists XW963 Y MAKIN' BELIEVE THE KENDALLS/Ovation 1101 YOU OUGHTA HEAR THE SONG RUTH BUZZI/ United Artists XW951 Y TO MAKE A GOOD LOVE DIE DEWAYNE ORENDER/ RCA PB 10939 I DON'T HURT ANYMORE LINDA CASSADY/Cin/Kay 116	1 2 1 3 1 3 3 1
90 91 92 93 94 95 96 97 98	98 92 92 96 95 97	Prairie Dust PD 7614 LET ME BE THERE ELVIS PRESLEY/RCA JH 10951 TEXAS TEA LEROY VAN DYKE/ABC Dot DO 17691 HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn 0270 HARDLY A DAY GOES BY JEAN SHEPARD/United Artists XW956 Y IN OUR ROOM BOBBY WRIGHT/United Artists XW963 Y MAKIN' BELIEVE THE KENDALLS/Ovation 1101 YOU OUGHTA HEAR THE SONG RUTH BUZZI/ United Artists XW951 Y TO MAKE A GOOD LOVE DIE DEWAYNE ORENDER/ RCA PB 10939 I DON'T HURT ANYMORE LINDA CASSADY/Cin/Kay 116 ONLY THE SHADOWS KNOW VERNON OXFORD/ RCA PB 10952	1 2 1 3 1 3 3 1 3

RPA 7622 1

Opposites... with a lot in common.



Barbara Fairchild...with a heart-stopping performance of a beautiful, contemporary ballad-"Let Me Love You Once Before You Go" Moe Bandy...capturing the Hank Williams feeling like it hasn't been done in over 20 years— "I'm Sorry for You, My Friend."



They're both country. They're both quality. They're both hits. They're both from hot albums. **They're both on Columbia Records.**

THERE'S BEEN A RUN ON PLATINUM WE PREFER TO STICK TO THE

GOLD STANDARD

NEW KID IN TOWN - GOLD HOTEL CALIFORNIA - 8 times GOLD GREATEST HITS - 12 times GOLD

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