

RECORD WORLD



Who In The World: Queen

HITS OF THE WEEK

SINGLES

ALICE COOPER, "YOU AND ME" (prod. by Bob Ezrin) (writers: Alice Cooper & Dick Wagner) (Ezra/Early Frost, BMI) (3:25). Alice has never sounded more homespun than on this gentle ballad about a working-class love affair. The audience he swelled with "I Never Cry" should make this another addition to his chart successes. Warner Bros. 8349.



ARETHA FRANKLIN, "BREAK IT TO ME GENTLY" (prod. by Marvin Hamlisch & Carol Bayer Sager) (writers: same as prod.) (Red Bullet, ASCAP/Begonia-Unichappell-Fedora, BMI) (3:19). Aretha has shown a past fondness for soul readings of pop songs—here, the power of her performance and the quality of the ballad should break this as a major hit. Atlantic 3393.



PAUL ANKA, "MY BEST FRIEND'S WIFE" (prod. by Charles Calello) (writer: P. Anka) (Paulanne, BMI) (2:55). A domestic triangle is Anka's topic in this mid-tempo tune with a smooth touch. Both MOR and pop activity are likely to prove this cut's best friends, with the chorus hook Anka's ticket to renewed chart success. United Artists XW972-Y.



WALTER MURPHY, "RHAPSODY IN BLUE" (prod. by T. J. Valentino & W. Murphy) (writer: George Gershwin) (New World, ASCAP) (3:49). Coming off a chart-topping treatment of Beethoven's Fifth, Murphy has turned his sights on George Gershwin for his latest disco remake; the classic melody and a driving beat could signal another hit. Private Stock 146.



SLEEPERS

RONNIE SPECTOR AND THE "E" STREET BAND, "SAY GOODBYE TO HOLLYWOOD" (prod. by Miami Steve Van Zandt) (writer: Billy Joel) (Home Grown/Tin Pan Tunes, BMI) (3:11). Great and mystical forces have combined to make Ronnie's return (and her label debut) a smash. Miami Steve's production does her proud. Epic/Cleveland Intl. 8-50374.



ANDY GIBB, "I WANT TO BE YOUR EVERYTHING" (prod. by B. Gibb-A. Galuten-K. Richardson) (writer: Barry Gibb) (Stigwood-Unichappell, BMI) (3:32). The youngest Gibb brother—he's 18—has inherited the family tenor range, and with a sure pop touch should take this tune penned by brother Barry right up the charts. RSO 872 (Polydor).



PHILIPPE WYNN, "HATS OFF TO MAMA" (prod. by P. Wynn) (writer: P. Wynn) (Wynn's World, BMI) (3:35). The former Spinners lead singer has ventured out on a solo career, and makes his Cotillion debut with this moving ballad that should find attentive ears even after Mother's Day. His solo star is just starting to rise. Cotillion 44217 (Atlantic).



SHOTGUN, "HOT LINE" (prod. by Al Nalli & Steve Klein) (writers: Talbert/Steele/Lattimore) (Alnal/Mother Pearl, ASCAP) (3:43). A synthesizer intro sets the mood of this smoldering, mid-tempo funk composition; Shotgun boasts several talented singers who carry this song to its powerful conclusion. A group in the EW&F mold. ABC 12264.



ALBUMS

TAVARES, "LOVE STORM." The Tavares brothers have established themselves through material like "Heaven Must Be Missing An Angel" and the current "Whodunit" as a major league attraction. The line-up here ranges from hard hitting rockers to line drive ballads, with Freda Payne vocally pinch hitting on "I Wanna See You Soon." Capitol STAO 11628 (6.98).



BILLION DOLLAR BABIES, "BATTLE AXE." If Alice Cooper was the focal point of the stage show, it was the pulsating rock of his group and songs aimed straight at the teenage heart that steered him to the top. Since parting ways a couple of years back, that group has reformed around guitarist Michael Bruce, who shows they can do it on their own. Polydor PD 1-6100 (6.98).

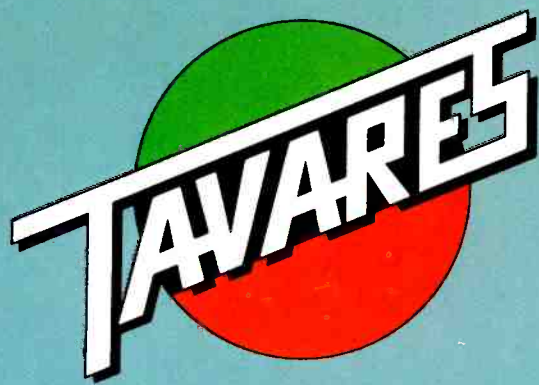


DAVE MASON, "LET IT FLOW." Mason's career to date has been one marked by an almost constant series of stops and starts. With a single ("So High") currently on the verge of breaking and this attractively packaged set of characteristically tuneful songs penned by Mason, Jim Krueger and Angeleen Gagliano, it's green lights all the way to the top. Col PC 34680 (6.98).



"EGG CREAM FEATURING ANDY ADAMS." The word on the street in Brooklyn is that they're great—and where else would a group named Egg Cream start to score? The sound is pop-rock, more sophisticated than what one might expect, but easily accessible to AM and FM formats with "I Wanna Be With You" and "Can I Stay." Pyramid PY-9008 (Roulette) (6.98).





**HAVE DUNIT AGAIN
IN THEIR NEW ALBUM
"LOVE STORM"** (STAO-11628)



**FEATURING THEIR SMASH SINGLE
"WHODUNIT!"** (4398)

Produced by Freddie Perren for Grand Slam Productions
Direction and Personal Management: Brian Panella



RECORD WORLD

Jim Bishop:

April/Blackwood Is Building Solidly

By PAT BAIRD

■ NEW YORK—Jim Bishop, vice president and general manager, April/Blackwood Music, assumed that position in November and in the past five months has instituted sweeping changes in the CBS publishing affiliate "to establish ourselves as an alive, aggressive publishing entity, building and building solidly."

April/Blackwood has always functioned as an autonomous operation under the CBS Records Division but, Bishop feels, it was only recently that the parent company made a full commit-

ment to the success of the publishing arm.

"When we first discussed the possibility of my coming to the company, I had a conversation with Bruce Lundvall (president, CBS Records Division) with regard to the company's position on publishing," Bishop said. "He assured me he was committed to making it work and whatever I needed to get the job done would be at my disposal. There were

(Continued on page 56)

'Hotel California': No. 1 Single for Eagles

By LENNY BEER

■ The Eagles (Asylum), with the "Hotel California" cut, have captured the top slot on The Singles Chart with strong major market sales activity. David

Chart Analysis Soul (Private Stock) moved to a strong #2 just ahead of the charging Glen Campbell (Capitol). Other strong positive movement in the top 10 was recorded by Leo Sayer (WB), which

(Continued on page 6)

Robbins Now Running Price-Fixing Probe; Says Any Indictments Are 'A Year Away'

By JOHN MANKIEWICZ

■ LOS ANGELES—Brian Robbins, under the jurisdiction of the Anti-Trust Division of the U.S. Department of Justice, has been tapped to run the on-going grand jury investigation into the record business that began some months ago. Jonathan Gordon, former head of the investigation, has moved into private practice in Los Angeles.

While Robbins termed all grand jury work in progress as "secret," he talked in more gen-

Pickwick-WEA Price Dispute Continues

By LENNY BEER and JOHN MANKIEWICZ

■ LOS ANGELES—The Pickwick decision to remove all WEA product from sale prices and offer it at regular catalogue prices in the Pickwick-controlled Musicland and Discount chains remains in force this week, with no word forthcoming about any WEA/Pickwick meetings to resolve the pricing disagreement. In a memo to its retail outlets dated April 1 (RW, 4/16) Pickwick said that it was taking the action because of "cost increases that WEA has levied at Pickwick."

When asked for reaction on the

recent Pickwick action and any possible WEA reply, WEA president Joel Friedman again declined comment. Chuck Smith, Pickwick's chief operations manager, was in Atlanta last week for a branch meeting and could not be reached for comment. Warner Bros. vice president, director of sales, Lou Dennis, suggested that WEA/Pickwick talks would "have to take place at some point." Dennis said that "while retailers can sell records at any price they want to (store prices are certainly not up

(Continued on page 66)

Phonogram Pacts With Lowery Music

By MARC KIRKEBY

■ ATLANTA — Executives and artists of Phonogram / Mercury Records and Lowery Music gathered here last Monday (11) to celebrate the signing of a production agreement between the two companies. The pact, which will bring up to six new acts to Mercury over the next five years, represents a further expansion of the company's interest in de-

(Continued on page 12)

eral terms about procedure in cases like his current one.

"The reason that our investigation is going so slowly," Robbins, 32, told *Record World*, "is that the companies we're dealing with are national companies. Their business practices therefore require a lot of investigation, and we are looking at overwhelmingly complicated relationships. If you take a business with, say, 89 people and you label those people from A - Z, double A - double Z, and so forth, and you find out that 'B' has made a deal with 'GG' that involves price-fixing then you've got to investigate all the other possible relationships to determine the exact nature of that deal in perspective."

Due to the sheer bulk of documentation in cases like this, Robbins speculated that indictments in the music business, if any, are approximately a year away.

(Continued on page 36)

Rubinstein Exits ABC

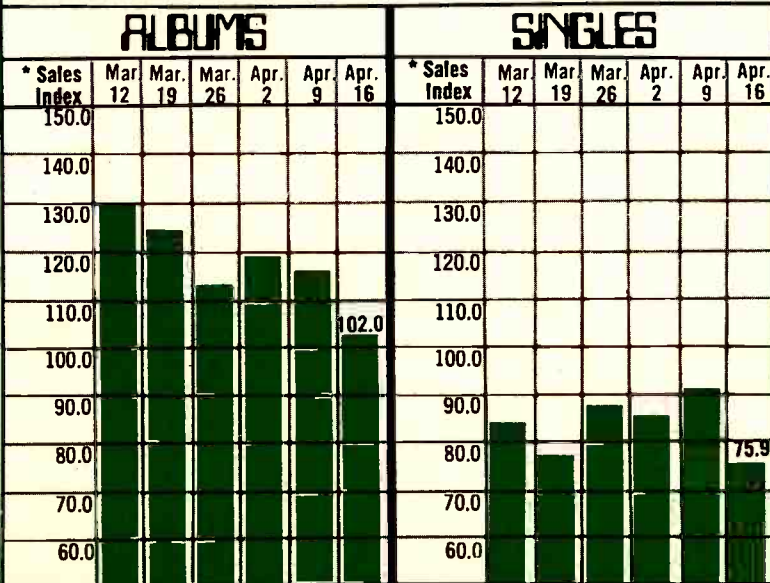
■ Jerold H. Rubinstein has resigned as chairman of ABC Records, a division of American Broadcasting Companies, Inc., effective immediately. Rubinstein cited basic policy differences as the reason for his resignation.

Leonard H. Goldenson, chairman, and Elton H. Rule, president of American Broadcasting Companies, Inc., said they regretted Rubinstein's resignation, and they wished him well in his future endeavors.

RW Names First Ad Award Winners

■ *Record World* announces the results of its First Annual Advertising Awards on pages 38-39 of this issue. Winners were chosen from advertisements that appeared in *RW* during 1976, and are identified by artist's name or, where no specific artist was featured, by theme or label. The *RW* issue date for each is listed after the winner's name. The awards were voted on by a panel of judges comprised of Dave Rothfeld of E.J. Korvettes; Neil McIntyre, program director of WPIX-FM (New York); Jim Greenwood of Licorice Pizza; Dick Kent, program director of WLAC-AM (Nashville); and Andrea Dunham and Barry Marcus, a former copywriter-art director team at Doyle, Dane, Bernbach, Inc. Awards will be presented at a cocktail reception in New York April 27.

THE RECORD WORLD SALES INDEX



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

Wax Named President At Elektra/Asylum

■ LOS ANGELES — Steve Wax has been promoted to president of Elektra/Asylum Records, it has been announced by Joe Smith, chairman of the board.



Steve Wax

Previously executive vice president, Wax will now join Mel Posner and Smith at the top level management of the company. Wax will have responsibility for all a&r, promotion and artist development activities within the company, as well as working with Smith in acquisition of new and established talent.

Wax started his career in the music business in 1965 as a re-
(Continued on page 62)

WCI Reports Highest Revenues, Net Earnings

■ NEW YORK — The rapid growth of Warner Communications, Inc. and its subsidiary companies continued at a record-breaking pace in 1976, according to the annual report issued last week. WCI reported highest-ever totals for revenues, net income and earnings per share, led once again by its recorded
(Continued on page 66)

Black Caucus Asks for a Black On Copyright Royalty Commission

By MICHAEL SHAIN

■ WASHINGTON—The Congressional Black Caucus wrote to President Jimmy Carter last week asking him to appoint a black to the newly-created Copyright Royalty Commission. The commission was authorized in the copyright revision act passed late last year and will oversee and

Pickwick Dividend

■ NEW YORK—Pickwick International, Inc. announced that, in accordance with its quarterly cash dividend policy, a regular quarterly dividend of 8 cents per share has been declared, payable on June 6, 1977 to shareholders of record at the close of business on May 6, 1977.

Pickwick further announced that a record date of the close of business on April 25, 1977 had been fixed for a special meeting of shareholders tentatively scheduled to be held dur-
(Continued on page 36)

Settlement Awarded In James Gang Suit

■ LOS ANGELES—The James Gang and manager Michael Belkin were awarded \$1.5 million in damages in Superior Court here last week as settlement in the group's 1974 suit against ABC Records and former label chief Jay Lasker. The original suit as filed by Belkin and the James Gang alleged malicious prosecution and
(Continued on page 66)

adjust statutory rates in the new law.

"The decisions of this commission," the Caucus wrote, "will have special implications for the significant number of black Americans who compose and arrange the music and write the lyrics of many of this nation's most popular songs. There is no question that black Americans generate a large percentage of total revenues in the music industries." The letter was sent to the White House under the signature of Rep. Parren Mitchell (D-Md.), this year's Caucus chairman.

The President has until April 19 to make his five selections for the commission and send his appointments to the Senate for approval.

Several weeks ago, Rep. Robert Kastenmeier (D-Wis.), chairman of the House subcommittee which drafted the copyright revision law, wrote to the President urging him to make his appointments as free as possible from political favoritism and not to knuckle under to special private groups with an interest in copyright matters.

20th Names Cooper Senior VP, A&R

■ LOS ANGELES — Alan W. Livingston, president of the entertainment group of Twentieth Century Fox Film Corporation, has announced that Harvey Cooper has been named senior vice president, a&r, and will continue his responsibilities for promotion as well. In the meantime, a replacement for Cooper's previous responsibilities in the marketing area, which includes advertising and merchandising, will be sought.



Harvey Cooper

Alan Livingston, in addition to his other duties as president of the entertainment group of Twentieth Century Fox, will assume the title of president, 20th Century Records.

Cooper has been with the 20th label since March, 1976 as senior vice president, marketing, and has been active in a&r decisions as well.



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Powerhouse Picks

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

Stevie Wonder (Tamla) "Sir Duke."

This second cut off the lp, already #1 in Cincinnati and top 10 in St. Louis, Miami and San Francisco, is selling through in single sales and shows all indications of a home run!

Kenny Rogers (United Artists) "Lucille."

A recent #1 country record (currently holding strong at #3), the top 40 outlook on this is equally as strong if not stronger. Already #1 in Spartanburg and top 10 in Houston and Memphis.

Joe Tex (Epic) "Ain't Gonna Bump (With No Big Fat Woman)."

This top 5 r&b record, which has exploded out of the south (#1 Atlanta, #2 Memphis, etc.), has now garnered key call letters in Detroit, St. Louis and Columbus and is well on the way to becoming a national smash.



John Lodge Natural Avenue

John Lodge's "Natural Avenue" has taken him from bass player/vocalist/writer with The Moody Blues to the highly successful "Blue Jays," and now, a superb solo debut album—"Natural Avenue."



Lyrics & music by John Lodge.

PS 683



© LRI, 1977

Jerry Weintraub, Management III

Produced by Tony Clarke

LONDON
RECORDS & TAPES

The Eagles Top Both Pop Charts with 'Hotel California'

R&B-Based LPs Surge

By Lenny Beer

■ "Hotel California" by the Eagles (Asylum) remains atop The Album Chart this week, recording its third consecutive week at #1 and its seventh at the top since its release. Buoyed by the strength of its hit title cut single, the album is pulling away from the field and recording excellent sell-through around the country. "A Star Is Born" (Columbia) and Fleetwood Mac (WB) continued their seesaw battle for the #2 position with the soundtrack winning this time by a slight margin and Fleetwood falling back to #3. Overall sales in the stores around the country fell a bit this week, as evidenced by *The Record World Sales Index*.

The top 10 was barraged this week by three surging albums with r&b bases. The Commodores (Motown) lead the charge by jumping from 24 to 7 with a bullet and sensational sales reports with retail leading but the racks closing behind quickly. Similar activity brought the other two, Marvin Gaye (Tamla) and the Isley Brothers (T-Neck) into play at 8 and 10 bullet respectively. Gaye held onto the lead on the r&b album side, just edging the Commodores. It is interesting to note two other features of the top 10. First, Motown now has three albums in the grouping for the first time in recent memory with the Commodores, Gaye and Stevie Wonder, and Kansas (Kirshner) continues to grow with reports sending it to #6 with a bullet.

Outside the top 10 there are three extremely hot items:

RCA Names Tyrrell Business Affairs Dir.

■ NEW YORK — The appointment of Thomas C. Tyrrell as director, business affairs, was announced by Myron Roth, division vice president, business affairs, RCA Records. Tyrrell has been a member of RCA's Law Department for three years.



Thomas Tyrrell

Emerson, Lake and Palmer (Atlantic), "Rocky" (UA), and the Atlanta Rhythm Section (Polydor). All of these have the potential to challenge for top 10 or higher, with ELP super hot at retail, Rocky scoring especially well at racked accounts and filling in week by week at retail and ARS growing with its strong single at rack and retail alike.

Further down the list, Klaatu (Capitol) continues to be a standout with strong sales reports building each week; Ohio Players (Mercury) took a good jump this week but are being hurt by the hot action of the Commodores, Gaye and Isleys; and Leo Sayer (WB) has been picking up strongly since the new single took hold and may be a major hit album by next month.

New in the top 100 this week are Supertramp (A&M), with exceptional action in Milwaukee among other markets; Dickey Betts (Arista), with immediate sales on his first for the label; Bonnie Raitt (WB), with FM support producing immediate retail response; William Bell (Mercury) with sales following his hit single; Maynard Ferguson (Columbia), with good sales pop, r&b and jazz; Captain & Tennille (A&M), too early for most racks but selling at retail; and Bob James (CTI), with the best early reaction ever to his fourth for the label.

Campbell Single Charging

(Continued from page 3)

exploded from 10 to 6, and Rose Royce (MCA) which landed the 10 slot with a bullet.

Outside the top 10, Jennifer Warnes (Arista) had another strong week with key radio additions and strong sales, KC & the Sunshine Band (TK) scored again with their latest climbing to #15 and pop radio now solidly in support, McCoo & Davis (ABC) have their second straight pop and r&b hit, Kiss (Casablanca) has another smash to go with "Beth," but this time it's an up-tempo rocker called "Calling Dr. Love." Also Climax Blues Band (Sire) is hot with their first hit, Stevie Wonder (Tamla) started to rack up those sales reports that were slow in developing, Hot (Big Tree) continued their pop and r&b surge, and Joe Tex (Epic), with a sure hit, is now getting pop radio action in droves.

Mid-Chart Strength

Extremely hot in the 30 to 40 area are Foreigner (Atlantic), with good radio support for their up-tempo debut; Marvin Gaye (Tamla), with an avalanche of sales which jumped him from 27 to 3 on the r&b chart and from 67 to 35 on the pop side with what could be one of the biggest sellers of the year; Kenny Rogers (UA), with a full-fledged crossover smash now with "Lucille," which reached #1 on The Country Singles Chart and is attempting to duplicate that positioning

on the pop list, and Yvonne Elliman (RSO), with her remake of "Hello Stranger" exploding.

In the forties the biggest excitement is being caused by Andrew Gold (Asylum) with his first ever hit charging weekly, and the new Fleetwood Mac (WB), forced into release by radio support and doing very well in only its second week in the street. Other strong activity is being recorded by the Sylvers (Capitol), with immediate pop acceptance to their latest; Jimmy Buffett (ABC), with strong action in the south and now beginning to spread; the Addrisi Bros. (Buddah), with strong major market support now and good radio jumps reported; and John Denver (RCA), trying to deliver catalogue sales with "My Sweet Lady."

New Entries

New on the charts are Alan O'Day, with another for Big Tree which is scoring sensational secondary action and now picking up scores of major market radio additions on this sure shot; Bob Seger (Capitol), with the second from his platinum album; Manfred Mann (WB), with another Bruce Springsteen song receiving strong initial support; and Bill Conti (UA), with "Theme From Rocky" (UA) exploding now behind the hit album and Academy Award. The Maynard Ferguson (Columbia) version of "Rocky" is also picking up, and next week the cover battle should be hot and heavy.

REGIONAL BREAKOUTS

Singles

East:

Stevie Wonder (Tamla)
Kenny Rogers (United Artists)

South:

Marvin Gaye (Tamla)
Kenny Rogers (United Artists)
Joe Tex (Epic)

Midwest:

Kenny Rogers (United Artists)
Marvin Gaye (Tamla)
Joe Tex (Epic)
Foreigner (Atlantic)
Hot (Big Tree)
Q (Epic)

West:

Joe Tex (Epic)
Stevie Wonder (Tamla)
Yvonne Elliman (RSO)
Alan O'Day (Pacific)

Albums

East:

Dickey Betts (Arista)
Slave (Cotillion)
Bonnie Raitt (Warner Bros.)
Johnny Guitar Watson (DJM)
Ohio Players (Mercury)

South:

Dickey Betts (Arista)
Bonnie Raitt (Warner Bros.)
Slave (Cotillion)
Johnny Guitar Watson (DJM)

Midwest:

Supertramp (A&M)
Maynard Ferguson (Columbia)
Dickey Betts (Arista)
Captain & Tennille (A&M)
Johnny Guitar Watson (DJM)
Starz (Capitol)

West:

Supertramp (A&M)
Dickey Betts (Arista)
Bonnie Raitt (Warner Bros.)
Pablo Cruise (A&M)
Bob James (CTI)
Starz (Capitol)

Capitol Hot On Singles Chart

■ LOS ANGELES — With 10 singles on the RW singles chart, six of them bulleted, Capitol Records is currently enjoying its broadest and most active chart profile in years.

Campbell

Leading the label's singles according to RW's research is Glen Campbell's "Southern Nights," which retains its bullet as it climbs to the number three position. Other key titles showing strong chart jumps and bulleted this week are "Whodunit" by Tavares, reaching 38; Starz's "Cherry Baby" at 40; "High School Dance" by the Sylvers, which reaches 74; "Sub Rosa Subway/Calling Occupants," the two-sided Klaatu single, at 76; and Bob Seger's "Mainstreet," which enters this week's singles chart at 82.

"I just want to be
your everything"

b/w In the end RS-872

An unforgettable new single by
an unforgettable new artist.

ANDY GIBB

From his forthcoming album,

"Flowing Rivers"

RS-3019

PRODUCED BY:

Barry Gibb, Albhy Galuten and Karl Richardson for
Karlby Productions by Arrangement with the
ROBERT STIGWOOD ORGANISATION.

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Manufactured and marketed by 

WOL Dismisses Central Figure In FCC Payola Probe

By MICHAEL SHAIN

■ WASHINGTON—Mel Edwards, a fill-in disc jockey at WOL-AM here and the central figure in a Federal Communications Commission probe of payola/plugola last month, has been released by the station. Edwards worked weekends for the station most recently, and ran a concert promotion company along with five other WOL deejays. Edwards was dismissed after the station owner, Sonderling Broadcasting, learned that he and the other jocks continued to promote concerts in Washington and elsewhere after May, 1976 when the staff was ordered to cease all promotions.

Disciplinary actions—probably

Epic Promotes O'Shea

■ LOS ANGELES — Bud O'Shea has been appointed to the post of director, marketing, west coast, Epic Records, Associated Labels and Portrait Records. The announcement was made by Jim Tyrrell, vice president, marketing, Epic Records, Associated Labels and Portrait Records.



Bud O'Shea

In his new position, O'Shea will be the senior marketing department executive on the west coast. He will be responsible for all aspects of the marketing of Epic, Associated Labels and Portrait Record product for the west coast. Reporting to him will be the publicity, merchandising and artist development departments.

O'Shea joined CBS Records in 1971 as local promotion manager, Epic Records, San Francisco. Two years later, he was promoted to regional promotion marketing manager, Epic Records. In 1975, he was appointed associate director, national promotion, Epic Records. Prior to joining CBS Records, O'Shea worked at Capitol Records as a local promotion manager and, subsequently, as regional promotion manager. He served in the same capacity for Apple Records.

short-term suspensions—may be handed out to the other deejays involved, but they likely will not be fired, a spokesman for the station said.

The Edwards firing comes halfway into a six week-long hiatus in the FCC investigation into charges that the WOL jocks allegedly coerced performers into concerts promoted by their company by threatening loss of airplay. It was during those hearings that Sonderling learned of the deejays' "gross insubordination" of continuing to promote concerts after being told to stop. Several of the air personalities testified that they invested in shows promoted by Edwards under several different companies that featured Quincy Jones, Brothers Johnson, Brass Construction, the Dynamic Superiors, Bootsy's Rubber Band, Parliament-Funkadelic and Walter Jackson. The shows were presented at the Kennedy Center and the Warner Theatre in Washington and the Baltimore Civic Center.

The attorney for Sonderling, A. Harry Becker, made a point of telling reporters during the hearings that neither he nor the station had been informed that the deejays were continuing to promote shows after the May ban. No violation of FCC rules is involved.

The ban was imposed after two concert promoters, Dimensions Unlimited and Cellar Door Productions, began complaining to the FCC that the jocks' concert company, DJ Productions, was unfairly competing with them. Because a radio station has the power to grant or withhold airplay, the two independent promoters said, they held an undue bargaining edge over performers, an edge they did not have. Station officials said they forced DJ

Productions to cease operations to avoid conflicts with the independent promoters.

The payola/plugola hearings are slated to resume on May 16 with a new FCC prosecutor, Ted Kramer. The FCC attorney running the case was transferred, the FCC said, in a move unrelated to the payola probe. In mid-May, the commission will take testimony from the station manager, Jim Kelsy, its program director, Cortez Thompson, and Sonderling vice president in charge of operations, John Doubleday.

Fitzgerald, Hartley Resign from Caribou

■ LOS ANGELES — Larry Fitzgerald, president of Caribou Management and vice president and general manager of Caribou Recordings, has announced his resignation from both positions.

Fitzgerald, who has been at the helm of Caribou for the past 10 years, will open his own management and record production company, the details of which will be announced in the very near future.

Also departing Caribou is Mark Hartley, who had held the post of vice president, promotion and marketing.

Fitzgerald first entered the entertainment industry in 1962 with the William Morris Agency in Beverly Hills.

ABC Inc. Has Best Year Ever in 1976

■ NEW YORK — The American Broadcasting Companies, Inc., last week reported that 1976 was the best year, for revenues, income and earnings per share, in the corporation's history. The dramatic climb of the television network to the top of the ratings

Fields Joins WEA

■ LOS ANGELES — Oscar Fields has been appointed director of black music marketing for WEA, it has been announced by Joel Friedman, president of WEA.



Oscar Fields

In his new role, Fields will be totally responsible for the entire spectrum of marketing, merchandising, advertising and customer services, as it relates to all WEA black music.

Fields joins WEA after having spent one year as manager of product merchandising with RCA Records. His experience includes sales and promotion posts with Bell Records, marketing with GRC Records, and promotion and inventory work with Epic and Columbia Records.

Fields will headquarter at WEA's offices in Burbank, reporting to Vic Faraci.

Arista Signs Lily Tomlin



Arista has announced the signing of Lily Tomlin to an exclusive long-term contract. The comedienne/actress, who is currently in the middle of a sold out eight week engagement of her one woman show, "Lily Tomlin in Appearing Nightly," at Broadway's Biltmore Theatre, is expected to have her first album for the label, "Lily Tomlin On Stage," released in May. Pictured from left: Clive Davis, president, Arista; Jane Wagner, co-producer of the album; Bob Heimall, director of creative services, and Robert Feiden, VP, a&r, east coast.

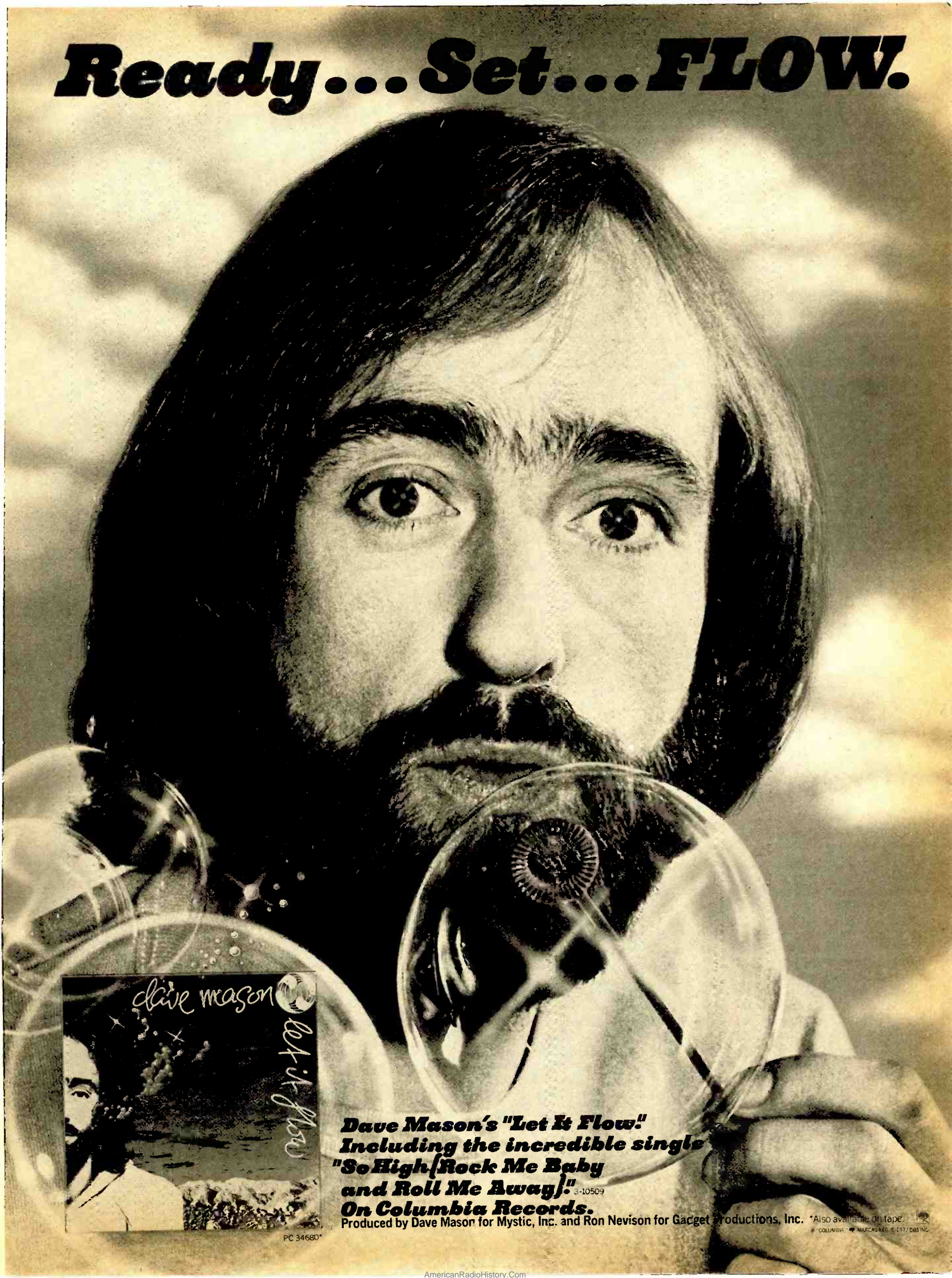
heap clearly sparked the surge, with the radio network and the owned radio and TV stations making significant contributions.

Revenues for the year climbed to \$1.342 billion from 1975's previous record high of \$1.064 billion. Net earnings soared to \$71.7 million from \$17.1 million during the year. Earnings per share rose from \$.99 to \$4.05, and the ABC board of directors last November increased the dividend per common share from \$.85 to \$1.00.

The shareholders' letter, signed by ABC chairman Leonard Goldenson and president Elton Rule, notes that ABC Records "showed a considerably reduced loss in its first full year of operation following the major restructuring of 1975," when the division reported a loss of \$26 million. The letter also states that Word, Inc. "showed healthy gains" during the year and that ABC Record and Tape Sales "broke even."

Revenues for the record division rose from \$157.4 million in 1975 to \$187.6 last year.

Ready... Set... **FLOW.**



Dave Mason's "Let It Flow!"
Including the incredible single
"So High (Rock Me Baby
and Roll Me Away)!"
On Columbia Records.
Produced by Dave Mason for Mystic, Inc. and Ron Nevison for Gadget Productions, Inc. *Also available on tape.

PC 34680*

COLUMBIA MARCAS REG. © 1972 CBS INC.

RSO, Island Combine Promo Forces

■ LOS ANGELES — In a move aimed at marshalling a larger and more versatile promotion effort, a combined promotion force will be instituted jointly by RSO Records and Island Records on May 1, according to an announcement made last week by Chris Blackwell, founder of Island Records, and Robert Stigwood, chairman of the Robert Stigwood Organization.

Called RSO/Island Promotion, it establishes a consolidated

field promotion force of 24 promotion specialists to work single and album releases from both labels.

RSO/Island will be headed by Rich Fitzgerald, in the capacity of national promotion director. Joining him on the national promotion management team will be Bobby Applegate (Island) and Bob Smith (RSO). They will be based in Los Angeles and will report to Al Coury, RSO Records president.

Sizeable Force

Details and strategy relative to establishment of a field team that rivals, in essence, the size force normally associated with the so-called larger labels were developed by Charley Nuccio, Island Records president in America, and Al Coury, president of RSO.

Nuccio pointed out that, while RSO/Island Promotion blends the field force of the two labels under Coury's management, both labels otherwise will retain total autonomy in all other areas of operation.

While RSO will oversee the joint operation via Coury, national, regional and local overhead factors will be borne equally by both labels.

Product

The first product that the joint promotion team will be handling will be albums and singles by Rough Diamond, Bob Marley and Stevie Winwood, from Island Records, and the Jack Bruce Band, Andy Gibb and The Bee Gees "Live" albums on the RSO label.

Terms

The terms of the agreement terminating the relationship between Pickwick and Lester included the purchase by Pickwick of the Groove Merchant label and catalogue of 73 albums. Lester has retained the rights to four albums in current release by the artists now signed to LRC. They include, "Keep On Lovin" by Lonnie Smith; "Red Beans" by Jimmy McGriff; "Windows" by O'Donnel Levy; and Joe Thomas' "Feel'n's From Within."

Each of these albums is being rush released by T.K. carrying the new LRC logo and catalogue number but with their original cover art.

In addition to the four LRC artists, Lester has retained the future recording rights to many of the artists he had signed to Groove Merchant.

Background

Lester, who was an independent producer for 5 years with such firms as Decca, Roulette, Capitol and United Artists prior to founding Groove Merchant five years ago, will continue to function as an independent producer of pop, r&b and jazz product on acts other than the four now signed to LRC. Additional agreements are currently in negotiation and will be announced shortly.

Kansas Platinum Presentation



Kirshner recording artists Kansas were in town recently to play two sold-out nights at the Palladium. Afterwards, Kirshner and CBS Records hosted a party where the band was presented with platinum awards for their current album, "Leftoverture." Shown, from left, are: Kansas' member Steve Walsh; Don Kirshner, Kirshner Records president; Walter Yetnikoff, president, CBS Records Group; Rich Williams and Phil Ehart of Kansas; Bud Carr, group's manager; Kerry Livgren and Dave Hope of Kansas; Ron Alexenburg, senior vice president, Epic Records and the Associated Labels; Robby Steinhart of Kansas; Tony Martell, vice president and general manager, the Associated Labels and Jim Tyrrell, vice president, marketing, Epic Records and the Associated Labels.

A&M Names Powell Business Affairs Dir.

■ LOS ANGELES—Gil Friesen of A&M Records, has announced the appointment of Ken Powell to the newly created post of director of business affairs for the label.

Powell, who assumes his new responsibilities immediately, comes to A&M after three years with the law firm of Mitchell, Silverberg and Knopf, and will report directly to Friesen in the label's Hollywood office.

Capitol To Release Live Beatles Album

■ LOS ANGELES — Capitol Records, Inc., on May 11 will release "The Beatles At The Hollywood Bowl"—the first live Beatles album and the first never-before-released Beatle recording to appear in seven years, according to Jim Mazza, CRI vice president, marketing.

1964-'65 Dates

The album is taken from recordings of The Beatles' 1964 and 1965 concerts at the Hollywood Bowl in California. The three-track tapes, which have been in Capitol's vaults for the past dozen years, have been reworked by long-time Beatle producer George Martin and remix engineer Geoff Emerick. The original tracks were transferred to modern multi-track tape, remixed, filtered, equalized and edited. However, all the original vocals and instruments were kept intact and no over-dubbing was used.

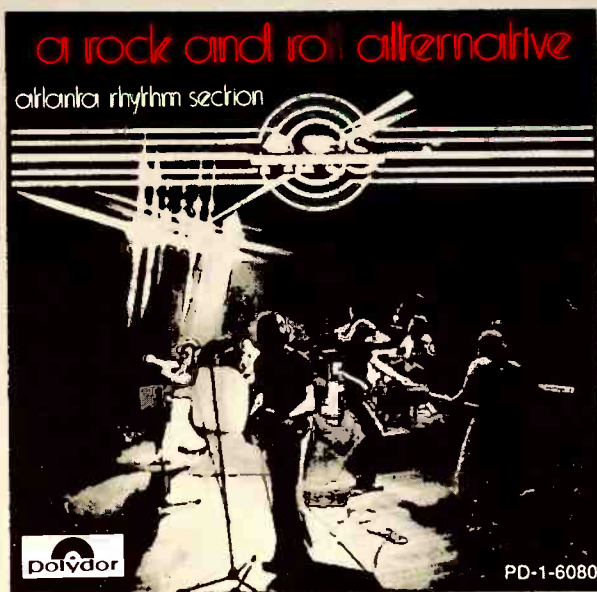
Songs

The album contains 13 songs—the highlights of their repertoire at that point in their career—including old standards such as "Twist And Shout," "Dizzie Miss Lizzie," "Boys" (sung by Ringo), Chuck Berry's "Roll Over Beethoven" and Little Richard's "Long Tall Sally." In addition, there are eight Lennon-McCartney compositions — "She's A Woman," "Ticket To Ride," "Can't Buy Me Love," "Things We Said Today," "A Hard Day's Night," "Help," "All My Loving" and "She Loves You."

Haley in Chicago



Alex Haley's recent visit to Chicago was capped off by a luncheon in his honor sponsored by Readers Digest. Following the luncheon he was greeted, from left: Warner Bros. recording artist Eugene Record, Haley, Tom Draper, Warner Bros. vice president and director of black music marketing, director of black artist development Benita Brazier (with a copy of the ubiquitous "Roots"), Operation PUSH's Jesse Jackson, and Warner Bros. midwestern regional marketing manager Ron Ellison. Haley's spoken word album "My Search For Roots" is a Warner Bros. release.



gold*

The Atlanta Rhythm Section and the Polydor Marketing Section, on the same track!



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New York, N.Y. 10019
A Polygram Company/Distributed
by Phonodisc Incorporated



Casablanca Expands Press Department

■ LOS ANGELES—Susan Munao, vice president of artist development/public relations at Casablanca Record and FilmWorks, has announced a major expansion of the company's press and artist development departments. Soozin Kazick has been appointed national director of publicity, reporting directly to Ms. Munao. Kazick, who began her career in publicity with Casablanca President Neil Bogart at Buddah Records, was most recently associate director of press and public information at CBS Records.

Also joining the company is

Ken Barnes as director of editorial services. Barnes comes to Casablanca from Radio & Records, where he was associate editor. He has been an editor of Phonograph Record Magazine for four years and has been a widely published free-lance writer.

In further restructuring appointments, Ms. Munao announced the promotion of Nellie Prestwood to the position of manager of artist and press information, with Elaine Cooper promoted to tour publicity manager. Kathy Walters joins the department as publicity coordinator.



Shown (seated from left) are Soozin Kazick, Ken Barnes, Susan Munao; (standing) Kathy Walters, Elaine Cooper and Nellie Prestwood.

Music Publishers Sue Unification Church

■ NEW YORK — A complaint was filed on March 30 in the United States District Court for the Southern District of New York on behalf of 22 copyright proprietors alleging that The Unification of America and its numerous affiliates, as well as some as yet undesigned individuals, infringed the copyrights in 39 separate musical compositions.

The complaint alleges that the Reverend Sun Myung Moon's Unification Church willfully infringed the copyrights by its unauthorized printing, publication and sale of copies of The Unification Church's book entitled, "Songs of Worship and Fellowship," which book copied lyrics and in some instances the music and lyrics of the plaintiff's compositions. The plaintiffs (or members of the National Music Publishers' Association, Inc., whose continued activities in the investigation of the infringements in the graphic medium revealed the information which ultimately formed the basis of the lawsuit.

Damages

The lawsuit, among other things, seeks damages from The Unification Church for up to

\$5,000 per composition alleged to be infringed and one dollar per composition for each copy of the Church's alleged infringing book.

UA, Diante Pact

■ LOS ANGELES—Denny Diante has entered into an independent production agreement with United Artists Records, where he most recently served as vice president, pop a&r.

The arrangement calls for Diante's production of selected artists for UA, as well as outside projects.

Prior to joining the company, Diante was west coast professional manager of Peer International/Southern Music.

London Raises Classical Price

■ NEW YORK — The classical division of London Records has announced that, effective April 26, the price of London Records will be raised to \$7.98. The increase will not effect Richmond Treasury series (budget labels) or tapes. Discount structures will remain the same.

Phonogram/Lowery Pact (Continued from page 3)

veloping regional music centers around the country.

"We don't necessarily believe the music industry is centered in New York or L.A. or Chicago or Nashville, although these are important centers," said Irwin Steinberg, president of Phonogram. "We feel a lot of the population is moving south or southwest, and we feel that Atlanta is going to be a big center of music."

Bill Lowery, a manager and music publisher (Atlanta Rhythm Section, Starbuck) who has been a major force on the Atlanta scene, drew up the proposal with Joel Katz, an Atlanta lawyer, and the two have been talking with Phonogram executives for "seven or eight months," according to Steinberg. Records released under the

agreement will bear a Lowery logo on a Mercury label.

The production agreement requires Lowery to present a minimum of three acts to Phonogram this year, with the number of artists then gradually increasing to the maximum of six. In contrast with Lowery's past contract with MGM Records, the current deal does not bind Phonogram to sign the artists Lowery presents, and the Chicago company will have the final say on any other decisions to be made under the agreement, but, as Steinberg said, "We are going to be mutually involved in the decision making." Lowery is not limited to, but will apparently concentrate on, Atlanta-area talent.

The first two acts to be signed to Phonogram/Mercury under

the agreement are Younguns, a pop-rock quartet led by a talented composer and guitarist named John Fristoe, and Garfield Ruff, a five-man country rock group that also dabbles in jazz. Both groups performed — and were well received — at the Monday night banquet at the Standard Club here. Phonogram executives had heard both these bands before the deal with Lowery Music was made.

Steinberg told **Record World** that Phonogram is looking into other, similar regional production deals, and that the company believes such arrangements are an important new way of uncovering new artists and musical trends.

"We've kind of proven that by being headquartered in Chicago, whereby we've picked

up groups like the Ohio Players," Steinberg said, "and we've proven it by moving into Memphis and being successful." Phonogram recently concluded a production agreement in that city with Rick Taylor's Soul-tastic Productions, which has already produced a hit for the label by the Bar-Kays. Steinberg asserted that such outside recordings would not diminish the role played by the Phonogram artists & repertoire department in scouting new talent.

Artists associated with both companies, as well as much of the Atlanta music and radio community, turned out for the event; at the banquet were members of Starbuck and the Atlanta Rhythm Section, William Bell, Minnie Riperton, Bohannon, Joe South and Mylon LeFevre.



At the banquet celebrating the Phonogram/Lowery agreement: (left photo, from left) Irwin Steinberg, Phonogram president, with Bill Lowery of Lowery Music; (center)

Lowery with Thomas Dickerson and Bill Osborne, representing Atlanta mayor Maynard Jackson; (right) Mercury artist William Bell and admirers.

MJL Memo:

Congratulations Barry!

It's been a miracle!

9 mos. on tour - sold out!

TV Special - highest ratings for new artist.

Record sales - 4 gold LP's on charts at once
- 2 double platinum

Attendance records broken all over -
Vegas, Tahoe, Ravinia, Philly, Toledo etc.!

Broadway - sold out both weeks!

Awards - up the gazoo!

Boy, do you need this vacation!

This one's for you.

Miles



THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ NO SMALL FEAT: Up in Topanga Canyon, Good Friday really was, and Saturday may even have been better. **Little Feat** decided to sneak into The Corral for a pre-game warm-up, in anticipation of their new album and the inevitable tour. Although the ad buildup consisted of a two line personal in the Recycler (right below a \$90 television set), a late leak to KROQ and the grapevine of the faithful both insured that the "remodeled" Corral, a y-shaped room with curious acoustics, was jammed.

"Sardine consciousness" was **Paul Barrere's** pronouncement after the first night, but he wasn't complaining, and neither did we when we succeeded in finding a little floor space near the kitchen. In the dimly lit, low ceilinged room, we couldn't verify that the folks in front of us really were lumberjacks in platform shoes, but we jumped high enough to catch glimpses of Barrere, **Lowell George, Richie Hayward, Kenny Gradney, Bill Payne** and **Sam Clayton** making good use of a tiny stage.

The set was a random but evenly distributed sample from the Feat oeuvre that was sewn together by the band's preference for sly, sure-footed transitions into new songs. Thus, "Fat Man in the Bath-tub" wriggled its way into a brand new tune, "Rocket in My Pocket." Then they played "Long Distance Love," and **Jumbo Lawrence**, who actually got a table (he has better connections), died and went to heaven.

Other previews from "Time Loves a Hero"—which WB still insists will ship on April 15, perhaps to take some of the edge off—included the title tune, "Keeping Up with the Joneses," and "Old Folks Boogie," all certified percolators.

ETI ACTIVITY: Secondary market activity is all well and good, and regional breakouts serve their purpose, but if we're all looking for that global rush then clearly the next big thing will be from Out There. Hence, when **Mandre** (Motown), "the Masked Marauder," visited **RW's** offices recently, the impact of the helmeted, gloved alien (something about the sight of his real flesh being too much for mere mortals to bear) was both immediate and permanent. COAST submits the following photographic comparison as proof:

The first shot, taken on the day of Mandre's visit, is a fairly typical grouping of **RW** coast personnel, who frequently indulge in these sort of gatherings as part of COAST's CD-approved earthquake drill. Note calm outward demeanor and comparative discipline of staff.

Pictured two weeks later is the **RW** west coast editorial staff, who claim to have profoundly altered their lifestyles and aspirations as a result of their first contact with ETI (extra-terrestrial intelligence).

Incidentally, we're told Mandre's helmet is constructed of Get-downium, which must certainly come in handy around here. Not only that, but, "like the legendary Aquaman. Mandre can only exist in the Nushkian (Alien for 'Earth') atmosphere for brief periods of time." And we thought Aquaman just went "swiiiiish."

CONFIDENTIAL TO LUDWIG: Publishers, pickers and those select few who can actually read music should definitely examine the cover of the new **Supertramp** album, "Even in the Quietest Moments," more carefully. The score for "Fool's Overture" seen on the piano isn't the song included on the disk, but a much more familiar melody, especially to devotees of organized sports and former militarists.

BELIEVE IT AND WEEP: Amazing, and mildly interesting . . . Did you know that **Derek Church**, motown's national advertising and merchandising director, is set as guest commentator for a Game of the Week soccer match to be aired on PBS outlets this Sunday? Church was described to us as an "erst-while Englishman," with "pear-shaped tones."



Before



After

Suit Filed Against Chrysalis, Babys

■ LOS ANGELES—Personal manager **Adrian Millar** has filed suit in Superior Court, County of Los Angeles, against **Chrysalis Records** and label act **The Babys**. In the April 6 action, Millar, who managed the quartet when they first signed with Chrysalis worldwide, charges Chrysalis Records, Inc.; Chrysalis Records Limited; Chrysalis U. S. chief **Terry Ellis**; **Russ Shaw**, vice president, artist development and publicity; and group members **Mike Corby, John**

Waite, Walt Stocker and **Tony Brock** with multiple counts of interference with contractual relations, breach of fiduciary duty, and breach of contract.

Key causes of action listed in the suit include interference with the original contract; disruption and destruction of possible profits and benefits due Millar through his original agreement with the group; breach of fiduciary duty and constructive trust; and breach of implied covenants of good faith and fair dealing. Millar's attorneys at **Bushkin, Kopelson, Gaims** and **Gaines** are seeking \$2 million punitive damages on each of the first four counts.

Additionally, Millar charges group members **Waite, Corby, Stocker** and **Brock** with breach of contract, and in the suit sets damages estimated at one million dollars for each defendant. No punitive damages are being sought against the group itself.

Jazz/Progressive LPs Selling Well for CBS

■ NEW YORK — More than a dozen jazz-related CBS albums, bolstered by a special jazz/progressive-music marketing program entitled "Musical Roots," have shown remarkable sales in the month since they were released. Sales of the product released under the campaign have now exceeded 1.6 million units, according to CBS figures.

The albums involved include the latest releases by **Weather Report, Maynard Ferguson, Return To Forever, Marlena Shaw, Shakti** featuring **John McLaughlin**, and **Miles Davis** (Columbia); **George Duke** and **Jeff Beck** with the **Jan Hammer Group** (Epic) and **Jean Carn, Dexter Wansel** and **Billy Paul** (Philadelphia International).

The company estimates that the 1.6 million sales figure will double within 90 days. The key to the albums success, CBS executives say, is the company's insistence on marketing them on a broad basis, not just as jazz.

"We have found all these albums to be crossover hits, because people can't put a label on them," said **Bruce Lundvall**, president of the CBS Records Division. "In fact, FM and black radio airplay for all of our jazz/progressive artists has far exceeded our original hopes."

The **Beck** album is the current sales leader among the group, having passed 310,000 units, according to Epic, while **Paul's** "Let 'em In" has sold 260,000 pieces and at least five of the others have passed the 125,000 mark.

The "Musical Roots" campaign, designed by **Don Dempsey**, marketing VP for Columbia, involves print and radio advertising, a four-color insert, a college-level spring campaign, and customer incentives for positioning of product.

"There are certain priorities and reservations about taking this many acts into the marketplace at the same time," Dempsey said, "but we found that the company itself could digest them."

April-Blackwood Promotes Esposito

■ NEW YORK—**Bob Esposito** has been appointed to the position of vice president, creative affairs, April-Blackwood Music. The announcement was made by **Jim Bishop**, vice president and general manager, April-Blackwood Music Publishing.



Bob Esposito

In his new capacity, Esposito will be in charge of song exploitation, working through the staff of professional managers and the newly appointed manager of national radio relations in order to coordinate additional promotional support for artists who record April-Blackwood material. He will coordinate the organization of catalogue material, make professional manager assignments and seek out new acquisitions for the catalogue.

Esposito was most recently director, east coast operations, April-Blackwood Music. In previous positions before joining April-Blackwood, he worked as general professional manager for **Screen Gems-Columbia Music**, east coast and represented the catalogues of **Henry Mancini, Bobby Gentry, Melanie** and **Burt Bacharach** and **Hal David**.



Carole

Bayer

Sager

CREDITS WHERE CREDITS ARE DUE

- * She's co-written songs recorded by
PETER ALLEN • MARVIN HAMLISCH • ALBERT HAMMOND
MELISSA MANCHESTER • BETTE MIDLER • HELEN REDDY
NEIL SEDAKA • etc.
- * She's written songs recorded by
CHER • YVONNE ELLIMAN • JOHNNY MATHIS • LIZA MINNELLI
ANNE MURRAY • TONY ORLANDO & DAWN • DUSTY SPRINGFIELD • etc.
- * Current & Active
LEO SAYER'S SINGLE, "When I Need You" (Sager/Hammond)
ARETHA FRANKLIN'S SINGLE, "Break It To Me Gently" (Sager/Hamlisch)
THE TITLE TRACK FROM THE CAPTAIN & TENNILLE'S NEWEST Lp,
"Come In From The Rain" (Sager/Manchester) • THE MOMENTS' SINGLE,
"Don't Cry Out Loud" (Sager/Ascher)...
- * AND NOW HER DEBUT ALBUM...

CAROLE BAYER SAGER (7E-1100)

*Singing Her Own Songs &
Making You Believe Every Word.*

One Side

1. COME IN FROM THE RAIN
(Carole Bayer Sager/Melissa Manchester)
2. UNTIL NEXT TIME
(Carole Bayer Sager/Johnny Vastano)
3. DON'T WISH TOO HARD
(Carole Bayer Sager/Peter Allen)
4. SWEET ALIBIS
(Carole Bayer Sager/Marvin Hamlisch)
5. ACES
(Carole Bayer Sager/Bruce Roberts)

Another Side

1. I'D RATHER LEAVE WHILE I'M IN LOVE
(Carole Bayer Sager/Peter Allen)
2. STEAL AWAY AGAIN
(Carole Bayer Sager/Bruce Roberts/Bette Midler)
3. YOU'RE MOVING OUT TODAY
(Carole Bayer Sager/Bette Midler/Bruce Roberts)
4. SHY AS A VIOLET
(Carole Bayer Sager/Peter Allen)
5. HOME TO MYSELF
(Carole Bayer Sager/Melissa Manchester)

Produced by BROOKS ARTHUR

On Elektra Records & Tapes. 

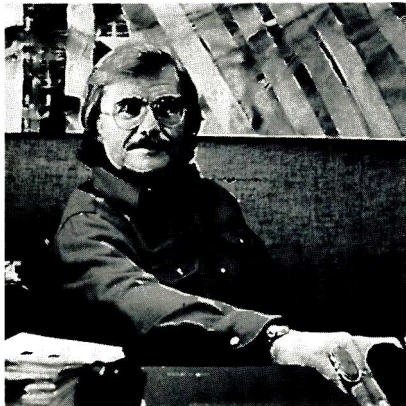
DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Miles Lourie on the Lawyer/Manager Role

By PAT BAIRD

■ In an industry where established business practices seem to change on a yearly basis, the dual lawyer/manager role is one of the newest and most widely accepted business phenomena. It is also a role which Miles Lourie, a lawyer with a practice devoted to entertainment clients, as well as manager for Barry Manilow, feels he must separate in order to benefit both his legal and management clients. Lourie began specializing in music business law in the early '60s after a successful career as a trial lawyer. He established his own law firm in 1966 and has since represented such clients as Ray Charles, Simon & Garfunkel and James Taylor, as well as a number of record companies. In 1972, Lourie began managing Manilow after having represented him as an attorney for several years. He also managed Orleans and Alaina Reed in the early part of their careers. In the following Dialogue, Lourie discusses his activities in both the music law and music management fields.



Miles Lourie

Record World: What are the advantages of being both a lawyer and a manager?

Miles Lourie: Management is one of the most demanding and exciting places one can be in the music business. You have to know more about more of the different aspects of the business than in any other role. You have to be aware of and involved in booking, publicity, contracts, accounting, marketing, the art, recording, etc., etc. You've got to be aware of the whole gamut of the artist's business and artistic life and be in touch with all of those areas. No one could be equally astute in all the areas a manager must be involved with in representing and advising his client. There is not enough time in a lifetime to become a lawyer so you can handle the business affairs of an artist and become a publicity agent to handle the publicity, a booking agent to handle the bookings, etc., etc. Even if the manager doesn't actually do all these things for the artist directly, he must direct and control all of those people in the artist's life and the more he knows about each of those areas the better he can direct and control each area. Managers will have different backgrounds prior to becoming managers and their backgrounds will determine in which of those areas the manager will be stronger and in which of the areas the manager will have more to learn and will therefore have to rely upon the expertise of others. There is always more to learn as a manager in the areas in which the manager has less expertise.

In fact, that is one of the places where artists fail themselves when choosing a manager. They do not consider sufficiently their needs and the strengths of a prospective manager based upon the manager's background. The best artist/manager relationships grow out of a marriage between the two where the artist's greatest needs in his business and artistic life are matched with and correspond to the manager's experience and strong suits.

So in more direct answer to your question a manager with experience as a lawyer will probably have the obvious advantage of being able to control and direct the client's legal and business relationships more astutely than say a manager who was a record producer.

RW: Do you believe that a lawyer should manage his law clients?

Lourie: No. I do not believe that one person should be both an artist's lawyer and his manager.

What a lawyer should bring to a client is almost total objectivity, which is to say, lawyers should be paid on an hourly rate, not on a percentage. They should not be on percentage because that necessarily makes the lawyer a kind of partner with the client. If you pay a lawyer on a percentage, in effect the lawyer's fee becomes dependent upon his advice as to whether to make a deal or not. If you were an artist and came to me and said "represent me in negotiating a record contract which I have been offered and I'll give you 10 percent of the

deal," and I agree, it is just as obvious as it can be to me that it is in my interest to close the deal. If the deal does not close or if I do not recommend that you sign the deal at some point, I will be blowing my own fees. I don't think that's a position a lawyer should be in. A lawyer should be like a surgeon and should be paid win, lose or draw. His advice is then totally objective and he has the option to recommend that a client sign or not sign a deal without jeopardizing his legal fees. The negative advice to resist accepting a deal is the kind of advice that is most likely to be received from a lawyer performing his services under an hourly fee arrangement. Of course, the client need not follow the advice against signing the deal; but the availability of that advice and the reasons for the advice are essential to the lawyer/client relationship.

On the other hand, it is essential to the management relationship that the manager be a partner of sorts with the artist and that his success be tied to that of the artist on a commission basis. Certainly the manager should be objective to some degree but not to the degree that is required by the lawyer/client relationship.

Furthermore, a contract with a lawyer to provide legal representation for a fixed period of time is unenforceable under the law. Accordingly a lawyer cannot have tenure with a client. Security (in terms of duration of the relationship), which is so important in the management relationship cannot exist legally in the lawyer/client relationship.

In short, I am against one person being both the lawyer and manager for an act at one and the same time.

RW: What changes have you observed in the music business during your years as an attorney specializing in music law?

“ A lawyer should be like a surgeon and should be paid win, lose or draw ”

Lourie: Generally the trend has been that the business is becoming more mature in many ways. For example, when I first came into the business ten or fifteen years ago, the power structure between the creator and the business people was even more one-sided than it is now. Quite often, clients would say that a publisher or record company offered a deal only if the client would sign the form contract without consulting an attorney. That happens much less frequently now.

More often, years ago, artists would say things like, "I want someone to take care of business for me and don't talk to me about business, it will keep me from creating my art." Now more artists are saying "I want to know what's happening in my business life." I see this as a healthy development.

On another level, it takes a lot more of a sustained effort to "break a star." At one time, one hit record and you were much further along on the road to success. Now you need more than one hit single to establish an artist.

I believe the country's taste in popular music has also grown more mature. The dichotomies between AM and FM, between bubblegum and underground music, between the generations is blurring—all to the good.

Actually, there was a record company in the days I first got into this business (a client at the time) which became enormously successful by just having black artists "jam" in studios. All they would pay was scale and all the whiskey the artist could drink! Obviously the tape machines were kept running during the "jams."

Generally, our business is the most unstable, neurotic, mercurial business that I know of in the world. It is also the most exciting! Like any taste or fashion business, it has fewer objective standards of quality than a business which deals with more concrete property values. What I mean is that in another business, say real estate, there are objective standards with which a piece of property can be evaluated to a substantial degree. In a fashion business, involving popular

(Continued on page 43)

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ **ELVIS IS KING:** It doesn't take much to get us excited when a new Stiff record is involved but with the label's second album, "A Bunch Of Stiff Records," the self-proclaimed "undertakers to the industry" ("If they're dead we'll sign 'em.") have come up with their best yet, setting a high standard for all future long playing endeavors. The idea, of course, was to put a sampling of all of Stiff's artists on one record while the first eight singles were being deleted. The mastermind of the project, the irreconcilable **Dave Robinson**, had several aces up his sleeve while piecing together these tracks, including a star hiding behind horn rimmed glasses named **Elvis Costello** (see photo), a prehistoric **Graham Parker** tape and a **Dave Edmunds** outtake, not to mention the invaluable production services of **Nick Lowe** who opens the elpee with a **Lowe/Profile** ballad titled "I Love My Label." **Elvis Costello** is a man known as much for his sartorial elegance as for his nonchalance. His contribution, a number titled "Less Than Zero," is a class combination of **Southside Johnny**, **Graham Parker** and the **McCoys**. **Graham Parker's** "Back To School Days" is not among the track listings on either the jacket or the record label but in actuality a tape of the first meeting between **Parker** and members of the **Rumour** with overdubs of horns and girl singers. The main course, however, closes side two, a song called "Food" by an ad hoc group called **The Takeaways**, featuring a rhythm section



of **Lowe** on bass and **Dave Edmunds**, drums. The vocalist is not credited ("name withheld due to contractual commitment with major American company") but sounds to these ears suspiciously like the voice of **Bob Dylan**. Collectors note: The first one million copies of the album come in an attractive black vinyl finish.

C'EST SE SI BON: **Foreigner** taped a live radio broadcast beamed by satellite to France last from Automated Procession studios. The group played its first concerts this past weekend in Washington as a warm up before a brief tour with the **Doobie Brothers**. As the album is still bulleting up the charts, people are beginning to take notice: **Ben E. King** has just recorded "A Fool For You" with the **Average White Band**. **Jerry Greenberg** and **Arif Mardin** produced . . . Last week we printed the unfortunate news concerning **Wilko's** decision to leave **Dr. Feelgood** and this week it's **Tim Renwick** who's decided he's had enough and has left the **Sutherland Bros. & Quiver** for a solo career. **Wilko**, we hear, is sorting out his options (personally, we'd like to see him join the **Stones**) while the **Feelgoods** played a couple of dates in Germany last week with **Henry McCullough** sitting in as guest guitarist. A permanent replacement for **Wilko** will be announced shortly.

THIS SHOULD REALLY BE IN THE SOFTBALL NEWS SECTION: **Heather Schoen** at 873-3745 is looking for women to cover bases, catch, throw, run or any combination of the above for her team.

KNOW YOUR CHART DEPT. PERSONNEL: (Second in a series) Woe be unto ye whose jobs entail speaking to the certified loon and prototypical conehead pictured below, i.e., assistant research editor **Mike Vallone**. Friends, your beloved columnists have struggled with this one for weeks, knowing full well that there are hardly words enough in the English language with which to convey the full measure of this man's insanity. Verily, he is gone, outta here, a space cadet in the extreme, a walking time bomb ready to explode in a phone-calling rage at the slightest provocation. Christ, we told him to stick it in his ear and he took us seriously! Here he is shown after undergoing surgery for the removal of a telephone receiver that had grafted itself to **Vallone's** head after he set a world record by making 1,245,625 calls without a break over a seven-day period. We were going to suggest that someone waste him, but late last week, in a timely passing, he crumbled into a thousand pieces, which were swept up post-haste, deposited in a brown paper bag and dumped into the Hudson. Sick transit, indeed. (Photo courtesy M. Moses Fretté)



Conehead

post-haste, deposited in a brown paper bag and dumped into the Hudson. Sick transit, indeed. (Photo courtesy M. Moses Fretté)

(Continued on page 44)

Hearings Set on FM Radio Price-fixing

By MICHAEL SHAIN

■ WASHINGTON — The House Small Business Subcommittee on Antitrust, Consumers and Employment has announced its intention to hold hearings on allegations of price-fixings among Detroit car makers for FM radios. The hearings follow more than five years of effort by FM broadcasters to get an all-channel radio bill which would require radio manufacturers to include both AM and FM capability on sets they manufacture. (The FM broadcasters felt such a law was necessary to bring the FM band into parity with AM. A similar law has been in effect for more than a decade for TV sets, which must have both UHF and VHF capabilities.)

The all-channel radio bill floundered in committee three years ago in the wake of an anti-inflation campaign orchestrated by the Ford White House. Adding

FM to all new radio set would artificially boost the price of sets, opponents of the bill said.

The Justice Department also conducted an investigation of radio pricing by car makers last year but found no legal action warranted.

Rep. Breckenridge

Rep. John Breckenridge, chairman of the Small Business Subcommittee, said his hearings will re-open the pricing case. Three years ago, hearings on the all-channel bill found that all the car makers priced their radios at roughly the same level raising the issue of collusion and price fixing. The National Association of Broadcasters, the prime backer of the bill, says it will also try to involve the Federal Trade Commission in the car radio pricing controversy.

Janus Taps Begor

■ LOS ANGELES—Steve Begor has been appointed national director of marketing and advertising for Janus Records, according to Ed De Joy, vice president and general manager.

Begor will be responsible for coordinating all marketing and advertising projects, including all tour, radio and consumer advertising.

Begor recently held the position of southern regional promotion for Buddah Records. Previously he was southern regional promotion man for Janus Records.

Begor began his career in retail, working for Gate City One-Stop and Southland Distributor.

Progress Bows Chicago Branch

■ CHICAGO — Joe Simone of Progress Record Distributor of Cleveland, has opened his distribution center for the Chicago area.

Under the direction of Harold Davis, the facility was officially opened on Monday, April 4.

Heading the promotion staff is Nick Acerenza. Sales are being handled by Joyce Kalmin, Larry Backe, and Bob Mendez. In charge of the order department is Audrey Doyle.

The building is in Elk Grove Village, Illinois at 930 Lee Street; phone: (312) 593-5955.

Lane Joins CTI

■ NEW YORK — Jerry Wagner, VP/general manager, CTI Records, has announced the appointment of Barney Lane to the position of advertising director.

WB Promotes Gilreath

■ LOS ANGELES — Ed Gilreath has been appointed national album marketing director for black music at Warner Bros. Records, it was announced by Tom Draper, vice president and director of black music marketing.



Ed Gilreath

In his new capacity, Gilreath, who had been northeast regional sales manager for Warners, will be involved in the merchandising and marketing of all black oriented product on Warner Bros. and its affiliate labels with responsibilities in such areas as advertising, in-store merchandising, and over-all sales programs. Gilreath continues to be based in New York.

Prior to his coming to New York, Gilreath was southeast regional marketing manager for Warner Bros. based in Atlanta for four years. Earlier he had been with Motown in Detroit in promotion and had previously been with Chips Distributing in Philadelphia.

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A-1002

GEO. BROOKS

Geo. Brooks displays his amazing versatility with masterful interpretations of Otis Redding's "Dock of the Bay," The Beatles "Can't Buy Me Love," Irving Berlin's "Say It Isn't So" and two of his own original compositions.

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- Miami—Heilicher Brothers
- Minneapolis—Heilicher Bros.
- New Orleans—All South
- New York—Malverne Distributors
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- San Francisco—Pacific Records
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RADIO WORLD

Wichita Selected For Secondary Radio Meet

■ LOS ANGELES—Wichita, Kansas will be the site of the first Wichita/Central States Secondary Radio Conference, June 17-18, 1977, it was announced by the planning committee of the conference.

Registration

In announcing the site as the Wichita Hilton Inn, The Committee also said that registrations will be held to \$30 for radio people, and \$40 for record and trade people. Application forms are available from any of the committee members; Don Anti & Tony Muscolo (Anti/Muscolo Promo., L.A.); Charles Lake (KSLQ—St. Louis, Mo.); Bob Laurence (KBEQ—Kansas City, Mo.); Al Casey (KCMO—Kansas City, Mo.); Ken Clifford/Marc Elliott (KLEO—Wichita, Kansas); Roger Monday/Barry Casey (KEYN—Wichita, Kansas); Bob Finot (KEWI—Topeka, Kansas); Benjamin Cain (KAKC—Tulsa, Oklahoma); Clay Gish (KRBE—Houston, Texas); Jack Starr (KHFI—Austin, Texas).

Century Broadcasting's Fight For AOR Credibility

By SAMUEL GRAHAM

■ LOS ANGELES—With the recent acquisition of station KFRC-FM in San Francisco—which will be on the air "in the relatively near future" with the new call letters KQUP—Century Broadcasting Corporation now operates four AOR stations nationally. As he moves into his second full year as national program director for the chain, Bob Burch talked with *RW* about the differences between the four markets (the other stations are WABX/Detroit, KSAG/St. Louis and KWST/Los Angeles), the continuing emergence of AOR as a significant force and some of the problems he has had in establishing each station's credibility.

Burch started with Century Broadcasting some six years ago as a weekend disc jockey on KSAG. After moving to a full-time airshift and eventually becoming the station's music director, he was promoted to the position of program director for both KSAG and WABX and found himself "traveling a great

deal between St. Louis and Detroit."

Burch describes KSAG as "a tradition in St. Louis for many years, almost a lifestyle. We're continuing to build on that tradition, which is one that no other station in town can compete with." The Detroit station, however, with its slightly tighter playlists, posed some problems. "WABX's direction was gone," Burch says, referring to the station's soft-rock orientation. "Our biggest problem was getting people, specifically record companies and promoters, to believe that we could be a factor again. It was a question of creating an image." By way of a program of what Burch calls "community involvement projects" — including nine budget concerts last year alone, showcasing acts at 3,000 seat venues with tickets in the \$2-\$3 range—WABX "turned around dramatically. In the course of two books (Arbitron rating periods), people believed."

KWST

Burch took over KWST's programming a little over a year ago, admittedly "not very familiar" with the L.A. market; he was ready to apply what he'd learned in the Midwest to this part of the country, but at the same time he was convinced that "I shouldn't automatically use the same type of format in every

city." He found that "some of the promotional vehicles we'd used in St. Louis and Detroit weren't as apropos here. For instance, it's very difficult to independently produce concerts here because there are so many well-established promoters. And we found we were up against stations which were already institutions here." In order to develop an identity for the station, the KWST staff has "tried to come across with one-to-one communication," Burch says, "so the listener feels the announcer is really talking to him and not all of L.A. We're also trying to build on a base of 18-24 year old listeners, hoping to hold on to them as they get older and at the same time attract younger people."

Audience Preferences

Commenting on the differences between audience preferences in three cities, Burch says that "Detroit is very high energy-oriented — they're always been very big on acts like Bob Seger. St. Louis goes for more of a Southern rock sound, groups like Lynyrd Skynyrd and Marshall Tucker. And people in L.A. seem to like things that don't really catch on in the midwest, like Pablo Cruise and Jimmy Buffet. Any station anywhere will naturally be playing Fleetwood Mac or Peter Frampton, so

(Continued on page 40)

TRACKS

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

Album	Label	Top 40 Panel	FM Airplay Panel
Jeff Beck	Epic	Blue Wind	Blue Wind
Bad Company	Swan Song	Burning Sky	Burning Sky
Marshall Tucker Band	Capricorn	Love Song	Love Song
Jethro Tull	Chrysalis	The Whistler	Songs From the Wood
George Benson	WB	Gonna Love	Ghetto

This week's Tracks research involved the Jeff Beck with the Jan Hammer group live album, which is a big favorite among FM stations around the country. The FM panel favored the "Blue Wind" cut in a three-way race over "Freeway Jam" and "She's A Woman." The top 40 panel had only marginal interest in the album, but the consensus choice was also "Blue Wind."

RADIO SHORT TAKES

By PORTIA GIOVINAZZO

■ WFIL's Joel Denver has scooped the country by scoring a live 1965 Beatles album recorded at the Hollywood Bowl set to be released in the future. He did not receive this album from Capitol. It came from an inside source. WFIL played various cuts off of the lp and every cut was a Beatles classic. Listeners called in to win a copy, but we don't believe they will receive them for a while . . . WNOE has a new MD, **Mark Sommers**. He also does the noon-3 airshift. Sommers comes from WTIX, where he did afternoon drive for four years . . . **Bill Myers**, formerly morning man at WCHB, moves to WVON . . . KSLQ's new music director is **Sherry Toennies** . . . **China Jones**, former PD of WDRQ, is now doing afternoon drive at WCHB.

WERC in Birmingham is doing an "on-the-air petition" for the return of the "Saturday Night Live" show which is being cancelled this fall by the NBC-TV affiliate. They gave away lps on the air and encouraged listeners to call NBC and "keep that show on the air" . . . Opening at FM-92 for a night time "go-rilla." Contact **Gary Berkowitz** at WFRO-FM, or send tapes and resumes to WPRO-FM, 1502 Wampanoag Trail, E. Providence, R. I. 02915 . . . On April Fools Day this year, TEN Q was taken over by the Firesign Theatre. The group took turns being "jock for a day" and flipping out their listeners with their witty techniques of answering requests, playing obscure commercials, and even announcing a free Beatles concert at the Forum. What a mess! . . . **Kelly Haven** from weekends at K-110 to KYNO middays . . . **Greg Loehr** of WICC has been promoted

(Continued on page 40)

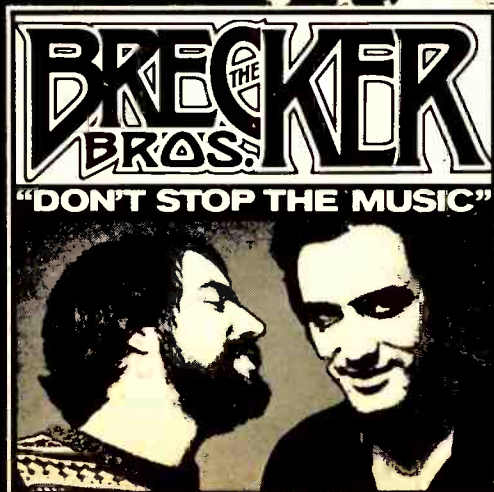
Larry Taylor Says: "Buying a Mercedes-Benz is like buying a great copyright".

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BRECKER THE BROS. KEER

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"DON'T
STOP
THE
MUSIC"



AL 4122

On Arista Records

CBS Consolidates Coast Operations With Move To Centralized Quarters

■ NEW YORK—CBS Records has expanded and consolidated its west coast operations with a move to larger, centralized quarters.

The company's newly opened offices at 1801 Century Park West in Los Angeles now serve as the western headquarters of the Columbia, Epic and Associated labels and as the main offices of CBS Records' newest label, west coast-based Portrait.

Ten Floors

CBS Records' new western headquarters are located in the Century City area of west Los Angeles. CBS Records is occupying almost all of the 10 floors in the building and has first-option rights on additional space as it becomes available.

The move of all Los Angeles-based national level CBS Records personnel into the new larger quarters is expected to be completed by the end of this month. Don Ellis, Columbia a&r vice president, and his staff moved

E/A Promotes Pelley

■ LOS ANGELES—Rip Pelley has been promoted to national coordinator/artist relations for Elektra/Asylum Records, it was announced by Jerry Sharell, vice president/artist development.

Pelley graduated from the College Conservatory of Music in Cincinnati in 1973 with a BFA in broadcasting. During school he was music director for campus radio stations WFIB-AM and WGUC-AM, and also worked for ABC radio network in New York and WLW-AM in Cincinnati. In 1973 he joined E/A as a local promotion rep in Detroit, and in 1976 moved to Chicago following a promotion to regional artist relations for the label.

Sternberg London Publicity Director

■ NEW YORK—Harriet Sternberg has been appointed to the post of director of publicity at London Records. The announcement was made by Don Wardell, director of creative services at London Records.

In her new position, Ms. Sternberg will be responsible for press relations and coordination of all publicity projects on the London, Hi, Deram, Phase 4 and Argo labels.

Ms. Sternberg comes to London from Chappell Music where she worked in the publicity and legal departments for three years.

into the new offices the first weekend in April. Other week-end departmental moves are scheduled throughout April.

When fully occupied, CBS Records' Los Angeles headquarters will have a staff of 100 to handle directly all west coast product management, artist and repertoire development, merchandising, art and packaging design, press and publicity, business affairs and finance for all the company's labels. In addition, west coast headquarters for Columbia Record Productions, which custom manufactures records and tapes, Columbia Magnetics, the sales organization marketing Columbia blank record tapes, and Columbia Special Products are already housed on the premises, and offices of April-Blackwood Publishing will open shortly.

Record Facilities

CBS Records also plans special ground-floor facilities for the new headquarters building. These include a large multi-purpose room with a capacity of 100 people that will be used for artist receptions, presentations and auditions as well as another sizeable conference room that will serve as a showcase for artist and other promotional displays.

Del Costello, CBS Records' western regional marketing vice president, and his staff and the company's local Los Angeles promotion representatives will continue to be based at the CBS distribution branch in Encino.

Gabriel at the Roxy



In the first live coast-to-coast FM stereo transmission, Atco recording artist Peter Gabriel's April 9 performance at the Roxy Theatre was carried by 15 radio stations in 15 different cities. Gabriel's three nights at the Roxy marked the conclusion of his 5-week debut solo tour of North America. The tour coincided with the release of Gabriel's first Atco solo album, "Peter Gabriel," produced by Bob Ezrin. Shown back-Atlantic FM promotion coordinator Beth Rosengard; KMET-FM music director Billy Juggs; Jeff Gonzer, KMET d.j.; Atlanta VP and west coast general manager Bob Greenberg; KMET program director Sam Bellamy; local promotion man Steve Rowland; KMET air personality B. Mitchell Reed; Gabriel; Tony Smith, Gabriel's manager; and Ezrin.

Dees Does It in Gotham



RCA recording artist Stephen Dees, stepping out front from his usual spot as bassist for Daryl Hall and John Oates, has just embarked on a solo cross country tour. The tour coincides with Dees' debut album, "Hip Shot," which was produced by Daryl Hall. Seen congratulating Dees after his opening at New York City's Bottom Line are, from left: Ray Anderson, RCA's Division Vice President, promotion; Mel Ilberman, RCA's division vice president, domestic operations; Dees; Ken Glancy, RCA Records' president; Daryl Hall and Tommy Mottola, Dees' manager.

Temple To Produce Industry TV Series

■ NEW YORK—Temple University's Office of Television Series has started production on "All About The Music Business," and the first donation in support of this venture has come from Midsong International Records, it was announced by Ron Zalkind, executive producer and host of the series, and Bob Reno, president of Midsong.

"All About The Music Business" is an on-going series of 30-minute educational programs covering many facets of the music business, and each show will feature prominent industry personalities.

CBS Names Jamieson N.Y. Branch Manager

■ NEW YORK — Bob Jamieson has been appointed to the position of branch manager, New York, CBS Records. The announcement was made by Ron Piccolo, regional marketing vice president, northeast, CBS Records.

In his new post, Jamieson will be responsible for the sales and promotional activities of the Columbia, Epic, Associated and Portrait labels, as well as for coordinating all the sales and merchandising plans on all record and tape products. He will report directly to Ron Piccolo.

Jamieson joined CBS Records in 1968 as an inventory clerk and has held various positions, both in sales and promotion within the northeast and mid-west regions. He was most recently field sales manager, Elmhurst; branch manager, Minneapolis; and branch manager, Cleveland.

ARS Gets Gold

■ NEW YORK—"A Rock and Roll Alternative," the album by Polydor's Atlanta Rhythm Section, has been certified gold by the RIAA.

Nicholas to Irving

■ LOS ANGELES—Denise Nicholas and Chuck Kaye, president of Irving/Almo Music, have announced a co-publishing deal between Ms. Nichols' company, Blue Nile, and Irving Music Co. Ms. Nicholas is the first writer officially signed by Kaye since he became president of Irving Music, the publishing arm of A&M Records.

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by Jennifer
do it for you!
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HOW'S TRICKS

THE JACK BRUCE BAND—RSO RS-1-3021 (Polydor) (6.98)

One of the biggest obstacles in the way of Bruce's career since the demise of Cream has been finding a group of compatible musicians. With Tony Hymas, Hughie Burns and especially drummer Simon Phillips—three relative unknowns—that problem has been solved. Furthermore, the Bruce-Pete Brown team has penned some outstanding material.

DETECTIVE

Swan Song SS 8417 (Atlantic) (6.98)

An Anglo-American outfit fronted by former Silverhead vocalist Michael Des Barres, Detective shares many of their hard rockin' characteristics with Led Zepelin circa "Physical Graffiti." "Recognition," which opens the set, is the perfect introduction, while the instrumental, "Ain't None Of Your Business," and "Got Enough Love" offer a change of pace.

THE HOLLYWOOD STARS

Arista 4115 (6.98)

A product of all the flash, glitter, pomp and rock and roll of Tinsel Town itself, the group has attempted to instill those qualities into its music. The anthem-like intensity of "All The Kids On The Street" succeeds best, while "Weekend Love" and "Sunrise On Sunset" are other strong statements tempered by Harry Maslin's production verve. A bright one.

ELEGANT GYPSY

AL DIMEOLA—Columbia PC 34461 (6.98)

"Land of the Midnight Sun," his first solo album, introduced the former Return To Forever guitarist as a player of exceptional fire and ability. Here he has honed his dextrous style to complement the tone of each composition with a thoughtful set of electric and acoustic instrumental stylings.

BUMPS & BRUISES

JOE TEX—Epic PE 34666 (6.98)

With Tex' "Ain't Gonna Bump No More" currently a hot number on The Singles Chart, this venerable soulster is in the process of making a significant comeback. His first album for the label contains more of the excitement hinted at by the single with more mostly up-tempo, lighthearted material with a disco slant.

BAUTISTA

ABC AB 1003 (6.98)

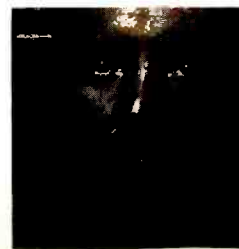
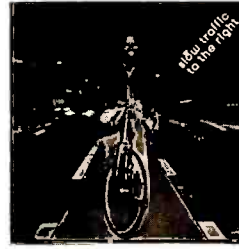
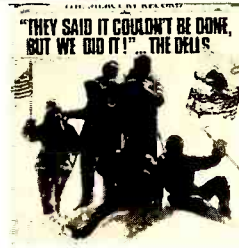
Bautista is a former member of Earth, Wind & Fire who has a sleek, Boz Scaggs-type sound on this first solo effort. Producer Wayne Henderson of the Crusaders gives the guitarist/vocalist a supple accompaniment which works to best effect on the ballad, "Tears From My Rainbow."

JOURNEY'S EDGE

ROBIN WILLIAMSON & HIS MERRY BAND—

Flying Fish FF033 (6.98)

One half of the late Incredible String Band (his partner, Mike Heron, has just cut a rock set), Williamson has retained an ingenuous folk flavor through instruments such as celtic harp, fiddle, mandolin and flute. The medieval overtones of the ISB have been replaced with a more contemporary outlook which bodes well.



THEY SAID IT COULDN'T BE DONE, BUT WE DID IT

THE DELLS—Mercury SRM 1-1145 (6.98)

The Dells made their first of many appearances on the charts in the late fifties. They've had their ups and downs since, but are poised for a comeback here with an uplifting production provided by The Harris Machine, that steamroller of Philly soul. With a sound as fresh and identifiable as any, they've really done it!!

LOVING IS WHY

THE SONS OF CHAMPLIN—Ariola America ST 50017 (Capitol) (6.98)

These perennial Bay area rockers fronted by Bill Champlin and guitarist Terry Haggerty continue to roll with a sound bolstered by a crisp brass section to underscore their driving pulse. The classic "Big Boss Man" holds up well while "Loving Is Why," and especially "Saved By The Grace Of Your Love" top the set.

VICIOUS BUT FAIR

STREETWALKERS—Mercury SRM-1-1135 (6.98)

The newly revamped Streetwalkers line-up provides an even sturdier base of support for the vocal acrobatics of Roger Chapman and the searing guitar lines of Charlie Whitney. Already a best selling import item, the momentum should carry over to the domestic release. "Chilli-Con-Carne" and "Can't Come In" are highlights.

MOMENT OF TRUTH

Salsoul SZS 5509 (6.98)

The cover of the album may picture the group as visitors from another planet, but actually the quartet, steered by the words and music of Reid Whitelaw and Norman Bergen, is very much down to earth. Their sound is sparked by an exceptionally rich vocal blend reminiscent of the Four Tops on the rocking "Lovin' You Is Killin' Me" and "Chained To Your Love."

SLOW TRAFFIC TO THE RIGHT

BENNIE MAUPIN—Mercury SRM 1-1148 (6.98)

Maupin has been an integral figure in the recent development of jazz as a musical art form, having contributed significantly to Miles Davis' "Bitches Brew" and lately as the featured saxophonist in Herbie Hancock's Headhunters band. Here he poses an alternative to the prevalent disco-jazz pattern with an inspired set.

DON'T STOP THE MUSIC

THE BRECKER BROS.—Arista 4122 (6.98)

Call it jazz, rock or disco, the Breckers have all bases covered on their third album for the label. Rich textures of brass work from the group's seven man section mark the selections, while a veritable all-star cast of session players, including Eric Gae, Chris Parker, Ralph MacDonald and Lenny White, provides the fervent pulse.

A PLACE WITHIN

LINC CHAMBERLAND—Muse MR 5064 (6.98)

What the Muse label recently lost in Pat Martino they've recovered in another graceful, improvising guitarist. Chamberland's first album as a leader features some inspired blowing by saxophonist Dave Liebman in addition to the control and sophistication in his own work, the result of over 20 years experience.



PINK FLOYD... IN THE FLESH.

About a million people will be seeing Pink Floyd in the flesh in the next few weeks. And they'll be hearing "Animals" performed in its entirety.



Pink Floyd's "Animals" is the platinum sound of "Pigs," "Dogs" and "Sheep" on Columbia Records and Tapes.

April 22 Miami Baseball Stadium Miami, Florida	May 1 Tarant County Center Fort Worth, Texas	June 15 Milwaukee County Stadium Milwaukee, Wisconsin	June 25 Municipal Stadium Cleveland, Ohio
April 24 Tampa Stadium Tampa, Florida	May 4 Phoenix Coliseum Phoenix, Arizona	June 17 Freedom Hall Louisville, Kentucky	June 27 Boston Gardens Boston, Massachusetts
April 26 The Omni Atlanta, Georgia	May 6, 7 Anaheim Stadium Anaheim, California	June 19 Soldiers Field Chicago, Illinois	June 28, 29 The Spectrum Philadelphia, Pennsylvania
April 28 Louisiana State University Baton Rouge, Louisiana	May 9, 10 Oakland Coliseum Oakland, California	June 21 Kemper Arena Kansas City, Missouri	July 1-4 Madison Square Garden New York, New York
April 30 Jefferson Stadium Houston, Texas	May 12 Portland Coliseum Portland, Oregon	June 23 Cincinnati Gardens Cincinnati, Ohio	July 6 Olympic Stadium Montreal, Canada

101 THE SINGLES CHART 150

APRIL 23, 1977

APR. 23	APR. 16	
101	103	THE PINOCCHIO THEORY BOOTSY'S RUBBER BAND—Warner Bros. 8328 (Rubber Band, BMI)
102	105	HOT TO TROT WILD CHERRY —Epic/Sweet City 8 50362 (Bema/RWP, ASCAP)
103	101	SOUND AND VISION DAVID BOWIE—RCA PB 10905 (Bewlay Bros./Fleur, BMI)
104	104	UPTOWN FESTIVAL SHALAMAR—Soul Train 10885 (RCA) (Jobete, ASCAP; Stonegate, BMI)
105	108	WATCHA GONNA DO? PABLO CRUISE—A&M 1920 (Irving/Pablo Cruise, BMI)
106	107	DO WHAT YOU WANNA DO T CONNECTION—Dash 5032 (TK) (Sherlyn, Decibel, BMI)
107	115	WHILE I'M ALONE MAZE—Capitol P 4392 (Pecle, BMI)
108	137	JIGSAW WOMAN MARK & CLARK BAND—Columbia 3 10500 (Don Kirshner, BMI/Kirshner Songs, ASCAP)
109	110	MY WHEELS WON'T TURN BACHMAN-TURNER OVERDRIVE—Mercury 73903 (Ranbach, BMIC/Topsoil, BMI)
110	112	HOLD BACK THE NIGHT GRAHAM PARKER AND THE RUMOUR—Mercury 74000 (Carlin, ASCAP)
111	111	KEEP THAT SAME OLD FEELING SIDE EFFECT—Fantasy 792 (Four Knights, BMI)
112	113	THAT MAGIC TOUCH ANGEL—Casablanca NB 878 (White Angel/Hudson Boy, BMI)
113	122	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS—Columbia 3 10495 (Razzle Dazzle, BMI)
114	116	SUPER BAND KOOL & THE GANG—De-Lite 1590 (Delightful/Gang, BMI)
115	121	GONNA FLY NOW (THEME FROM "ROCKY") MAYNARD FERGUSON—Columbia 3 10468 (UA, ASCAP, Unart, BMI)
116	128	SLOW DOWN JOHN MILES—London 5N 682 (British Rocket, ASCAP)
117	118	SPRING RAIN SILVETTI—Salsoul 2014 (Barnegat, BMI)
118	125	BAA BAA BLACK SHEEP MIKE POST—Epic 8 50325 (Leeds, ASCAP)
119	120	LAYING BESIDE YOU EUGENE RECORD—Warner Bros. WBS 8322 (Angelshell, BMI)
120	117	(YOU NEVER CAN TELL) C'EST LA VIE EMMYLOU HARRIS—Warner Bros. WBS 8329 (Arc, BMI)
121	—	DO YOU WANNA MAKE LOVE PETER McCANN—20th Century TC 2335 (American Broadcasting, ASCAP)
122	123	SO SO SATISFIED ASHFORD & SIMPSON—Warner Bros. WBS 8337 (Nick-O-Val, ASCAP)
123	—	CAPTURE YOUR HEART BLUE—Rocket 40706 (MCA) (Rocket, ASCAP)
124	—	RIDN' OUT THE STORM REO SPEEDWAGON—Epic 8 50367 (The Emp Co. BMI)
125	124	OOH CHILD VALERIE CARTER—Columbia 3 10505 (Kama Sutra/Sleeping Sun, BMI)
126	131	OUT OF THE BLUE (CAN YOU FEEL) GAP BAND—Tatoo 10884 (RCA) (Big Heart, BMI)
127	—	EASILY FRANKIE VALLI—Private Stock 45140 (Alessi/New Seasons, BMI)
128	133	QUEEN OF THE PURPLE SAGE FREE BEER—RCA 10881 (Sacco, BMI)
129	—	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB—RSO RS 872 (Red Cow/Andy Gibb/Joy/Hugh & Barbara Gibb (Chappell, ASCAP)/Stigwood (Unichappell, BMI)
130	106	LOVE IN "C" MINOR CERRONE—Cotillion 42215 (Atlantic) (Fefe, Carrone, SACEM)
131	135	GOOD THING MAN FRANK LUCAS—ICA 001 (ICA, BMI)
132	130	BLESSED IS THE WOMAN (WITH A MAN LIKE MINE) SHIRLEY BROWN—Arista 0231 (Dejauno, BMI)
133	132	RIGOR MORTIS CAMEO—Chocolate City 005 (Better Days, BMI)
134	—	LET GO DOBIE GRAY—Capricorn CPS 0267 (Pocket Full of Tunes/Common good music, BMI)
135	136	IT AIN'T EASY COMIN' DOWN CHARLENE—Prodigal 0632 (Motown) (Stone Diamond, BMI)
136	126	TIME IS MOVIN' BLACKBYRDS—Fantasy 7.87 (Blackbyrds, BMI)
137	144	HIGH ON LOVE ELLIOTT RANDALL—Kirshner ZS8 4269 (CBS) (Kirshner Songs, ASCAP)
138	140	ALL THE KIDS ON THE STREET HOLLYWOOD STARS—Arista SP6 (8th Power/Screen Gems/Bad Boy, BMI)
139	143	WE'RE STILL TOGETHER PEACHES & HERB—MCA 40701 (Warner-Tamerlane/Van McCoy, BMI)
140	134	SO CLOSE HELEN SCHNEIDER—Windsong CB 10904 (RCA) (Out of Business, BMI)
141	150	YOU'RE WHAT'S MISSING IN MY LIFE G. C. CAMERON—Motown M 1412F (Holland-Dozier/Jobete, ASCAP/Stone Diamond, BMI)
142	138	ME AND THE ELEPHANTS BOBBY GOLDSBORO—Epic 8 50342 (Youngun, BMI)
143	—	I GOTTA KEEP DANCIN' CARRIE LUCAS—Soul Train SB 10891 (RCA) (Carrific, ASCAP)
144	141	DON'T BELIEVE A WORD THIN LIZZY—Mercury 73892 (RSO/Chappell, ASCAP)
145	129	FREE LOVE IAN CARN—Phila. Intl. ZSR 3614 (CBS) (Mighty Three, BMI)
146	145	DANCE LITTLE LADY DANCE DANNY WHITE—Rocky Coast RC 19765 (TK) (Chappell, ASCAP)
147	127	I CAN'T SAY GOODBYE MILLIE JACKSON—Spring SP 170 (Polydor) (Gaucho/Bill-Lee, BMI)
148	147	I TRIFD TO TELL MYSELF AL GREEN—Hi 2322 (London) (Jec, BMI)
149	148	I'M SCARED BURTON CUMMINGS—Portrait 6 70002 (Schillelagh, BMI)
150	139	SHAKE IT TO THE RIGHT THE SANFORD/TOWNSEND BAND—Warner Bros. 8302 (Salem/Muhon/Unichappell, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

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

HOT

RECORD WORLD ALBUM CHART

5 STEVIE WONDER
"SONGS IN THE KEY OF LIFE" (T13-340C2)

7 COMMODORES
"COMMODORES" (M7-884R1)

8 MARVIN GAYE
"LIVE AT THE LONDON PALLADIUM" (T7-352R2)

MOTOWN RECORDS

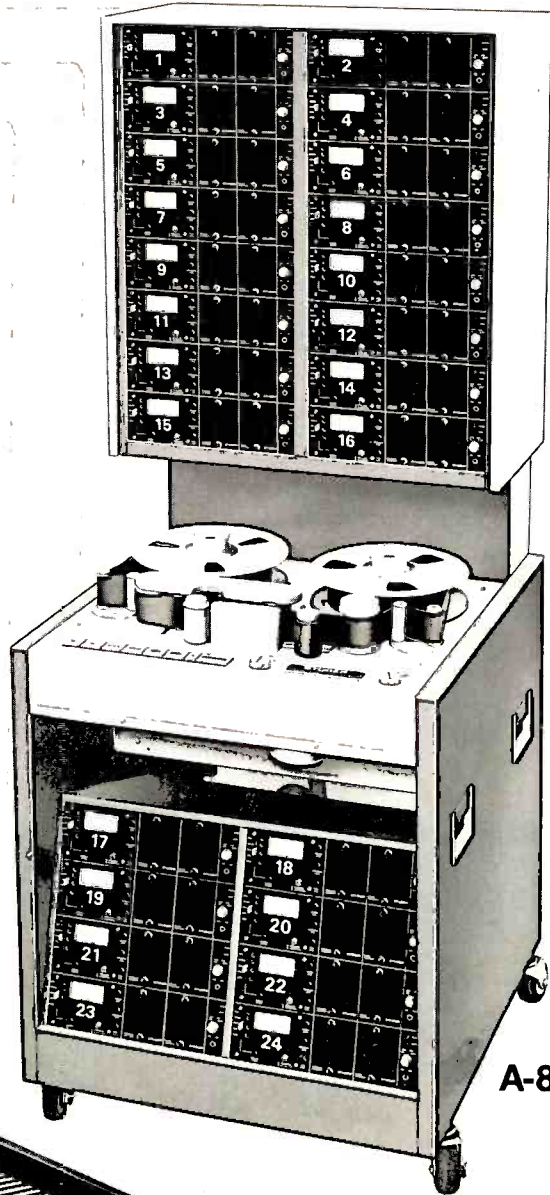


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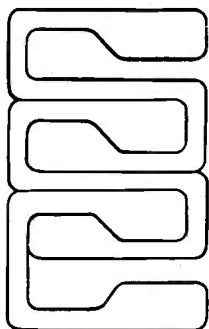
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THE SINGLES CHART

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

APR. 23	APR. 16		WKS. ON CHART
1	4	HOTEL CALIFORNIA EAGLES Asylum 45386	8
2	1	DON'T GIVE UP ON US DAVID SOUL/Private Stock 129	13
3	5	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol P 4376	9
4	2	RICH GIRL DARYL HALL & JOHN OATES/RCA PB 10860	13
5	6	I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360	12
6	10	WHEN I NEED YOU LEO SAYER/Warner Bros. WBS 8332	9
7	8	TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839	11
8	9	SO IN TO YOU ATLANTA RHYTHM SECTION/Polydor PD 14373	12
9	3	THE THINGS WE DO FOR LOVE 10CC/Mercury 73875	15
10	13	I WANNA GET NEXT TO YOU ROSE ROYCE/MCA 40662	7
11	7	DON'T LEAVE ME THIS WAY THELMA HOUSTON/ Tamla T 54278F (Motown)	18
12	11	DANCING QUEEN ABBA/Atlantic 3372	19
13	12	LOVE THEME FROM "A STAR IS BORN" (EVERGREEN) BARBRA STREISAND/Columbia 3 10450	18
14	18	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223	9
15	21	I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND/ T.K. 1022	8
16	15	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308	16
17	14	TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America P 7638 (Capitol)	22
18	23	YOUR LOVE MARILYN McCOO & BILLY DAVIS, JR./ ABC 12262	6
19	16	CARRY ON WAYWARD SON KANSAS/Kirshner Z58 4267 (CBS)	18
20	24	LIDO SHUFFLE BOZ SCAGGS/Columbia 3 10491	7
21	27	CALLING DR. LOVE KISS/Casablanca 880	7
22	28	COULDN'T GET IT RIGHT CLIMAX BLUES BAND/Sire 736 (ABC)	8
23	17	BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252	24
24	19	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol P 4369	21
25	32	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)	4
26	34	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)	8
27	22	GO YOUR OWN WAY FLEETWOOD MAC/Warner Bros. WBS 8304	17
28	20	I LIKE DREAMIN' KENNY NOLAN/20th Century TC 2287	24
29	25	FREE DENIECE WILLIAMS/Columbia 3 10429	24
30	36	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313	6
31	38	FEELS LIKE THE FIRST TIME FOREIGNER/Atlantic 3394	5
32	26	MAYBE I'M AMAZED WINGS/Capitol SPRO 8571	11
33	29	ENJOY YOURSELF JACKSONS/Epic 8 50289	24
34	39	CAN'T STOP DANCIN' CAPTAIN & TENNILLE/A&M 1912	5
35	67	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)	3
36	41	DANCIN' MAN Q/Epic/Sweet City 8 50335	6
37	47	LUCILLE KENNY ROGERS/United Artists XW929 Y	6
38	44	WHODUNIT TAVARES/Capitol 4398	6
39	41	HELLO STRANGER YVONNE ELLIMAN/RSO 871 (Polydor)	5
40	45	CERRY BABY STARZ/Capitol 4399	6
41	54	LONELY BOY ANDREW GOLD/Asylum 45384	6
42	33	YEAR OF THE CAT AL STEWART/Janus 266	18
43	31	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol P 4372	20
44	49	HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn CPS 0270 (WB)	7
45	35	LONG TIME BOSTON/Epic 8 50329	14
46	30	DO YA ELECTRIC LIGHT ORCHESTRA/United Artists XW939 Y	11
47	42	SAM OLIVIA NEWTON-JOHN/MCA 40670	11
48	64	DREAMS FLEETWOOD MAC/Warner Bros. WBS 8371	2
49	52	OLD FASHIONED BOY (YOU'RE THE ONE) STALLION/ Casablanca 877	6



50	48	GLORIA ENCHANTMENT /United Artists XW912 Y	14
51	53	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON/Tamla T 54279F (Motown)	8
52	37	WEEKEND IN NEW ENGLAND BARRY MANILOW/Arista 0212 21	21
53	60	CINDERELLA FIREFALL/Atlantic 3392	5
54	62	SHOW YOU THE WAY TO GO JACKSONS/Epic 8 50350	4
55	40	HERE COME THOSE TEARS AGAIN JACKSON BROWNE/ Asylum 45379	12
56	56	SOMETIMES FACTS OF LIFE /Kayvette 5128 (T.K.)	10
57	43	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN/ABC 12239	12
58	50	DISCO LUCY WILTON PLACE STREET BAND/Island 078	9
59	46	THE FIRST CUT IS THE DEEPEST ROD STEWART/Warner Bros. WBS 8321	11
60	55	LIVING NEXT DOOR TO ALICE SMOKIE/RSO 860 (Polydor)	20
61	57	CAR WASH ROSE ROYCE/MCA 40615	24
62	65	SOMETHING 'BOUT 'CHA LATIMORE/Glades 1739 (T.K.)	12
63	69	DISCO INFERNO TRAMMPS/Atlantic 3389	4
64	66	TIE YOUR MOTHER DOWN QUEEN/Elektra 45385	6
65	70	LOVE'S GROWN DEEP KENNY NOLAN/20th Century 2331	4
66	71	SLEEPWALKER KINKS/Arista SP 5	4
67	72	I THINK WE'RE ALONE NOW RUBINOOS/Beserkely B 5741 (Playboy)	3
68	73	YOU'RE THROWING A GOOD LOVE AWAY SPINNERS/ Atlantic 3382	3

CHARTMAKER OF THE WEEK

69	—	UNDERCOVER ANGEL ALAN O'DAY Pacific 001 (Atlantic)	1
70	74	THE WHISTLER JETHRO TULL//Chrysalis CHS 2135	3
71	78	MY SWEET LADY JOHN DENVER/RCA PB 10911	4
72	80	YOU ARE ON MY MIND CHICAGO/Columbia 3 10523	2
73	82	FLY AT NIGHT (IN THE MORNING WE LAND) CHILLIWACK/ Mushroom M 7024	2
74	83	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405	2
75	75	ROMEO MR. BIG /Arista 0229	5
76	84	SUB ROSA SUBWAY/CALLING OCCUPANTS KLAATU/ Capitol P 4412	4
77	85	MARGARITAVILLE JIMMY BUFFETT/ABC 12254	2
78	86	SLOW DANCIN' (DON'T TURN ME ON) ADDRISI BROTHERS/ Buddah BDA 566	3
79	79	DANCIN' CROWN HEIGHTS AFFAIR/De-Lite 1588	3
80	87	BACK IN THE SADDLE AEROSMITH/Columbia 3 10516	3
81	88	ARIEL DEAN FRIEDMAN/Lifesong 45002	3
82	—	MAINSTREET BOB SEGER/Capitol P 4422	1
83	—	SPIRIT IN THE NIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8355	1
84	81	YOU TAKE MY HEART AWAY JAMES DARREN/ Private Stock 45136	3
85	—	GONNA FLY NOW (THEME FROM 'ROCKY') BILL CONTI/ United Artists XW940 Y	1
86	97	THIS IS THE WAY THAT I FEEL MARIE OSMOND/Polydor PD 14385	2
87	89	SAD GIRL CARL GRAVES/Ariola America P 7660 (Capitol)	7
88	68	SING TONY ORLANDO & DAWN/Elektra 45387	5
89	77	I WANNA DO IT TO YOU JERRY BUTLER/Motown M 1414F	8
90	92	SAILING SHIPS MESA/Ariola America P 7654 (Capitol)	3
91	93	DOWN TO THE STATION B. W. STEVENSON/Warner Bros. WBS 8343	3
92	94	THE PRIDE ISLEY BROTHERS/T-Neck Z58 2262 (CBS)	4
93	96	DANCE AND SHAKE YOUR TAMBOURINE UNIVERSAL ROBOT BAND/Red Greg 207	2
94	—	HOOKED ON YOU BREAD/Elektra 45389	1
95	98	EVERYBODY BE DANCIN' STARBUCK/Private Stock 45144	2
96	99	BROOKLYN CODY JAMESON/Atco 7073	3
97	100	NEVER HAVE TO SAY GOODBYE AGAIN DEARDORFF & JOSEPH/Arista 0230	2
98	58	I WISH STEVIE WONDER/Tamla T54271F (Motown)	21
99	—	YOU + ME = LOVE UNDISPUTED TRUTH/Whitfield 8231 (WB)	1
100	59	BOOGIE CHILD BEE GEES/RSO 867 (Polydor)	14



THE FM AIRPLAY REPORT

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

FLASHMAKER



DICKEY BETTS AND GREAT SOUTHERN
Arista

MOST ADDED

- DICKEY BETTS AND GREAT SOUTHERN—Arista
- SWEET FORGIVENESS—Bonnie Raitt—WB
- ELEGANT GYPSY—Al DiMeola—Columbia
- 38 SPECIAL—A&M
- BATTLE AXE—Billion Dollar Babies—Polydor
- THIS TIME IT'S FOR REAL—Southside Johnny And The Asbury Jukes—Epic
- LOVE YOU—Beach Boys—WB
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- SNOWBLIND FRIEND—Hoyt Axton—MCA

WNEW-FM/NEW YORK

- ADDS:**
- A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
 - BATTLE AXE—Billion Dollar Babies—Polydor
 - GINSENG WOMAN—Eric Gale—Columbia
 - OFF THE RECORD—Sweet—Capitol
 - SAY GOODBYE TO HOLLYWOOD (single)—Ronnie Spector—Epic
 - 38 SPECIAL—A&M
 - YES WE HAVE NO MANANAS—Kevin Ayers—ABC
- HEAVY ACTION (airplay, in descending order):**
- THIS TIME IT'S FOR REAL—Southside Johnny and The Asbury Jukes—Epic
 - LOVE YOU—Beach Boys—Brother/Reprise
 - WORKS—Emerson Lake & Palmer—Atlantic
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - CAROL BAYER SAGER—Elektra
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - FOREIGNER—Atlantic
 - FUNDAMENTAL ROLL—Walter Egan—Columbia
 - DICKEY BETTS AND GREAT SOUTHERN—Arista
 - RAG AND ROLL REVUE—Cathy Chamberlain—WB

WLIR-FM/LONG ISLAND

- ADDS:**
- A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
 - BATTLE AXE—Billion Dollar Babies—Polydor
 - DICKEY BETTS AND GREAT SOUTHERN—Arista
 - CHIRPIN'—Persuasions—Elektra
 - ELEGANT GYPSY—Al DiMeola—Columbia
 - HOW'S TRICKS—Jack Bruce Band—RSO
 - JUST FOLKS—Firesign Theatre—Butterfly

- SHORT TRIP TO SPACE—Tropea—Marlin
 - 38 SPECIAL—A&M
 - THIS TIME IT'S FOR REAL—Southside Johnny and The Asbury Jukes—Epic
- HEAVY ACTION (airplay):**
- A PLACE IN THE SUN—Pablo Cruise—A&M
 - ELEGANT GYPSY—Al DiMeola—Columbia
 - DEAN FRIEDMAN—Lifesong
 - HOTEL CALIFORNIA—Eagles—Asylum
 - I CAME TO DANCE—Nils Lofgren—A&M
 - RUMOURS—Fleetwood Mac—WB
 - SAY NO MORE—Les Dudek—Columbia
 - SLEEPWALKER—Kinks—Arista
 - THIS TIME IT'S FOR REAL—Southside Johnny and The Asbury Jukes—Epic
 - THUNDERBYRD—Roger McGuinn—Columbia

WBCN-FM/BOSTON

- ADDS:**
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
 - DICKEY BETTS AND GREAT SOUTHERN—Arista
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - HEAVY WEATHER—Weather Report—Columbia
 - FUNDAMENTAL ROLL—Walter Egan—Columbia
 - IN THE FALLING DARK—Bruce Cockburn—True North
 - LOVE ME—Yvonne Eliman—RSO
 - CAROL BAYER SAGER—Elektra
 - SAY NO MORE—Les Dudek—Columbia
 - WHITE SHADOWS—Tim Moore—Asylum
- HEAVY ACTION (airplay):**
- AMNESIA—Pousette Dart Band—Capitol
 - A NEW WORLD RECORD—ELO—UA
 - GHOST WRITER—Garland Jeffreys—A&M
 - HOTEL CALIFORNIA—Eagles—Asylum
 - NIGHT MOVES—Bob Seger—Capitol
 - PIPER—A&M
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - RUMOURS—Fleetwood Mac—WB
 - SLEEPWALKER—Kinks—Arista
 - SWEET FORGIVENESS—Bonnie Raitt—WB

WCOZ-FM/BOSTON

- ADDS:**
- FUNDAMENTAL ROLL—Walter Egan—Columbia
 - LOVE YOU—Beach Boys—Brother/Reprise
 - STANDING ROOM ONLY (EP)—Kiki Dee—Rocket
 - THIS TIME IT'S FOR REAL—Southside Johnny and The Asbury Jukes—Epic
- HEAVY ACTION (airplay, in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - AMNESIA—Pousette Dart Band—Capitol
 - HOTEL CALIFORNIA—Eagles—Asylum
 - NEW WORLD RECORD—ELO—UA
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - WORKS—Emerson Lake & Palmer—Atlantic
 - NIGHT MOVES—Bob Seger—Capitol
 - SLEEPWALKER—Kinks—Arista
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - THE YEAR OF THE CAT—Al Stewart—Janus

WPLR-FM/NEW HAVEN

- ADDS:**
- BATTLE AXE—Billion Dollar Babies—Polydor
 - DICKEY BETTS AND GREAT SOUTHERN—Arista
 - ELEGANT GYPSY—Al DiMeola—Columbia
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - GALE FORCE—Fantasy
 - HOW'S TRICKS—Jack Bruce Band—RSO
 - STEEL RAIL BLUES (single)—Johnny Barnes—Nite Crawler
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - 38 SPECIAL—A&M
 - THIS TIME IT'S FOR REAL—Southside Johnny and The Asbury Jukes—Epic

- HEAVY ACTION (airplay, sales, phones, in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - HOTEL CALIFORNIA—Eagles—Asylum
 - CAROLINA DREAMS—Marshall Tucker Band—Capricorn
 - ANIMALS—Pink Floyd—Columbia
 - SEA LEVEL—Capricorn
 - IN FLIGHT—George Benson—WB
 - WORKS—Emerson Lake & Palmer—Atlantic
 - NOVELLA—Renaissance—Sire
 - SAY NO MORE—Les Dudek—Columbia

WIOQ-FM/PHILADELPHIA

- ADDS:**
- EGG CREAM—Pyramid
 - ELEGANT GYPSY—Al DiMeola—Columbia
 - ROSLYN MOUNTAIN BOYS—Adelphi
 - STAGE PASS—Michael Stanley Band—Epic
 - STANDING ROOM ONLY (single)—Kiki Dee—Rocket
 - THE WINDS OF ALAMAR—Iguana—UA
 - THIS TIME IT'S FOR REAL—Southside Johnny and The Asbury Jukes—Epic
 - TO THE LISTENER—Musica Orbis—Lonodivity
 - TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC
 - WHITE SHADOWS—Tim Moore—Asylum

- HEAVY ACTION (airplay, phones):**
- AMNESIA—Pousette-Dart Band—Capitol
 - BURNING SKY—Bad Company—Swan Song
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - FOREIGNER—Atlantic
 - GHOST WRITER—Garland Jeffreys—A&M
 - JUST A STORY FROM AMERICA—Elliott Murphy—Columbia
 - RUMOURS—Fleetwood Mac—WB
 - SEA LEVEL—Capricorn
 - SLEEPWALKER—Kinks—Arista
 - SWEET FORGIVENESS—Bonnie Raitt—WB

WMAL-FM/WASHINGTON

- HEAVY ACTION (airplay, phones):**
- A DAY AT THE RACES—Queen—Elektra
 - BURNING SKY—Bad Company—Swan Song
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - HOTEL CALIFORNIA—Eagles—Asylum
 - NIGHT MOVES—Bob Seger—Capitol
 - RUMOURS—Fleetwood Mac—WB
 - SILK DEGREES—Boz Scaggs—Columbia

- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- THE PRETENDER—Jackson Browne—Asylum
- WORKS—Emerson Lake & Palmer—Atlantic

WKLS-FM/ATLANTA

- ADDS:**
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
 - EGG CREAM—Pyramid
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - GHOST WRITER—Garland Jeffreys—A&M
 - STANDING ROOM ONLY (EP)—Kiki Dee—Rocket
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - 38 SPECIAL—A&M

- HEAVY ACTION (airplay, in descending order):**
- HOTEL CALIFORNIA—Eagles—Asylum
 - RUMOURS—Fleetwood Mac—WB
 - A STAR IS BORN—Barbra Streisand—Columbia
 - CAROLINA DREAMS—Marshall Tucker Band—Capricorn
 - A NEW WORLD RECORD—ELO—UA
 - ENDLESS FLIGHT—Leo Sayer—WB
 - ANIMALS—Pink Floyd—Columbia
 - WORKS—Emerson Lake & Palmer—Atlantic
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - LEFTOVERTURE—Kansas—Kirshner

WQDR-FM/RALEIGH

- ADDS:**
- A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
 - DICKEY BETTS AND GREAT SOUTHERN—Arista
 - IN THE FALLING DARK—Bruce Cockburn—True North
 - KLAATU—Capitol
 - YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

- HEAVY ACTION (airplay, sales, phones, in descending order):**
- HOTEL CALIFORNIA—Eagles—Asylum
 - RUMOURS—Fleetwood Mac—WB
 - BOSTON—Epic
 - FESTIVAL—Santana—Columbia
 - LEFTOVERTURE—Kansas—Kirshner
 - CHANGES IN LATITUDE—Jimmy Buffett—ABC
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - WORKS—Emerson Lake & Palmer—Atlantic
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis

WQSR-FM/SARASOTA

- ADDS:**
- DICKEY BETTS AND GREAT SOUTHERN—Arista
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - FROM A RADIO ENGINE—Michael Nesmith—Pacific Arts
 - IGUACU—Passport—Atco
 - LOVE YOU—Beach Boys—Brother/Reprise
 - ROMANTIC JOURNEY—Norman Connors—Buddah
 - SHORT TRIP TO SPACE—Tropea—Marlin
 - SNOWBLIND FRIEND—Hoyt Axton—MCA
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - THE WHEEL—Asleep At The Wheel—Capitol
 - HEAVY ACTION (airplay, sales, phones):
 - ANIMALS—Pink Floyd—Columbia
 - CHANGES IN LATITUDE—Jimmy Buffett—ABC

- FROM THE BLUE EAGLE—Bat McGrath—Amherst
- FUNDAMENTAL ROLL—Walter Egan—Columbia
- JUST A STONE'S THROW AWAY—Valerie Carter—Columbia
- NITE CITY—20th Century
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- SEA LEVEL—Capricorn
- WAKING AND DREAMING—Orleans—Asylum
- WORKS—Emerson Lake & Palmer—Atlantic

WORJ-FM/ORLANDO

- ADDS:**
- DICKEY BETTS AND GREAT SOUTHERN—Arista
 - DOUBLE EXPOSURE—Mark & Clark Band—Columbia
 - FUNDAMENTAL ROLL—Walter Egan—Columbia
 - SAY NO MORE—Les Dudek—Columbia
 - THUNDERBYRD—Roger McGuinn—Columbia
 - JENNIFER WARNES—Arista
 - HEAVY ACTION (airplay, sales, phones):
 - BURNING SKY—Bad Company—Swan Song
 - CHANGES IN LATITUDE—Jimmy Buffett—ABC
 - FOREIGNER—Atlantic
 - KLAATU—Capitol
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - RUMOURS—Fleetwood Mac—WB

WMMS-FM/CLEVELAND

- ADDS:**
- BATTLE AXE—Billion Dollar Babies—Polydor
 - MAD LOVE—Golden Earring—MCA
 - OFF THE RECORD—Sweet—Capitol
 - ROUGH DIAMOND—Island
 - SAY GOODBYE TO HOLLYWOOD (single)—Ronnie Spector—Epic
- HEAVY ACTION (airplay, sales):**
- BURNING SKY—Bad Company—Swan Song
 - FOREIGNER—Atlantic
 - FUNDAMENTAL ROLL—Walter Egan—Columbia
 - PETER GABRIEL—Atco
 - ON EARTH AS IT IS ON HEAVEN—Angel—Casablanca
 - RUMOURS—Fleetwood Mac—WB
 - STAGE PASS—Michael Stanley Band—Columbia
 - THE IDIOT—Iggy Pop—RCA
 - VIOLATION—Starz—Capitol
 - WORKS—Emerson Lake & Palmer—Atlantic

WBNB-FM/CINCINNATI

- ADDS:**
- GINSENG WOMAN—Eric Gale—Columbia
 - LOVE ON THE WING—Jesse Colin Young—WB
 - SWEET FORGIVENESS—Bonnie Raitt—WB
- HEAVY ACTION (airplay):**
- ANIMALS—Pink Floyd—Columbia
 - BURNING SKY—Bad Company—Swan Song
 - HOTEL CALIFORNIA—Eagles—Asylum
 - NIGHT MOVES—Bob Seger—Capitol
 - RUMOURS—Fleetwood Mac—WB
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - SLEEPING GYPSY—Michael Franks—WB
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - WORKS—Emerson Lake & Palmer—Atlantic

Southside Johnny & The Asbury Jukes are on the move.



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"This Time It's For Real." PE 34668
The new album from
Southside Johnny & The Asbury Jukes.
On Epic Records and Tapes.

TOP AIRPLAY



RUMOURS
FLEETWOOD MAC
WB

MOST AIRPLAY

- RUMOURS—Fleetwood Mac—WB
- WORKS—Emerson Lake & Palmer—Atlantic
- HOTEL CALIFORNIA—Eagles—Asylum
- SLEEPWALKER—Kinks—Arista
- ANIMALS—Pink Floyd—Columbia
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- FOREIGNER—Atlantic
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SEA LEVEL—Capricorn
- PETER GABRIEL—Atco

WABX-FM/DETROIT

- ADDS:**
- DICKEY BETTS AND GREAT SOUTHERN—Arista
 - OFF THE RECORD—Sweet—Capitol
 - QUEEN OF THE NEIGHBORHOOD—Flame—RCA
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - 38 SPECIAL—A&M
- HEAVY ACTION (airplay, sales, phones):**
- ANIMALS—Pink Floyd—Columbia
 - JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
 - BURNING SKY—Bad Company—Swan Song
 - DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - RUMOURS—Fleetwood Mac—WB
 - SLEEPWALKER—Kinks—Arista
 - THE IDIOT—Iggy Pop—RCA
 - WORKS—Emerson Lake & Palmer—Atlantic
 - YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

KSHE-FM/ST. LOUIS

- ADDS:**
- DICKEY BETTS AND GREAT SOUTHERN—Arista
 - OFF THE RECORD—Sweet—Capitol
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - SWEPT AWAY—Steve Hunter—Atco
 - 38 SPECIAL—A&M
 - WILD SIDE OF LIFE (single)—Status Quo—Capitol
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
 - ANIMALS—Pink Floyd—Columbia
 - YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- BURNING SKY—Bad Company—Swan Song
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- WORKS—Emerson Lake & Palmer—Atlantic
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis

WXRT-FM/CHICAGO

- ADDS:**
- BAREBACK—Richard Torrence—Capitol
 - DICKEY BETTS AND GREAT SOUTHERN—Arista
 - ELEGANT GYPSY—Al DiMeola—Columbia
 - FIREFLY—Uriah Heep—WB
 - GALE FORCE—Fantasy
 - IN YOUR MIND—Bryan Ferry—Atlantic
 - REDHEAD—Legend Records
 - SNOWBLIND FRIEND—Hoyt Axton—MCA
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - THIS TIME IT'S FOR REAL—Southside Johnny and The Asbury Jukes—Epic

HEAVY ACTION (airplay, sales, phones):

- ANIMALS—Pink Floyd—Columbia
- BURNING SKY—Bad Company—Swan Song
- HEAVY WEATHER—Weather Report—Columbia
- LEFTOVERTURE—Kansas—Kirshner
- NIGHT MOVES—Bob Seger—Capitol
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- WORKS—Emerson Lake & Palmer—Atlantic

WQFM-FM/MILWAUKEE

- ADDS:**
- DICKEY BETTS AND GREAT SOUTHERN—Arista
 - DOWDY FERRY ROAD—England Dan and John Ford Coley—Big Tree
 - ELEGANT GYPSY—Al DiMeola—Columbia
 - GALE FORCE—Fantasy
 - IN YOUR MIND—Bryan Ferry—Atlantic
 - SWEPT AWAY—Steve Hunter—Atco
 - 38 SPECIAL—A&M

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

- RUMOURS—Fleetwood Mac—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- FOREIGNER—Atlantic
- BURNING SKY—Bad Company—Swan Song
- ANIMALS—Pink Floyd—Columbia
- WORKS—Emerson Lake & Palmer—Atlantic
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- ISLANDS—Band—Capitol
- YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
- PETER GABRIEL—Atco

CHUM-FM/TORONTO

- ADDS:**
- A TASTE OF NEPTUNE—Rose—Polydor
 - DICKEY BETTS AND GREAT SOUTHERN—Arista
 - NITE CITY—20th Century
 - SAY NO MORE—Les Dudek—Columbia

- STAGE PASS—Michael Stanley Band—Epic
- SWEPT AWAY—Steve Hunter—Atco

HEAVY ACTION (airplay, sales):

- BURNING SKY—Bad Company—Swan Song
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- FOREIGNER—Atlantic
- PETER GABRIEL—Atco
- HEAVY WEATHER—Weather Report—Columbia
- IN THE FALLING DARK—Bruce Cockburn—True North
- ISLANDS—Band—Capitol
- SEA LEVEL—Capricorn
- WORKS—Emerson Lake & Palmer—Atlantic

WKDF-FM/NASHVILLE

- ADDS:**
- DOWDY FERRY ROAD—England Dan and John Ford Coley—Big Tree
 - EGG CREAM—Pyramid
 - ELEGANT GYPSY—Al DiMeola—Columbia
 - NOTHIN' BUT A BREEZE—Jesse Winchester—Bearsville
 - CAROL BAYER SAGER—Elektra
 - THIS TIME IT'S FOR REAL—Southside Johnny and The Asbury Jukes—Epic
 - WHITE SHADOWS—Tim Moore—Asylum

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

- RUMOURS—Fleetwood Mac—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- ANIMALS—Pink Floyd—Columbia
- CHANGES IN LATITUDE—Jimmy Buffett—ABC
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- SEA LEVEL—Capricorn
- LIGHT OF SMILES—Gary Wright—WB

KZEW-FM/DALLAS

- ADDS:**
- HOW'S TRICKS—Jack Bruce Band—RSO
 - LOVE YOU—Beach Boys—Brother/Reprise
 - TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC
 - VICIOUS BUT FAIR—Streetwalker—Mercury
 - WHITE SHADOWS—Tim Moore—Asylum

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

- RUMOURS—Fleetwood Mac—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- BURNING SKY—Bad Company—Swan Song
- NIGHT MOVES—Bob Seger—Capitol
- PETER GABRIEL—Atlantic
- SLEEPWALKER—Kinks—Arista
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- ANIMALS—Pink Floyd—Columbia
- NIGHT SHIFT—Foghat—Bearsville

KLOL-FM/HOUSTON

- ADDS:**
- EXPRESSO—Gong—Virgin
 - FOR THE RECORD—Bruce McIlhenny—McIlhenny
 - IGUACU—Passport—Atco
 - LAVENDER HILL MOB—UA

- NIGHT MUSIC—Cecilio and Kapono—Columbia
- RISING SUN—Teuro Nakamura—Polydor
- SHOUT IT OUT—Patrice Rushen—Prestige
- SWEPT AWAY—Steve Hunter—Atco
- THE WYLIE BUTLER—Cal Hand—Tacoma
- TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC

HEAVY ACTION (airplay, in descending order):

- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- PETER GABRIEL—Atco
- BURNING SKY—Bad Company—Swan Song
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- WORKS—Emerson Lake & Palmer—Atlantic
- FOREIGNER—Atlantic
- HOTEL CALIFORNIA—Eagles—Asylum
- SEA LEVEL—Capricorn
- THE YEAR OF THE CAT—Al Stewart—Janus

KGB-FM/SAN DIEGO

- ADDS:**
- LOVE YOU—Beach Boys—Brother/Reprise
 - SEA LEVEL—Capricorn
 - THE IDIOT—Iggy Pop—RCA
 - HEAVY ACTION (airplay, sales, phones, in descending order):
 - RUMOURS—Fleetwood Mac—WB
 - HOTEL CALIFORNIA—Eagles—Asylum
 - BOSTON—Epic
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - ANIMALS—Pink Floyd—Columbia
 - IN FLIGHT—George Benson—WB
 - JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - WORKS—Emerson Lake & Palmer—Atlantic
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor

KWST-FM/LOS ANGELES

- ADDS:**
- DICKEY BETTS AND GREAT SOUTHERN—Arista
 - SWEET FORGIVENESS—Bonnie Raitt—WB
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- WORKS—Emerson Lake & Palmer—Atlantic
 - RUMOURS—Fleetwood Mac—WB
 - ANIMALS—Pink Floyd—Columbia
 - DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
 - JEFF BECK AND THE JAN HAMMER GROUP LIVE—Epic
 - BURNING SKY—Bad Company—Swan Song
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - PETER GABRIEL—Atco
 - SLEEPWALKER—Kinks—Arista
 - FOREIGNER—Atlantic

KZAP-FM/SACRAMENTO

- ADDS:**
- BATTLE AXE—Billion Dollar Babies—Polydor
 - DICKEY BETTS AND GREAT SOUTHERN—Arista
 - CHIRPIN'—Persuasions—Elektra
 - ELEGANT GYPSY—Al DiMeola—Columbia
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - LOVE YOU—Beach Boys—Brother/Reprise

- SWEET FORGIVENESS—Bonnie Raitt—WB
- YOUR PLACE OR MINE—Gary Stewart—RCA

HEAVY ACTION (airplay, in descending order):

- BURNING SKY—Bad Company—Swan Song
- RUMOURS—Fleetwood Mac—WB
- LOVE ON THE WING—Jesse Colin Young—WB
- SEA LEVEL—Capricorn
- I CAME TO DANCE—Nils Lofgren—A&M
- PETER GABRIEL—Atco
- SLEEPWALKER—Kinks—Arista
- A PLACE IN THE SUN—Pablo Cruise—A&M
- RUBY—PBR International

KSAN-FM/SAN FRANCISCO

- ADDS:**
- BALCON'S FAULT—Cream
 - BATTLE AXE—Billion Dollar Babies—Polydor
 - DICKEY BETTS AND GREAT SOUTHERN—Arista
 - HOLLYWOOD STARS—Arista
 - OFF THE RECORD—Sweet—Capitol
 - SHORT TRIP TO SPACE—Tropea—Marlin
 - SNOWBLIND FRIEND—Hoyt Axton—MCA
 - YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

HEAVY ACTION (airplay, in descending order):

- IN YOUR MIND—Bryan Ferry—Atlantic
- FUNDAMENTAL ROLL—Walter Egan—Columbia
- SWEET FORGIVENESS—Bonnie Raitt—WB
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- BURNING SKY—Bad Company—Swan Song
- PETER GABRIEL—Atco
- I CAME TO DANCE—Nils Lofgren—A&M
- SWEPT AWAY—Steve Hunter—Atco
- THIS TIME IT'S FOR REAL—Southside Johnny and The Asbury Jukes—Epic

KZAM-FM/SEATTLE

- ADDS:**
- CHIRPIN'—Persuasions—Elektra
 - ELEGANT GYPSY—Al DiMeola—Columbia
 - DAVID GRISMAN QUINTET—Kaleidoscope
 - IN A DIFFERENT CLIMATE—Mallard—Virgin
 - LOVE YOU—Beach Boys—Brother/Reprise
 - RAG AND ROLL REVUE—Cathy Chamberlain—WB
 - CAROL BAYER SAGER—Elektra
 - SNOWBLIND FRIEND—Hoyt Axton—MCA
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - WHEN THE STORM IS OVER—New Grass Revival—Flying Fish

HEAVY ACTION (airplay):

- CHANGES IN LATITUDE—Jimmy Buffett—ABC
- HEJIRA—Joni Mitchell—Asylum
- HIT AND RUN—Ian Matthews—Columbia
- ISLANDS—Band—Capitol
- LOVE ON THE WING—Jesse Colin Young—WB
- MY SPANISH HEART—Chick Corea—Polydor
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- THE GEESE AND THE GHOST—Anthony Phillips—Passport
- TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC

**If we could have gotten
Al Capone,
we'd have sent him on
an FM Promotional Tour.**



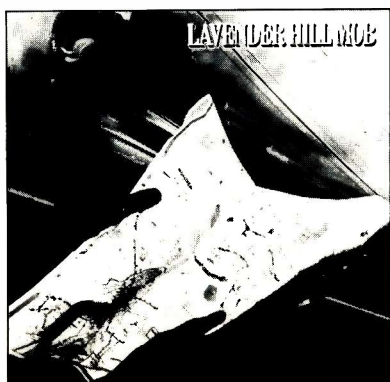
Now you might think that's a pretty obscure reference, but it's just our way of saying that for a band like Lavender Hill Mob, we pull out the stops.

This is a hot one. This one is happening. And we're putting everything we've got behind it.

Since day one, their album has gotten very heavy, national FM airplay. Walrus reviewed the Lavender Hill Mob as a special merit album. The Village Voice gave it a rave.

In Montreal, where they're from, they are adored much the way San Francisco once lavished affection on its local bands.

And there isn't any idea we won't consider. We're going to do everything we can to keep it spreading.



UA-LA719-G

**The Lavender Hill Mob
has arrived.
On United Artists
Records and Tapes.**

PRODUCED BY ROB STEVENS, COURTESY OF CASHWEST, INC.



DISCO FILE TOP 20

APRIL 23, 1977

- DO WHAT YOU WANNA DO**
T CONNECTION—TK (disco disc)
- I GOTTA KEEP DANCIN'**
CARRIE LUCAS—Soul Train (disco disc)
- UPTOWN FESTIVAL**
SHALAMAR—Soul Train (disco disc)
- YOU CAN'T HIDE FROM YOURSELF/
THE MORE I GET, THE MORE I
WANT/I DON'T LOVE YOU
ANYMORE**
TEDDY PENDERGRASS—Phila. Intl.
(lp cuts)
- SLOW DOWN**
JOHN MILES—London (disco disc)
- SUPERMAN/CLOSER, CLOSER**
CELI BEE & THE BUZZY BUNCH—APA
(lp cuts)
- LOVE IN C MINOR**
CERRONE—Cotillion (lp cut)
- DISCO INFERNO/BODY CONTACT
CONTRACT**
TRAMMPS—Atlantic (lp cuts)
- I CAUGHT YOUR ACT**
HUES CORPORATION—Warner Bros.
(disco disc)
- GOT TO GIVE IT UP**
MARVIN GAYE—Tamla (lp cut)
- ONE LOVE/HURT ME, HURT ME**
CELI BEE & THE BUZZY BUNCH—APA
(lp cuts)
- DREAMIN'/HIT AND RUN**
LOLEATA HOLLOWAY—Gold Mind
(lp cuts)
- TWENTY-FOUR HOURS A DAY**
BARBARA PENNINGTON—UA (disco disc)
- MIDNIGHT LADY/BLACK IS BLACK**
CERRONE—Cotillion (lp cuts)
- N.Y., YOU GOT ME DANCING**
ANDREA TRUE CONNECTION—Buddah
(disco disc)
- STONE TO THE BONE**
TIMMIE THOMAS—TK (disco disc)
- LOVE IN C MINOR**
HEART & SOUL ORCHESTRA—Casablanca
(disco disc)
- TOUCH ME, TAKE ME**
BLACK LIGHT ORCHESTRA—RCA
(import disco disc)
- DON'T LEAVE ME THIS WAY**
THELMA HOUSTON—Tamla (lp cut)
- SIX MILLION DOLLAR MAN**
ORIGINALS—Soul (lp cut)

Pickwick

(Continued from page 4)

ing the early part of June, 1977 if a merger agreement, now under negotiation, is concluded with American Can Company. Pickwick has been engaged, as previously announced, in the negotiation of an agreement with American Can for acquisition of Pickwick in a merger transaction involving a cash payment of \$23.00 per share to Pickwick shareholders for their stock. The agreement, which will require approval of Pickwick shareholders, has not been concluded and remains subject to further negotiation as well as approval by the board of directors of each of Pickwick and American Can.

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DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ **CHOICE CUTS:** Neal Fox's pounding "In the Jungle," from his debut album, "A Painting" (RCA), could be the next hot rock disco record to follow John Miles' fast-moving "Slow Down" up the chart. The sound is something between Barrabas and Randy Pie, opening with a short bit of jungle atmosphere (bird calls, animal cries) which most DJs will choose to skip in order to jump in on the first beat set by a guitar, underlined by drums. The jungle wells up again at the end, this time in the form of an excellent, wildly tribal percussion break that is itself overwhelmed by a swelling organ chord that then fades to finish the song. The subject, surprisingly, is ecology, questionable progress and the eclipse of wilderness by "civilization"—a little heavy-handed, but perfectly danceable nevertheless. Watch this one . . . For the more adventurous, there's "Trans-Europe Express" (Capitol), the new album of cerebral, conceptual, totally-synthesized music from the avant garde German group Kraftwerk. The cut that Tom Savarese lists in his top 10 from Harrah this week is "Europe Endless," a 9:35 track that starts out slowly—almost like stately classical music—and gradually gets very interesting. The flatly sung vocals are slightly off-putting but quite minimal and as the piercing, insinuating instrumental intensifies, it draws you in like quicksand. Coldly spacey, but fascinating. David Rodriguez, long-time New York disco DJ now performing behind the singles counter at Downstairs Records, one of the city's key disco outlets, considers another Kraftwerk cut "to die": "Trans-Europe Express"/"Metal on Metal," two tracks that run together to form one spectacular 13:32 composition much more metallic and menacing in feeling than "Europe Endless." It's a stylized version of the sound of a train speeding along a track—like Resonance's "Yellow Train" fed through a computer, broken

(Continued on page 54)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

MY PLACE/LOS ANGELES

- DJ: Elton Ahi
- COME TO AMERICA**—Gibson Brothers—Phonogram (import, inst. version)
- I CAUGHT YOUR ACT**—Hues Corporation—Warner Bros. (disco disc)
- I GOTTA KEEP DANCIN'**—Carrie Lucas—Soul Train (disco disc)
- LOVE HANGOVER**—Players' Association—Vanguard (disco disc)
- LOVE IN C MINOR/MIDNIGHT LADY**—Cerrone—Cotillion (lp cuts)
- RICE & BEANS THEME/DISCO DANCING**—Rice & Beans Orchestra—Dash (lp cuts)
- SURPRISE**—Andre Gagnon—London (disco disc)
- TATTOO MAN**—Denise McCann—Polydor (disco disc)
- TWENTY-FOUR HOURS A DAY**—Barbara Pennington—UA (disco disc)
- UPTOWN FESTIVAL/BEAUTIFUL NIGHT/INKY DINKY**—Shalamar—Soul Train (lp cuts, not yet available)

EL MOROCCO/NEW YORK

- DJ: Jeff Baugh
- BITE YOUR GRANNY/LE JOINT/TIME**—Morning, Noon & Night—Roadshow/UA (lp cuts)
- GOT TO GIVE IT UP**—Marvin Gaye—Tamla (lp cut)
- I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF/THE MORE I GET, THE MORE I WANT**—Teddy Pendergrass—Phila. Intl. (lp cuts)
- I GOTTA KEEP DANCIN'**—Carrie Lucas—Soul Train (disco disc)
- I NEED A MAN**—Grace Jones—Beam Junction (disco disc)
- MAGIC FLY**—Space—Vogue (import disco disc)
- SEE YOU WHEN I GET THERE**—Lou Rawls—Phila. Intl. (lp cut)
- SLOW DOWN**—John Miles—London (disco disc)
- SUPERMAN/ONE LOVE**—Celi Bee & the Buzzy Bunch—TK (disco disc)

THIS WILL BE A NIGHT TO REMEMBER—

Eddie Holman—Salsoul

HARRAH/NEW YORK

- DJ: Tom Savarese
- EUROPE ENDLESS**—Kraftwerk—Capitol (lp cut)
- THE FINAL THING**—Steve Bender—London (disco disc, inst. version)
- GOING BACK TO MY ROOTS**—Lamont Dozier—Warner Bros. (disco disc)
- GOT TO GIVE IT UP**—Marvin Gaye—Tamla (lp cut)
- I GOTTA KEEP DANCIN'**—Carrie Lucas—Soul Train (disco disc)
- I NEED A MAN**—Grace Jones—Beam Junction (disco disc)
- LOVING YOU, LOSING YOU**—Phyllis Hyman—Buddah (disco disc)
- SLOW DOWN**—John Miles—London (disco disc)
- SUPERMAN/ONE LOVE/CLOSER, CLOSER**—Celi Bee & the Buzzy Bunch—APA (lp cuts)
- YOU'RE MY PEACE OF MIND**—Faith, Hope & Charity—RCA (disco disc)

GIRAFFE/PITTSBURGH

- DJ: Gary Larkin
- DANCIN'**—Crown Heights Affair—Delite (disco disc, new mix)
- DO WHAT YOU WANNA DO**—T Connection—TK (disco disc)
- I GOTTA KEEP DANCIN'**—Carrie Lucas—Soul Train (disco disc)
- LOVE IN C MINOR**—Cerrone—Cotillion (lp cut)
- SLOW DOWN**—John Miles—London (disco disc)
- SON OF SLIDE**—Slave—Cotillion (lp cut)
- THIS FEELING/KATRINA**—Lifestyle—MCA (lp cuts)
- TWENTY-FOUR HOURS A DAY**—Barbara Pennington—UA (disco disc)
- UP JUMPED THE DEVIL**—John Davis & the Monster Orchestra—Sam (disco disc)
- UPTOWN FESTIVAL**—Shalamar—Soul Train (disco disc)

Grand Jury Probe

(Continued from page 3)

Why did the Anti-Trust Division decide to investigate the music business? "The same way we decide to investigate anything," replied Robbins, who in the past has worked on anti-trust cases involving coffin manufacturers and the Hughes Tool Company. "On merger cases, well, we just keep on eye on The Wall Street Journal. For cases like the music business investigation, we get started by letters of complaint from a government agency, or an individual. If we think there's something there, we'll ask for permission to begin a preliminary investigation."

FBI

Robbins, who works with two other lawyers on the case—Joseph Tabacco and Marty Kaplan—says that he has been helped "a great deal" in the music business investigation by the FBI, which, in similar cases, often supplies up to 50 percent of the investigative manpower. The three lawyers are doing a lot of their own investigation, however.

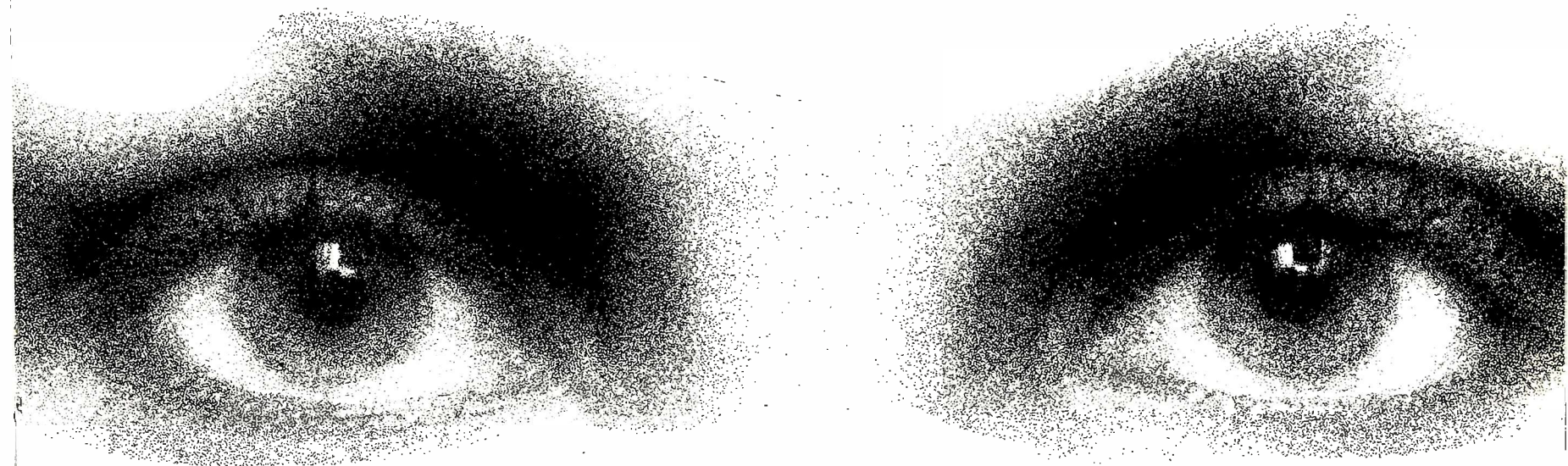
"The attorneys for companies and individuals in our current case are, quite simply, the best in the country," Robbins said. "Before we ask for an indictment, therefore, we want to have overwhelming evidence, as strong a case as possible. And before we can ask for an indictment, teams of lawyers in Washington, in the Anti-Trust Division, must review our facts and approve the move. In similar cases, by the time we get our indictment, the case is so strong that most of the defendants plead guilty."

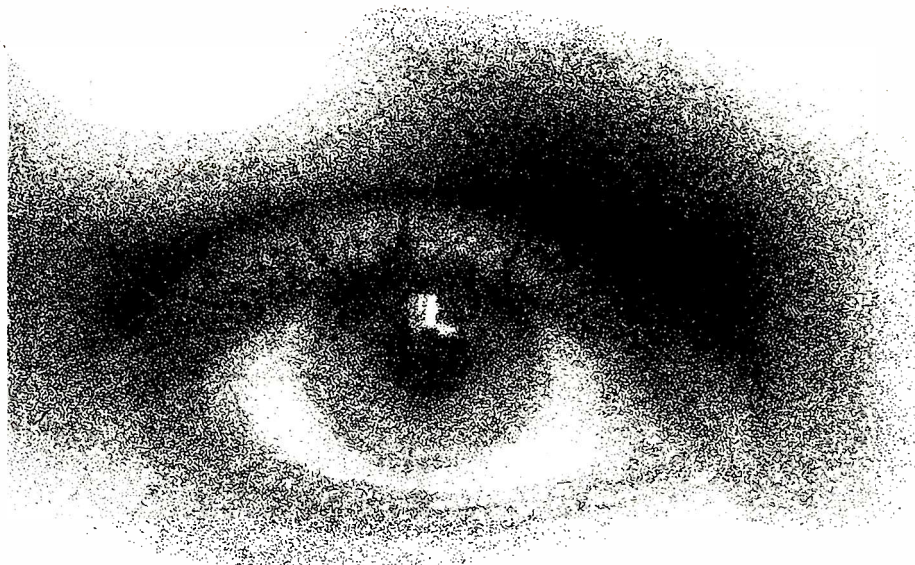
Commenting on the length of Grand Jury procedure in the music business case, Robbins noted that all violations of anti-trust laws were made a felony in December, 1974, and cases initiated immediately following that ruling are "only now" being decided. "That means the violation in question had to take place after December, 1974. It took sometimes up to two years to complete the investigations and obtain indictments, and then you have actual trial, which can last a long time too."

Robbins said that he is not, as is sometimes reported, a U.S. District Attorney. "I am a lawyer working in the Anti-Trust Division of the Justice Department. While we are working out of the U.S. Attorney's office here, we report directly to Washington."

Browne Gets Platinum

■ **LOS ANGELES** — Jackson Browne's lp, "The Pretender," on Asylum Records, has been certified platinum by the RIAA.





THE WI

A.

Single Record Ad

GOLD—Wild Cherry—Epic (7/24)
SILVER—Billy Eckstine—A&M (11/13)
CITATION—Waylon & Jesse—RCA (5/1)
Nice 'N' Naasty—Salsoul (8/28)
Hall & Oates—RCA (3/6)

B.

Album Ad

GOLD—Be Bop Deluxe—Capitol (1/24)
Frampton—A&M (10/2)
Roberta Kelly—Casablanca (6/5)
SILVER—Melanie—Atlantic (11/27)
CITATION—Brass Construction—UA (8/21)
New Birth—Warner Bros. (7/17)
Manilow—Arista (8/14)
Renaissance—ABC/Sire (5/15)

C.

Two Page Spread

GOLD—Ted Nugent—Epic (9/11)
SILVER—Stock Room—Atlantic (10/2)
Steve Miller—Capitol (12/11)
CITATION—Bay City Rollers—Arista (9/4)
Blue Note Hits—UA (10/2)

D.

Four Color Ad/ Single Page

GOLD—Grand Funk—Capitol (1/10)
Joan Baez—A&M (10/30)
SILVER—Rod Stewart—WB (7/10)
LA Jets—RCA (5/1)
CITATION—Elton John—Creem Magazine (1/31)
Ruth Copeland—RCA (10/2)

THE RECORD WORLD AD



WINNERS

E.

Four Color Ad/Two Page Spread

GOLD—Boz Scaggs—Columbia (11/13)
Neil Diamond—BNB (5/1)

SILVER—George Harrison—WB (11/27)
Wings—Capitol (12/18)
Doobies—WB (3/27)

CITATION—Blue Note—UA (7/31)
Kiss—Casablanca (3/27)

F.

Advertising Spectacular

GOLD—WEA Gold—WEA (8/7)
SILVER—WB Charts—WB (4/17)
CITATION—Winter Bros.—Epic (5/29)
Allmans—Capricorn (11/27)
Guess Who—Casablanca (12/25)
Blue Note—UA (7/21)
Donna Summer—Casablanca (12/4)

G.

Special Issue Advertising

GOLD—Chicago—Columbia (9/11)
SILVER—Airborne—Capricorn (11/27)
CITATION—Private Stock (7/24)
Arista (1/17)
Caribou (9/11)
Elton John—Rocket (7/24)

H.

Small Space Ads

GOLD—Allman Bros.—Capricorn (11/20)
Al Kooper—UA (11/6)
SILVER—Ozark Mountain Daredevils—A&M (9/18)
CITATION—Sky Hooks—Mercury (3/6)

AM ACTION

(Compiled by the Record World research department)

■ **KC and the Sunshine Band** (TK). Fills in some of the remaining open areas this week with KHJ, WRKO, KFRC, WOKY (32) and WMAK as it hits #1 Y100 (4-1), 16-11 WHBQ, 19-14 Z93, 10-8 WGCL, 6-5 WCOL, 17-10 WQXI, HB-24 WFIL, 22-18 WQAM, 21-19 KXOK, 14-12 CKLW, 14-11 KSLQ, 9-7 KLIF, HB-23 KJR, 38-21 KILT, extra-28 WNOE, 10-9 13Q and 29-25 WDRQ.

Stevie Wonder (Tamla). Coming through on all levels — sales, phones and audience appeal. Half-chart jumps in several instances. Here's a run-down: 26-16 WQXI, 16-9 Y100, 16-8 KFRC, HB-17 KJR, 25-16 KILT, 2-1 Q102, 19-15 KHJ, 30-24 Z93, 32-24 WLS, 31-21 WOKY, 27-22 WMPS, 14-9 KXOK, HB-23 WFIL, 27-20 WQAM, 15-8 WRKO, 32-25 WCOL, 29-21 WMAK, 31-28 WDRQ, 30-24 WDRQ, 25-16 WGUI,

25-14 WSAR, 33-25 WFLB, 22-15 WHHY, 25-13 10Q, 26-17 WCUE and 32-23 CK101. New adds on CKLW (29), WHBQ and WGCL. KJRB (LP), WBBF, WJBQ, KAAV, BJ105, KERN, plus lots more. Strong r&b action continues to give the situation an edge. (Note: One of this week's Powerhouse Picks.)

Yvonne Elliman (RSO). A good week here as several majors unfolded for the record — sales continue to be a factor. New on WMPS (29), 13Q, WRKO, Z93, CK101, WJDX, BJ105, KAAV and WAAY. JUMPS 33-29 WCOL, 23-19 Y100, 29-28 WQXI, 21-19 KDWB, 27-15 WHBQ, 18-14 WMAK, 29-27 WNOE, 19-13 WERC, HB-27 K100, 22-16 WGSV, 28-24 WCAO, 28-23 WFLB, HB-27 KCPX, HB-27 KERN and HB-29 WSAR.

Kenny Rogers (United Artists). Top 10 in Memphis, Houston and #1 in Spartanburg this week, the pop action on this killer country record is rolling in now with adds on WQXI, WPGC, WHBQ, WOKY, K100, WCAO, WSGA, WDRQ, WSAR, KKLS, WBBQ, and WJDX. Jumps include 18-9 WMPS, 13-10 KILT, 26-18 Z93, 20-11 WMAK, 16-12 KLIF, HB-25 WFIL, 1-1 WORD, 24-16 WERC, 26-18 WGSV, 27-22 WGUI, 21-18 WHHY, 23-15 KBEQ, 23-18 KVOX, HB-17 KFVR, 24-16 WISE, 37-31 WCUE and 10-8 WOW. Sales are way ahead of airplay on this one. (Note: One of this week's Powerhouse Picks.)

Andrew Gold (Asylum). Continues making strong inroads on a primary level, acquires several new markets and is moving nicely in all locales already on it. 19-14 WRKO, 16-13 KXOK, 40-36 WCOL, HB-25 Q102, 30-27 KSLQ, 13-18 WGUI, 26-22 K100, 38-29 CK101, 11-7 WAIR, 23-16 WCUE and 17-12 WRJZ and picks up WGCL, KJR (part time), 13Q, WNOE, WMAK and several secondaries.

Joe Tex (Epic). Hits the ceiling in Atlanta (7-1 Z93, 2-2 WQXI). Also 4-2 WHBQ, 27-14 KLIF, 15-14 Y100, HB-25 WMAK, extra-30 WNOE and goes on WMPS (21), CKLW (HB), KSLQ and WCOL. Sales remain constant and is top 5 r&b now too.

Climax Blues Band (Sire). Shows a steady growth pattern again this week sporting lots of new impressive call letters and taking healthy jumps in most areas. Action includes 22-16 WMPS, 13-10 KXOK, 15-10 Z93, 24-17 KLIF, 17-12 KJR, 18-15 KILT, 11-8 KSTP, 28-22 Q102, 21-17 13Q, extra-21

(Continued on page 62)



Kenny Rogers



Bob Seger

Radio Short Takes (Continued from page 20)

from weekend middays to MD.

WAUG-FM had a geographical give-away contest this week, giving away such lps as Boston, Kansas, Chicago, ARS & America every hour. Not a bad idea for a contest . . . Opening for a continuity director at KING. Contact **Alan Mason**, Box 24525, Seattle, Wash. 98124 . . . Nite-announcer **Steve Davis** has left WRFC to become PD at WBTR-FM in Carrollton, Georgia . . . New line-up at KKLS: 6 a.m.-11 a.m. two-man morning show with **C. J. Stone** and **Tom Franklin**; 11 a.m.-3 p.m., **Michael Kjar**; 3 p.m.-7 p.m., **Randy Sutton** . . . B-100 gave away cash to 1000 winners in one day, April 9. The crew went all over the city and gave envelopes containing cash to everyone who had a round "boogie balls" sticker with them or on their car . . . Some new people came to WAAY this week, including a new MD, **Tony "The Tiger" Taylor**; **Mike Beach**, middays noon-3; and all-nite, **Scott Jackson** . . . Congratulations to **Kevin Murphy** of WNDE who became a father April 6. He had a baby boy which he named Michael.

98Q had a Stallion weekend where someone won a ride in the countryside on a horse with the jock of their choice . . . WBBF is in need of any disco material available. Contact **Bob Savage** or **Dave Mason** at WBBF, 850 Midtown Tower, Rochester, N. Y. 14604 . . . **Steve Norris** of WAIR is convinced that Kate Smith and The Beatles are very closely related. Give him a call—he'll convince you . . . On Friday night, April 1, WPPI presented a 1950s Rock and Roll Revival Party in cooperation with a local ice cream parlor and the Bonanza Steak House. WPPI's own **Jerry Yates** (who does a great Elvis imitation) appeared with the Collegiates (a local group) before a crowd of about 3000 people. A dance contest was held, along with a costume contest, and other events. The crowd was treated to an evening of free food, fun and entertainment.

Opening for 7-midnight announcer at WRFC. Send tapes and resumes to **Reggie Blackwell**, 255 So. Milledge Ave., Athens, Georgia 30605 . . . WISE had predicted 2002 people would walk in their March of Dimes Walkathon held last week. Well, much to their surprise, they had 2152 people walk and reached a total pledge of \$38,000, \$8,000 more than their goal and \$18,000 more than last year. They also held an Easter Seal Marathon on the air April 2-3. Two jocks worked at it for 21 hours each, bringing \$5,600, \$600 more than their goal. Thanks to **Mike Edwards** and **Radar** . . . Opening for morning announcer at WELZ; contact **Herb Guthrie**: (601) 247-1744.

Century Broadcasting (Continued from page 20)

we try to add a fringe element that goes beyond the usual base." One example of that procedure has been the considerable airplay recently given to Les Dudek at KWST; the response has been excellent, Burch says.

Burch feels that "FM radio is coming to a point in competitiveness where AM was a long time ago. And over the last two

years or so, AOR has shown the AM band that some of this music is also viable for AM stations. The base for an awful lot of stations is basically the same—with all this competition, it's what you do outside of that base that makes you different. It's the fringe elements and promotional ideas that really separate the different formats."

Thomas Steps Out



Newly-signed MCA recording artist Mickey Thomas was visited backstage at The Whiskey in Los Angeles recently by MCA Records executives. Thomas, whose first solo lp, titled "As Long As You Love Me," will be released by MCA in May, has completed his final tour as lead singer of the Elvin Bishop Group and is currently in the process of forming his own backing band and show. Seen above, from left, are: Greg Mundy of the David Forest Co. (Thomas' management); Elvin Bishop; MCA president, J. K. Maitland; Mickey Thomas; and MCA vice president/administration, Lou Cook.

AT-HOME ALLSTARS

Produced by Wayne Henderson for At-Home Productions



What You Need (F-9513)

Side Effect works their vocal magic on "Always There," "S.O.S.," and a lot more! "Keep That Same Old Feeling" is the third single from this dynamite album.

114 POP ALBUM CHART



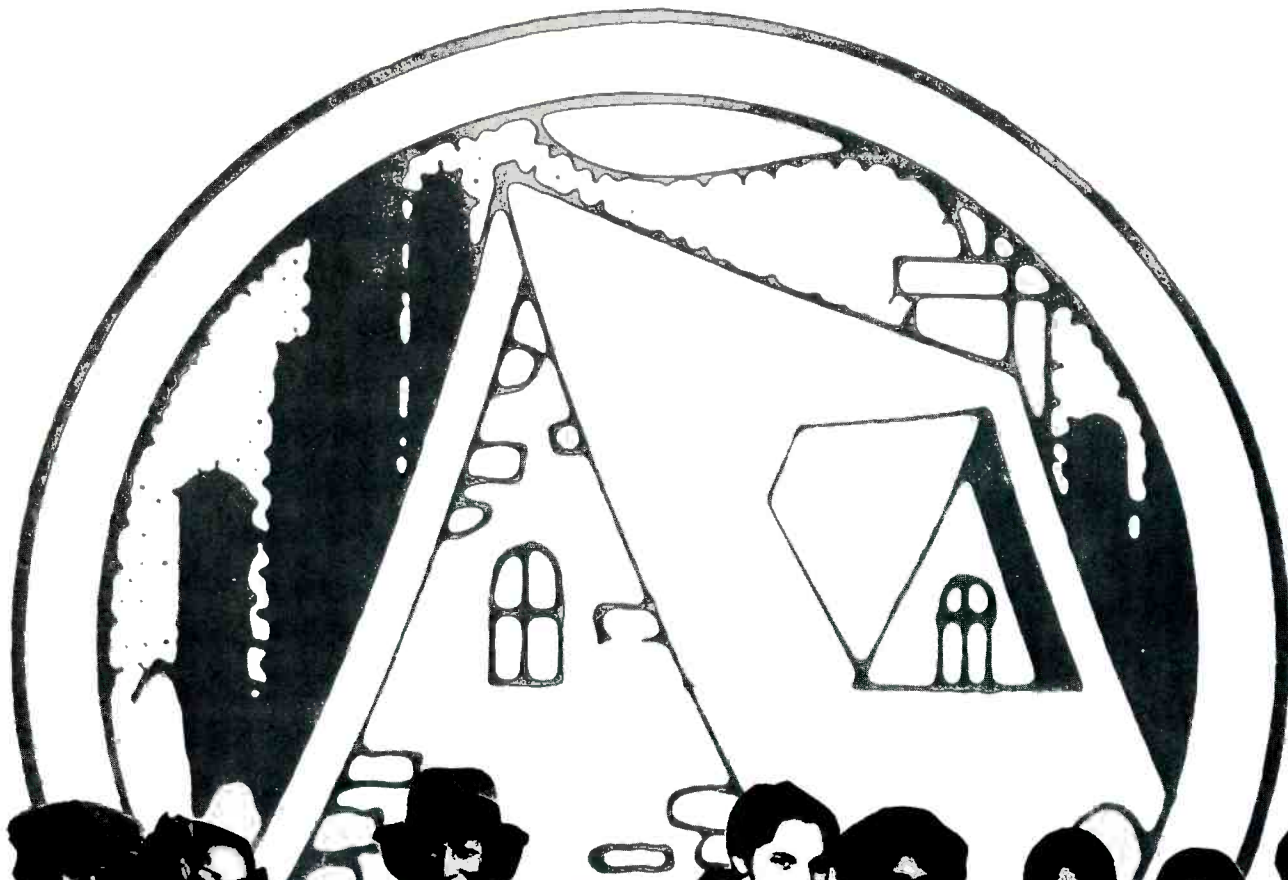
Joyous (F-9526)

Firmly established soul/jazz band Pleasure outdo themselves with Joyous, a tight, diversified, and cooking LP, for your pleasure.

111 POP ALBUM CHART



Fantasy



SIDE EFFECT Management:
Forest Hamilton
9229 Sunset Blvd., suite 700
Los Angeles, Ca. 90069
(213) 273-3710

PLEASURE Management:
David Leiken
1037 SW Broadway
Portland, Ore. 97205
(503) 221-0288



Worldwide Artists Undergoes Reorganization

■ LOS ANGELES—Worldwide Artists has undergone a complete reorganization and is now headed by Henry Lazarus, who has become president, and Ira Blacker, who has become vice president and general manager.

Lazarus and Blacker said that Worldwide should now be considered a completely new agency. Recent signings to the company are Grover Washington, Jr., Savoy Brown, Brass Construction, Maze, Kraftwerk, Bob James, The Gap Band, Willie Bobo, Jerry Butler and Walter Jackson; these acts join Sly and the Family Stone, L.A. Express, Mandrill, Les McCann and others already with the agency.

Ira Blacker told **RW** that Worldwide will be involved in every aspect of the industry, including merchandising, publishing, recording, representation of musical artists for film scoring and many other areas in addition to the

Nikki McGee Named Atl. Tour Publicist

■ NEW YORK — Nikki McGee has been named tour publicist and staff photographer for Atlantic Records in New York, it was announced by Barbara Carr, director of publicity. In this capacity, Ms. McGee's primary function will lie in the day-to-day coordination of advance and follow-up press coverage for the label's touring artists in the United States. In addition, she will serve as Atlantic's in-house photographer, handling selected photo assignments out of the New York office of Atlantic Records.



Nikki McGee

Prior to this appointment, Ms. McGee had been employed as tour publicist for C. J. Strauss & Co. Inc. in New York. She came to the city four years ago from her native Oklahoma, where she was registered by the American Society of Clinical Pathologists as a laboratory technician, a position she held for seven years before entering the music business.

traditional live booking aspect of agency functions. "Our involvement will be more than just picking up the check and going home after an artist plays a date," Blacker said. "We understand and are involved in all aspects of the record business, and we're capable of representing a client in any phase of his career, whatever his individual requirements might be." He added that Worldwide's is an unusual if not unique set-up, because "by their own choice, other agencies have usually limited their considerations to artists on the road." Furthermore, both Blacker and Lazarus believe that in today's rapidly expanding business an understanding of current fiscal and managerial realities is necessary for an agency to give an artist the best possible representation. "We let our artists know that our experience is available," Blacker said. "We don't shove it down their throats, but they know it's there if they need it."

Lazarus comes from a purely business background. He was with the textile division of U.S. Industries for 15 years, retiring as acting president in January, 1975. After having moved to California and formed a financial consulting firm called OTW Enterprises (and thus becoming involved with the entertainment industry), he decided to bring his business acumen to the music industry in a partnership with Ira Blacker.

Blacker was a co-founder (with Sol Saffian and Jeff Franklin) of American Talent International in late 1969, and acquired such acts as Rod Stewart, Kiss and Deep Purple. He left ATI in 1974 as vice president and general manager in order to "expand creatively" and

form his own management company, Mr. I. Mouse, Ltd. After moving to California in 1976, becoming familiar with Henry Lazarus and restoring old ties with Sol Saffian, Blacker merged his interests with theirs in forming a music business corporation. Thus two of ATI's three directors during its most successful period are together again.

Among Worldwide's many projects, Blacker said, will be producing television commercials for records. "The average TV commercial is put together by a record company's in-house art staff, people who understand music but don't have much affinity for TV itself. We have put together a company that includes major TV producers who are also knowledgeable about music. This way we'll be able to properly emphasize the visual aspects of commercials, which, considering TV sound quality, are more important." As for representation of musical artists for film scoring, Blacker said that Worldwide had been authorized by Al Stewart's management "to seek out scoring possibilities" for the singer/songwriter. In addition, Worldwide offers publishing facilities (House Tunes and Mr. I. Mouse, Ltd.) to its own and other artists. "Very simply," Blacker emphasized, "we offer a willingness and ability to help maximize an artist's potential in every area."

Worldwide Artists is located in Century City. Blacker does not foresee opening a New York office, saying that "the breakdown in communication between coasts far outweighs the need for another office. It's more important to be in Los Angeles, where the industry is centrally located."

Amerama Debut Party



Amerama Records recently celebrated their debut into the music business with a party at the restaurant Imus. Seen enjoying the festivities are, from left: Maury Benkail, executive vice president and general manager of Amerama; Lenny Salvador, sales manager, Schwartz Bros.-Philadelphia; Aubrey Moore, general manager, Schwartz Bros.; Jerry Jacobs, Wash./Balt. sales manager, Schwartz Bros.; Herb Goldfarb, Herb Goldfarb Associates; Jim Schwartz, president of Schwartz Bros.; and Len Rakliff, Universal Distributors, Philadelphia.

Fox Publishing To Sunbury/Dunbar



Sunbury/Dunbar Music has acquired worldwide co-publishing on all of RCA recording artist Neal Fox's compositions. Seen here are (top to bottom) Michael Lewis and Stuart Weiner of Fox's publishing company; Neal Fox, and Kelli Ross, director, music publishing, Sunbury/Dunbar.

DMA Signs Three; Promotes Two Execs

■ NEW YORK—DMA has signed three rock talents, and the mid-west-based national booking firm also promoted two of its executives.

Ted Nugent (Epic), Michael Stanley (Epic) and Bill Quateman (RCA) signed exclusive, long-term contracts with Diversified Management Agency, according to the company's founder/president, David Leone.

In addition, Troy Blakely, who previously managed Mitch Ryder's groups Detroit and the Detroit Wheels before joining DMA as a booking agent, has been named vice president, heading up the college department.

Also, Whitey Stone was made regional director. He will oversee all midwest and Canadian bookings. Stone has been a rock concert promoter and booking agent in the Detroit area since 1971.

Gregg Diamond Signs With Arista Music

■ NEW YORK—Gregg Diamond, composer of "More, More, More" and Andrea True's current record, "New York You've Got Me Dancing," has signed an exclusive publishing agreement with the Arista Music publishing group, it was announced by Bill Meshel, vice president and general manager for the publishing company.

Chiang Joins ABC

■ LOS ANGELES—Frank Mulvey, art director, ABC Records, has announced the appointment of Philip Chiang to the position of graphic designer. Chiang, who will report directly to Mulvey, has been doing extensive freelance work throughout the record industry.

Dialogue (Continued from page 17)

taste, there are few if any such objective standards. This creates incredible insecurity among the people in the business. Among all the taste businesses, the popular music business is the most unstable for many reasons. The market is younger and more volatile in its tastes. The product produced (music-phonograph records) is a relatively cheap item and the amount of money needed to get into the business is relatively small. The people who create the property being marketed in the first instance (the artists and writers) are usually unsophisticated in business, young and impoverished and therefore are in a position of weakness on a business level. These and many other factors produce a highly emotional, unstable climate in the business.

However all of these factors are becoming less and less aggravated. In short, the business is maturing in my judgment.

RW: What is the young artist to do when he needs the legal protection of a lawyer and he can't afford to pay an hourly legal fee?

Lourie: He is in the incredibly difficult, painful position of deciding whether or not he should sign a contract. Most of the time the artist will do it; he will sign without adequate protection or he will retain an attorney who will represent him on a percentage fee basis, not realizing that it is to the lawyer's advantage to recommend that the deal be signed. Of course there's another myth, the myth that "well if it works and if I become a star I'll renegotiate the contract." I believe this to be an unrealistic approach for the most part. It is incredibly difficult to renegotiate an existing contract once you have signed a minimum contract and you have become a star. I have experienced this all too often. It is really hard to get the record company or publishing company to agree when one becomes a star, to give up rights it has already acquired. The record company or publishing company will reasonably require that concessions be made from the artist in exchange for concessions from the record or publishing company. This is only fair. Furthermore, the record or publishing company will delay the negotiations as long as possible, realizing that the longer the negotiations are delayed, the longer the old contract will remain in force.

However, artists, managers, lawyers and the companies keep repeating this myth as a way of justifying and explaining the signing of a contract which really should be rejected.

I want to make this really clear. I don't want what I'm saying to sound like a condemnation of the business people in the music industry. I am one of those people and am proud of it. I truly believe that the many inequities and immature elements in our business are created both by the creators and the business people. Many creators come into the business with the attitude that they are looking for "daddy" to take care of them, to handle all their problems, to "tranquelize" them and not to bother them with any of the realities of business relationships. They, in effect, set up the business people to do just what I am talking about—it's a two-way street. I don't want to paint a

picture that the business people are sinister, twirling their moustaches, wearing black hats and seducing and destroying creators; because I don't believe that. The hard and mature fact is that nobody is placed on this earth to protect us from our own inadequacies and failings. We must do that for ourselves and in doing so, we must hire people to give us advice. The important point is that nobody should ever be given an absolute authority to make important decisions for us without consulting us and justifying the decisions that are being recommended. I do not believe that a healthy, mature attitude toward business affairs will deprive an artist of his "creative juices." Frankly, if the creative juices are that fragile, they are not terribly reliable.

RW: Has there been an increase in interest in music business law?

Lourie: It was a very esoteric business when I first got into it. It is now becoming more of an industry. In part it is due to the fact that more and more people are buying records and listening to contemporary music. The record buying public is broader. When people now go to law school and hear about their alternatives as to the kind of law to specialize in, they are much more likely to hear about entertainment law than they used to be. It's also true that since the business is growing up, more people are making more stable livelihoods from the business and it becomes more attractive to people who are interested in stability. In short, it is more likely that a novice lawyer will be attracted to this business and hear more about it than it was years ago.

RW: At what point did you decide to separate your legal clients from your management clients?

Lourie: Within a very short period of time, a couple of weeks actually, a number of years ago, two of my law clients asked me to manage them. That was Barry and Orleans. It came at a time when the prospect of doing it seemed to resolve some of the negatives that I felt about my law practice. One of the negatives was that I felt a sense of lack of involvement. Because when you're on an hourly rate, clients tend to come to you less frequently if each visit increases the fees. You're only involved in the deals. You tend not to get involved in the other aspects of the client's life. When both Orleans and Barry started talking to me about possible management, it became attractive to me. Then I had to decide how I should become a manager. I chose to become one overtly not covertly. You noticed there's a sign on my door saying, "Miles Lourie, Personal Management." I have different letterhead for the two businesses. I keep them totally separate. I never give free legal advice as a manager. I don't manage somebody that I represent as a lawyer and I don't act as a lawyer for somebody that I represent as a manager. It's two separate businesses. That is one of the reasons why so many of the people in the business don't know I still practice law. They're not used to one person doing both, separately. It's also one of the reasons why some of my law clients left me. They got very paranoid. I knew that was going to happen. I knew that people couldn't understand that I was not going to be in competition with the managers that I represented as a lawyer. Which of course I have not been.

RW: It must have been a gamble for you to make that decision.

Lourie: Of course.

RW: Was it because of your belief in those two particular artists?

Lourie: Yes. I had known both of them for a long time. I had a great deal of faith that they were going to make it. They and I also had this advantage of having known each other for years and having built up a real rapport.

Usually it takes up to a year to discover after you've signed the paper whether it's working between the artist and the manager, whether the relationship satisfies both of them. So it's been my policy that when I sign an act, and worked with them for a period of time, if it hasn't worked out between us, I just let them go and there will be no problem.

Now, after the act has become successful because of the marriage, if the act wants to get out of the management contract, then it's a different ballgame. Also I tend to work with an act longer before I even talk about paper than I guess many managers do. I give more samples and I want more samples from an act before I'll say, "Okay, now let's talk about paper."

RW: When you started working with Barry in 1972 his reputation was as an arranger/conductor. Was it difficult to change his image?

Lourie: Well, it was a two-fold attack as with any new act. It's not a secret—one is by records and one is by personal appearances. Barry had already had experience in the studio—he had co-produced one or two of Bette's records. He spent a lot of time in studios both in connection with commercials and with phonograph records. So it

(Continued from page 52)

Where the Rubber Meets the Record



Benny Martini, Capitol's director of special markets, recently presented a gold record to the Firestone Tire and Rubber Company for the successful marketing of a Yuletide Christmas album, sold only in Firestone outlets. The album, entitled "The Wonderful World of Christmas," was made especially by Capitol for Firestone. Making the presentation at Firestone's Akron, Ohio headquarters are (from left): John Reese, special markets administrator, Capitol; Mike Connors, Firestone's director of advertising; Martini; and Tom Mertz, Firestone's general manager, trade sales.

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

ON THE BORDER—Al Stewart—Janus
DREAMS—Fleetwood Mac—WB
SIR DUKE—Stevie Wonder—Tamla
YOU ARE ON MY MIND—Chicago—Col

Most Active

WHEN I NEED YOU—Leo Sayer—WB
SOUTHERN NIGHTS—Glen Campbell—Capitol
HOTEL CALIFORNIA—Eagles—Asylum
SO IN TO YOU—Atlanta Rhythm Section—Polydor
ANGEL IN YOUR ARMS—Hot—Big Tree

WHDH/BOSTON

Adds

BROOKLYN—Cody Jameson—Atco
SIR DUKE—Stevie Wonder—Tamla

WNEW/NEW YORK CITY

Adds

DREAMS—Fleetwood Mac—WB
LUCILLE—Kenny Rogers—UA
MY SWEET LADY—John Denver—RCA
SILVER BIRD—Tina Rainford—Epic
THE WAY I FEEL TONIGHT—Shields—Atco
YOU ARE ON MY MIND—Chicago—Col

Active

ANGEL IN YOUR ARMS—Hot—Big Tree
THIS GIRL HAS TURNED INTO A WOMAN—Mary MacGregor—Ariola America
YOUR LOVE—McCoo & Davis—ABC

WBAL/BALTIMORE

Adds

DREAMS—Fleetwood Mac—WB
EVERYBODY OUGHT TO BE LOVED—Frank Sinatra—Reprise
HOME WHERE I BELONG—B. J. Thomas—Myrrh
ON THE BORDER—Al Stewart—Janus

WMAL/WASHINGTON

Adds

LUCILLE—Kenny Rogers—UA
MY BEST FRIEND'S WIFE—Paul Anka—UA
OLD FASHIONED BOY (YOU'RE THE ONE)—Stallion—Casablanca
ON THE BORDER—Al Stewart—Janus

Active

MARGARITAVILLE—Jimmy Buffett—ABC
SOUTHERN NIGHTS—Glen Campbell—Capitol
SPRING RAIN—Silvetti—Salsoul
WHEN I NEED YOU—Leo Sayer—WB
YOU ARE ON MY MIND—Chicago—Col

WGAR/CLEVELAND

Adds

COULDN'T GET IT RIGHT—Climax Blues Band—Sire (p.m.)
DREAMS—Fleetwood Mac—WB
GONNA FLY NOW (Theme From 'Rocky')—Bill Conti—UA

ON THE BORDER—Al Stewart—Janus
SHOW YOU THE WAY TO GO—The Jacksons—Epic

Active

DANCIN' MAN—Q—Epic/Sweet City
HOTEL CALIFORNIA—Eagles—Asylum
LIDO SHUFFLE—Boz Scaggs—Col
SOUTHERN NIGHTS—Glen Campbell—Capitol
YOUR LOVE—McCoo & Davis—ABC (sales)

KULF/HOUSTON

Adds

CAN'T STOP DANCIN'—Captain & Tennille—A&M
I'VE GOT LOVE ON MY MIND—Natalie Cole—Capitol
LUCILLE—Kenny Rogers—UA

Active

SO IN TO YOU—Atlanta Rhythm Section—Polydor
TRYING TO LOVE TWO—William Bell—Mercury
WHEN I NEED YOU—Leo Sayer—WB

KMOX/ST. LOUIS

Adds

DREAMS—Fleetwood Mac—WB
EVERYTHING MUST CHANGE—George Benson—WB
FREDDIE—Charlene—Prodigal
GIVE ME LOVE—Santana—Col
ON THE BORDER—Al Stewart—Janus
THE LADY WANTS TO KNOW—Michael Franks—WB
WITH ONE MORE LOOK AT YOU—Jack Jones—RCA

Active

IT'S SAD TO BELIEVE—England Dan & John Ford Cody—Big Tree (lp cut)

KSFO/SAN FRANCISCO

Adds

A LITTLE LOVE & UNDERSTANDING—Parker McGee—Big Tree
BROOKLYN—Cody Jameson—Atco
DREAMS—Fleetwood Mac—WB
FALL ON ME—Pousette—Dart Band—Capitol
FREE—Deniece Williams—Col
I BELIEVE IN MIRACLES—Engelbert Humperdinck—Epic (extra)
LET ME BE THERE—Elvis Presley—RCA
LIDO SHUFFLE—Boz Scaggs—Col
MAKE WAY MIAMI—Babyface—ASI (extra)
OLD FASHIONED BOY (YOU'RE THE ONE)—Stallion—Casablanca
ONLY IF YOU WANT TO—Patti Keith—Cream (extra)
ONLY LOVE CAN BREAK A HEART—Dionne Warwick—Musicor
ON THE BORDER—Al Stewart—Janus
RUNAWAY—Gallagher & Lyle—A&M
SLOW DANCING—Johnny Rivers—Soul City (extra)
WITH ONE MORE LOOK AT YOU—Jack Jones—RCA
YOU'RE THE HANGNAIL IN MY LIFE—Hoyt Axton—MCA (extra)
YOUR LOVE—McCoo & Davis—ABC

Also reporting this week: WGN, WLW, WIP, WBZ, WCCO, KFI, KOY, KMBZ, WTMJ, WSB, WIOD, WSM.

All in Good Fun



Billy Carter expresses amusement as Casablanca promotion representatives John Parker and Don Wasley show him "The Washington Hillbillies" album. The President's brother is one of the public figures satirized on the new Casablanca Record and FilmWorks comedy lp, which pokes fun at the Carter Administration in general. Pictured from left at Carter's hotel in Nashville are John Parker, director of southern operations, Casablanca Record and FilmWorks; Billy Carter; and Casablanca's Don Wasley, national promotion director, custom labels.

New York, N.Y.

(Continued from page 18)

Hi, Lenny.

GOING UNDERGROUND: The Damned's U.S. Tour '77 continues on to Boston and L.A. after last week's engagement at C.B.G.B.'s by popular demand despite the lack of any U.S. record label support. Our man on the scene in the Bowery last week, David "I Forgot My Dimes" McGee, reports: "The burgers at the Colonnade's are good and greasy and the pecan pie is recommended."

THIS PORTION OF THE COLUMN IS DEDICATED TO JOHN ROCKWELL BECAUSE WE KNOW HE'S INTO SOFTBALL NEWS: It's that time again, screwheads. After a winter that saw their ranks decimated by death and depravity, the **Record World Flashmakers** are heading into spring training to prepare for what **Slash** predicts will be a banner season, whatever that means. Nine returning starters from last year's beleaguered 3-10-2 club bolster Flashmakers '77, and this lineup is further strengthened by the addition of the tenth man, rookie **RW** staffer **Chris Gordon**, affectionately known to his teammates as "Harvey" but known to the rest of the music industry as "Who?"

In addition to a full slate of league games, the Flashmakers will be on the road this season for doubleheaders with For The Record stores in Baltimore and with the Boston Phoenix, if music editor **Kit Rachlis** gets it in gear. No doubt the highlight of the season will be the proposed home-and-home series with the **E Street Kings**, who bested the Flashmakers 1-0, 7-3 and 1-0 in a tripleheader showdown in New Jersey last season.

In other softball news, the **Dickey Betts** band, which has a hot new album on its hands, will take on the Arista Records team in what is being billed as a "blood match" on April 20 in Central Park. Following that 2:00 p.m. contest, the band will be pitted against a team of rock critics (the same ones, we assume, that didn't RSVP for the **Artful Dodger** game), after which all will adjourn to Trax at 72nd and Columbus Ave. for a post-game brawl and brew. Betts will be appearing at the Bottom line April 19. We've also learned that **Jesse Winchester** is set to go into the Bottom Line on May 4 for four days, and if you don't know his story by now don't look to us for help. Following Winchester into the Line by a week will be one we've been waiting far too long to see in Manhattan—**Dolly Parton**, May 12-14.

MORE CORRECTIONS NEXT WEEK: In the RSO publishing ad of April 16, the publishing companies should have been listed as B.A.T. Music, Ltd., Coury-Stigwood Publishing, Dratleaf Music, Ltd., Red Cow Music, Inc. & Stigwood Music, Inc. . . . The auction sale of studio equipment slated for April 20 at the Holiday Inn Vanderbilt has been cancelled.

SALESMAKER OF THE WEEK



MARVIN GAYE LIVE AT THE LONDON PALLADIUM
Tamla

TOP SALES

- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic
- DICKEY BETTS & GREAT SOUTHERN—Arista
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- SWEET FORGIVENESS—Bonnie Raitt—WB

ABC/NATIONAL

- ANGEL—Ohio Players—Mercury
- BURNIN' SKY—Bad Company—Swan Song
- COMING BACK FOR MORE—William Bell—Mercury
- COMMODORES—Motown
- ELECTRIFIED FUNK—Wild Cherry—Epic/Sweet City
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- KLAATU—Capitol
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- ROCKY—UA (Soundtrack)
- WORKS, VOL. I—Emerson, Lake & Palmer—RCA

CAMELOT/NATIONAL

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- BURNIN' SKY—Bad Company—Swan Song
- COMMODORES—Motown
- CONQUISTADOR—Maynard Ferguson—Col
- DAVID SOUL—Private Stock
- ELECTRIFIED FUNK—Wild Cherry—Epic/Sweet City
- LIVE—YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- STAGEPASS—Michael Stanley Band—Col

HANDLEMAN/NATIONAL

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- JENNIFER WARNES—Arista
- KENNY ROGERS—UA
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- ROCKY—UA (Soundtrack)
- SONGWRITER—Justin Hayward—London
- UNMISTAKABLY LOU—Lou Rawls—Phila. Intl.
- VIOLATION—Starz—Capitol
- WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

MUSICLAND/NATIONAL

- ANGEL—Ohio Players—Mercury
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- COMMODORES—Motown
- DICKEY BETTS & GREAT SOUTHERN—Arista
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- ORIGINALS—Kiss—Casablanca
- ROCKY—UA (Soundtrack)
- WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic
- YESTERDAY, TODAY & TOMORROW—Spinners—Atlantic

RECORD BAR/NATIONAL

- COME IN FROM THE RAIN—Captain & Tennille—A&M
- FUNDAMENTAL ROLL—Walter Egan—Col
- I WANT TO COME BACK AS A SONG—Walter Jackson—ChiSound
- IN YOUR MIND—Bryan Ferry—Atlantic
- JOYOUS—Pleasure—Fantasy
- JUST A STONE'S THROW AWAY—Valerie Carter—Col
- KALYAN—MCA
- NOW DO YOU WANTA DANCE—Graham Central Station—WB
- SWEET FORGIVENESS—Bonnie Raitt—WB
- YOU CAN'T BEAT US—Stretch—Ace

KING KAROL/NEW YORK

- ANGEL—Ohio Players—Mercury
- CELI BEE & THE BUZZY BUNCH—APA
- COME IN FROM THE RAIN—Captain & Tennille—A&M
- FUNDAMENTAL ROLL—Walter Egan—Col
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- I CAME TO DANCE—Nils Lofgren—A&M
- SIMPLY CARRIE—Carrie Lucas—Soul Train
- SOUTHERN NIGHTS—Glen Campbell—Capitol
- THE BEACH BOYS LOVE YOU—Brother/Reprise
- WHAT YOU NEED—Side Effect—Fantasy

RECORD WORLD-TSS STORES/LONG ISLAND

- A PLACE IN THE SUN—Pablo Cruise—A&M
- DICKEY BETTS & GREAT SOUTHERN—Arista
- GHOST WRITER—Garland Jeffreys—A&M
- IN YOUR MIND—Bryan Ferry—Atlantic
- KLAATU—Capitol
- QUEEN OF THE NEIGHBORHOOD—Flame—RCA
- SWEET FORGIVENESS—Bonnie Raitt—WB
- THE BEACH BOYS LOVE YOU—Brother/Reprise
- THIS IS THE WAY I FEEL—Marie Osmond—Polydor
- WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

SAM GOODY/EAST COAST

- DEAN FRIEDMAN—Lifesong
- DICKEY BETTS & GREAT SOUTHERN—Arista
- ENDLESS FLIGHT—Leo Sayer—WB
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- QUEEN OF THE NEIGHBORHOOD—Flame—RCA
- ROCKY—UA (Soundtrack)
- SOUTHERN NIGHTS—Glen Campbell—Capitol
- THE IDIOT—Iggy Pop—RCA
- THIS TIME IT'S FOR REAL—Southside Johnny & the Asbury Jukes—Epic
- WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

FOR THE RECORD/BALTIMORE

- A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
- COMMODORES—Motown
- ELECTRIFIED FUNK—Wild Cherry—Epic/Sweet City
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- JOYOUS—Pleasure—Fantasy
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- NOW DO YOU WANTA DANCE—Graham Central Station—WB
- ROMANTIC JOURNEY—Norman Connors—Buddah
- STORMIN'—Brainstorm—Tabu
- WHAT THE WORLD IS COMING TO—Dexter Wansel—Phila. Intl.

WAXIE MAXIE/WASH., D.C.

- ANGEL—Ohio Players—Mercury
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- JENNIFER WARNES—Arista

- KALYAN—MCA
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- SLAVE—Cotillion
- SONGWRITER—Justin Hayward—Deram
- STORMIN'—Brainstorm—Tabu
- VIOLATION—Starz—Capitol
- WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

PEACHES/CLEVELAND

- A PLACE IN THE SUN—Pablo Cruise—A&M
- A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
- ENDLESS FLIGHT—Leo Sayer—WB
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- MYSTERIOUS FLYING ORCHESTRA—RCA
- ON EARTH AS IT IN HEAVEN—Angel—Casablanca
- ROCKY—UA (Soundtrack)
- THE KEANE BROTHERS—20th Century
- UNMISTAKABLY LOU—Lou Rawls—Phila. Intl.
- WHAT THE WORLD IS COMING TO—Dexter Wansel—Phila. Intl.

RECORD REVOLUTION/CLEVELAND

- CHIRPIN'—Persuasions—A&M
- COMMODORES—Motown
- DICKEY BETTS & GREAT SOUTHERN—Arista
- ELEGANT GYPSY—Al DiMeola—Col
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- HEAVY WEATHER—Weather Report—Col
- IN YOUR MIND—Bryan Ferry—Atlantic
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- SWEET FORGIVENESS—Bonnie Raitt—WB
- THIS TIME IT'S FOR REAL—Southside Johnny & the Asbury Jukes—Epic

ROSE RECORDS/CHICAGO

- A PLACE IN THE SUN—Pablo Cruise—A&M
- ANGEL—Ohio Players—Mercury
- ELEGANT GYPSY—Al DiMeola—Col
- GINSENG WOMAN—Eric Gale—Col
- JENNIFER WARNES—Arista
- MUSICMAGIC—Return To Forever—Col
- STILL TOGETHER—Gladys Knight & the Pips—Buddah
- SUITE FOR A SINGLE GIRL—Jerry Butler—Motown
- WHAT THE WORLD IS COMING TO—Dexter Wansel—Phila. Intl.
- WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

1812 OVERTURE/MILWAUKEE

- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- FOREIGNER—Atlantic
- FUNDAMENTAL ROLL—Walter Egan—Col
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- SOMETHING MAGIC—Procol Harum—WB
- STALLION—Casablanca
- SONGWRITER—Justin Hayward—Deram
- STRANGER IN THE CITY—John Miles—London
- WALK IN THE WILD SIDE—Lou Reed—RCA
- WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

RADIO DOCTORS/MILWAUKEE

- A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
- ANY WAY YOU LIKE IT—Thelma Houston—Tamla
- ELEGANT GYPSY—Al DiMeola—Col
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- FESTIVAL—Santana—Col
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- ROCKY—UA (Soundtrack)
- SWEET FORGIVENESS—Bonnie Raitt—WB

- VIBRATIONS—Roy Ayers Ubiquity—Polydor
- VIOLATION—Starz—Capitol

LIEBERMAN/MINNEAPOLIS

- DREAMS, DREAMS, DREAMS—Chilliwick—Mushroom
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- KLAATU—Capitol
- LOVE ON THE WING—Jesse Colin Young—WB
- MUSICMAGIC—Return To Forever—Col
- SEA LEVEL—Capricorn
- THE IDIOT—Iggy Pop—RCA
- THE WHEEL—Asleep At The Wheel—Capitol
- WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

POPULAR TUNES/MEMPHIS

- A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
- COMMODORES—Motown
- DICKEY BETTS & GREAT SOUTHERN—Arista
- FOREIGNER—Atlantic
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- KLAATU—Capitol
- SWEET FORGIVENESS—Bonnie Raitt—WB
- THE COON ELDER BAND FEATURING BRENDA PATTERSON—Mercury
- TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC
- WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

PEACHES/FT. LAUDERDALE

- DICKEY BETTS & GREAT SOUTHERN—Arista
- DOUBLE TAKE—Mark & Clark Band—Col
- ELEGANT GYPSY—Al DiMeola—Col
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- FIREFLY—Uriah Heep—WB
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- NATURAL AVENUE—John Lodge—London
- SAY NO MORE—Les Dudek—Col
- SCORPIONS—RCA
- SWEET FORGIVENESS—Bonnie Raitt—WB

TAPE CITY/NEW ORLEANS

- A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
- AHH... THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—WB
- ANY WAY YOU LIKE IT—Thelma Houston—Tamla
- FOREIGNER—Atlantic
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- ROCKY—UA (Soundtrack)
- MAZE—Capitol
- SLAVE—Cotillion
- TROPEA—John Tropea—Marlin

PEACHES/DALLAS

- A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- NATURAL AVENUE—John Lodge—London
- NOW DO YOU WANTA DANCE—Graham Central Station—WB
- SEA WIND—CTI
- SONGWRITER—Justin Hayward—Deram
- SWEET FORGIVENESS—Bonnie Raitt—WB
- THE BEACH BOYS LOVE YOU—Brother/Reprise
- TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC

INDEPENDENT RECORDS/DENVER

- COME IN FROM THE RAIN—Captain & Tennille—A&M
- DICKEY BETTS & GREAT SOUTHERN—Arista
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- FUNDAMENTAL ROLL—Walter Egan—Col

- JOYOUS—Pleasure—Fantasy
- SEA WIND—CTI
- SNOWBLIND FRIEND—Hoyt Axton—MCA
- STAGEPASS—Michael Stanley Band—Col
- SWEET FORGIVENESS—Bonnie Raitt—WB
- THE BEACH BOYS LOVE YOU—Brother/Reprise

ODYSSEY/SOUTHWEST & WEST

- ARE YOU SERIOUS—Richard Pryor—Laff
- BOB JAMES 4—CTI
- DICKEY BETTS & GREAT SOUTHERN—Arista
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- JUST FOLKS—Firesign Theatre—Butterfly
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- NATURAL AVENUE—John Lodge—London
- SEA WIND—CTI
- SWEET FORGIVENESS—Bonnie Raitt—WB
- THIS TIME IT'S FOR REAL—Southside Johnny & the Asbury Jukes—Epic

LICORICE PIZZA/LOS ANGELES

- BURNIN' SKY—Bad Company—Swan Song
- COME IN FROM THE RAIN—Captain & Tennille—A&M
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- FOREIGNER—Atlantic
- JENNIFER WARNES—Arista
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- MUSICMAGIC—Return To Forever—Col
- PETER GABRIEL—Atco
- THE IDIOT—Iggy Pop—RCA
- VIOLATION—Starz—Capitol

MUSIC PLUS/LOS ANGELES

- BOB JAMES 4—CTI
- DICKEY BETTS & GREAT SOUTHERN—Arista
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- HIP SHOT—Steven Dees—RCA
- PETER GABRIEL—Atco
- SAY NO MORE—Les Dudek—Col
- SONGWRITER—Justin Hayward—Deram
- SOUTHERN NIGHTS—Glen Campbell—Capitol
- SWEET FORGIVENESS—Bonnie Raitt—WB
- THE BEACH BOYS LOVE YOU—Brother/Reprise

EUCALYPTUS RECORDS/NORTHWEST

- BOB JAMES 4—CTI
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- HARBOR—America—WB
- I CAME TO DANCE—Nils Lofgren—A&M
- JENNIFER WARNES—Arista
- KLAATU—Arista
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- SAY NO MORE—Les Dudek—Col
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

EVERYBODY'S RECORDS/NORTHWEST

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- CONQUISTADOR—Maynard Ferguson—Col
- DICKEY BETTS & GREAT SOUTHERN—Arista
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- GOLD PLATED—Climax Blues Band—Sire
- HEAVY WEATHER—Weather Report—Col
- MUSICMAGIC—Return To Forever—Col
- SEA LEVEL—Capricorn
- SNOWBLIND FRIEND—Hoyt Axton—MCA
- TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC



THE ALBUM CHART

PRICE CODE

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

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

WKS. ON CHART	APR. 23	APR. 16	TITLE, ARTIST, Label, Number, (Distributing Label)
18	1	1	HOTEL CALIFORNIA EAGLES Asylum 7E 1084 (7th Week)
20	3	3	A STAR IS BORN (ORIGINAL SOUNDTRACK) /Columbia JS 34403
9	2	2	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010
31	4	4	BOSTON /Epic PE 34188
28	5	6	SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 340C2 (Motown)
23	6	8	LEFTOVERTURE KANSAS/Kirshner PZ 34224 (CBS)
4	7	24	COMMODORES /Motown M7 884R1
2	8	20	MARVIN GAYE LIVE AT LONDON PALLADIUM /Tamla T7 352R2 (Motown)
36	9	5	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090
3	10	22	GO FOR YOUR GUNS ISLEY BROTHERS/T-Neck PZ 34432
48	11	10	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497
8	12	9	UNPREDICTABLE NATALIE COLE/Capitol SO 11600
23	13	7	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/Capitol ST 11557
3	14	26	WORKS, VOL. I EMERSON, LAKE & PALMER/Atlantic SD 2 7000
5	15	17	BURNIN' SKY BAD COMPANY/Swan Song SS 8500 (Atlantic)
5	16	30	ROCKY (ORIGINAL SOUNDTRACK) /United Artists LA693 G
11	17	16	IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983
15	18	25	A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM SECTION/Polydor PD 1 6080
8	19	12	SONGS FROM THE WOOD JETHRO TULL/Chrysalis CHR 1132
58	20	23	SILK DEGREES BOZ SCAGGS/Columbia PC 33920
8	21	21	TRYING TO GET THE FEELING BARRY MANILOW/Arista 4060
12	22	14	ASK RUFUS RUFUS/ABC AB 975
65	23	18	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703
23	24	13	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BS 2978
19	25	15	GREATEST HITS LINDA RONSTADT/Asylum 7E 1092
9	26	11	LOVE AT THE GREEK NEIL DIAMOND/Columbia KC 2 34404
27	27	19	YEAR OF THE CAT AL STEWART/Janus JXS 7022
60	28	28	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052
25	29	27	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/United Artists LA679 G
10	30	32	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990
10	31	29	ANIMALS PINK FLOYD/Columbia JC 34474
9	32	34	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CPK 0180 (WB)
4	33	35	JEFF BECK WITH THE JAN HAMMER GROUP LIVE /Epic PE 34433
22	34	36	CAR WASH (ORIGINAL SOUNDTRACK) /MCA 2 6000
22	35	37	ROCK AND ROLL OVER KISS/Casablanca NBLP 7037
4	36	33	AHH...THE NAME IS BOOTSY, BABY! BOOTSY'S RUBBER BAND/Warner Bros. BS 2972
9	37	31	SLEEPWALKER KINKS/Arista 4106
4	38	50	KLAATU /Capitol ST 11542
6	39	40	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/RCA APL1 1467
34	40	42	TEDDY PENDERGRASS /Phila. Intl. PZ 34390 (CBS)
6	41	41	ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 345S1 (Motown)
4	42	44	ISLANDS THE BAND/Capitol SO 11602
12	43	39	ARRIVAL ABBA/Atlantic SD 18207
8	44	45	DAVID SOUL /Private Stock PS 2019
4	45	48	HEAVY WEATHER WEATHER REPORT/Columbia PC 34418
8	46	46	SEA LEVEL /Capricorn CP 0178 (WB)
4	47	53	FOREIGNER /Atlantic SD 18215
5	48	55	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601
6	49	51	LIVE—YOU GET WHAT YOU PLAY FOR REO SPEEDWAGON/Epic PEC 34494
5	50	52	VOL. II BARRY MANILOW/Arista 4016



7	51	43	HARBOR AMERICA /Warner Bros. BSK 3017	7	G
22	52	38	THE PRETENDER JACKSON BROWNE/Asylum 7E 1079	22	F
5	53	56	I CAME TO DANCE NILS LOFGREN/A&M SP 4628	5	F
9	54	47	ROOTS QUINCY JONES/A&M SP 4626	9	F
8	55	49	JOHN DENVER'S GREATEST HITS, VOL. 2 /RCA CLP1 2195	8	G
7	56	57	PETER GABRIEL /Atco SD 36 147	7	F
5	57	64	SONGWRITER JUSTIN HAYWARD/Deram DES 18073 (London)	5	F
77	58	59	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	77	F
18	59	58	WINGS OVER AMERICA /Capitol SWCO 11593	18	K
4	60	63	YESTERDAY, TODAY & TOMORROW SPINNERS/Atlantic SD 19100	4	F
5	61	62	IT FEELS SO GOOD MANHATTANS/Columbia PC 34450	5	F
40	62	54	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938	40	F
14	63	60	WIND & WUTHERING GENESIS/Atco SD 36 144	14	F
4	64	74	SWEET BEGINNINGS MARLENA SHAW/Columbia PC 34458	4	F
4	65	75	A PLACE IN THE SUN PABLO CRUISE/A&M SP 4625	4	F
17	66	65	THE ROARING SILENCE MANFRED MANN'S EARTH BAND/Warner Bros. BS 2965	17	F
42	67	71	DESTROYER KISS/Casablanca NBLP 7025	42	F
8	68	84	ANGEL OHIO PLAYERS /Mercury SRM 1 3701	8	G

CHARTMAKER OF THE WEEK

69	—	EVEN IN THE QUIETEST MOMENTS SUPERTRAMP A&M SP 4634	1	F
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4	70	77	JENNIFER WARNES /Arista 4062	4	F
8	71	78	MUSICMAGIC RETURN TO FOREVER/Columbia PC 34682	8	F
4	72	81	SLAVE /Cotillion SD 9914 (Atlantic)	4	F
16	73	83	ENDLESS FLIGHT LEO SAYER/Warner Bros. BS 2962	16	F
91	74	67	FLEETWOOD MAC /Reprise MS 2225 (WB)	91	F
14	75	70	FESTIVAL SANTANA/Columbia PC 34423	14	F
11	76	61	AN EVENING WITH DIANA ROSS /Motown M7 877R2	11	G
81	77	69	KISS ALIVE KISS/Casablanca NBLP 7020	81	G
2	78	87	THE IDIOT IGGY POP/RCA APL1 2275	2	F
1	79	—	DICKEY BETTS & GREAT SOUTHERN /Arista 4123	1	F
50	80	73	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	50	F
1	81	—	SWEET FORGIVENESS BONNIE RAITT/Warner Bros. BS 2990	1	F
5	82	82	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/Epic PE 34468	5	F
26	83	88	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919	26	F
3	84	86	ELECTRIFIED FUNK WILD CHERRY/Epic/Sweet City PE 34462	3	F
4	85	80	LOVE ON THE WING JESSE COLIN YOUNG/Warner Bros. BS 3033	4	F
15	86	79	THIS IS NIECY DENIECE WILLIAMS/Columbia PC 34242	15	F
6	87	76	ON EARTH AS IT IS IN HEAVEN ANGEL/Casablanca NB 7043	6	G
12	88	90	TORN BETWEEN TWO LOVERS MARY MacGREGOR/Ariola America SMAS 50015 (Capitol)	12	F
2	89	92	DISCO INFERNO TRAMMPS/Atlantic SD 18211	2	F
1	90	104	COMING BACK FOR MORE WILLIAM BELL/Mercury SRM 1 1146	1	F
15	91	66	A DAY AT THE RACES QUEEN/Elektra 6E 101	15	G
1	92	105	CONQUISTADOR MAYNARD FERGUSON/Columbia PC 34457	1	F
2	93	97	GETTING LUCKY HEAD EAST/A&M SP 4624	2	F
1	94	—	COME IN FROM THE RAIN CAPTAIN & TENNILLE/A&M SP 4700	1	G
19	95	89	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic PE 34381	19	F
6	96	85	RATED EXTRAORDINAIRE JOHNNIE TAYLOR/Columbia PC 34401	6	F
6	97	72	STAY IN LOVE MINNIE RIPERTON/Epic PE 34191	6	F
58	98	91	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570	58	F
1	99	119	FOUR BOB JAMES/CTI 7074	1	F
5	100	68	FREEWAYS BACHMAN-TURNER OVERDRIVE/Mercury SRM 1 3700	5	G

Frankie Miller

Once In A Blue Moon

Frankie Miller's HIGH LIFE

THE FRANKIE MILLER BAND
THE ROCK

FRANKIE MILLER FULL HOUSE



STARRING FRANKIE MILLER

We'd like to introduce you to a superstar. A superstar named Frankie Miller who's been standing in the wings for too long. He's built a sure reputation through his previous 3 albums. The first, *Once in a Blue Moon*, was available only as an import. The next 2, *Frankie Miller's High Life* and *The Rock*, garnered extraordinary critical reviews. And each and every one added to Frankie Miller's growing reputation. Now, with the release of *Frankie Miller Full House*, he's about to realize the success so many critics, musicians and business luminaries have long predicted. Frankie Miller is about to become a superstar. Don't say we didn't warn you.

CHR1128



ChrysalisTM
Records and Tapes

101 THE ALBUM CHART 150

APRIL 23, 1977

APR. 23	APR. 16	
101	101	THE JACKSONS/Epic PE 34229
102	102	LET 'EM IN BILLY PAUL/Phila. Intl. PZ 34389 (CBS)
103	96	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/A&M SP 4552
104	107	MAZE FEATURING FRANKIE BEVERLY/Ariola America ST 11607 (Capitol)
105	93	TEJAS ZZ TOP/London PS 680
106	98	LOST WITHOUT YOUR LOVE BREAD/Elektra 7E 1094
107	118	UNMISTAKABLY LOU LOU RAWLS/Phila. Intl. PZ 34488 (CBS)
108	110	I HOPE WE GET TO LOVE IN TIME MARILYN MCCOO & BILLY DAVIS, JR./ABC ABCD 952
109	94	THE LIGHT OF SMILES GARY WRIGHT/Warner Bros. BS 2951
110	99	SPIRIT EARTH, WIND & FIRE/Columbia PC 34241
111	121	JOYOUS PLEASURE/Fantasy F 9526
112	95	GREATEST HITS ABBA/Atlantic SD 18189
113	126	DOWDY FERRY ROAD ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76000 (Atlantic)
114	125	WHAT YOU NEED SIDE EFFECT/Fantasy F 9513
115	—	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
116	130	WHAT THE WORLD IS COMING TO DEXTER WANSEL/Phila. Intl. PZ 34487 (CBS)
117	112	AMNESIA POUSETTE-DART BAND/Capitol SW 11608
118	122	ANYTIME...ANYWHERE RITA COOLIDGE/A&M SP 4616
119	124	SOMETHING MAGIC PROCOL HARUM/Warner Bros. CHR 1130
120	—	VIOLATION STARZ/Capitol SW 11617
121	129	KALYAN/MCA 2245
122	135	SAY NO MORE LES DUDEK/Columbia PC 34397
123	123	ROMANTIC JOURNEY NORMAN CONNORS/Buddah BDS 5682 (RCA)
124	100	GREATEST HITS JAMES TAYLOR/Warner Bros. BS 2979
125	—	LOVE YOU BEACH BOYS/Brother/Reprise MSK 2258 (WB)
126	128	STRATOSFEAR TANGERINE DREAM/Virgin PZ 34427 (CBS)
127	108	PERSON TO PERSON AVERAGE WHITE BAND/Atlantic SD2 1002
128	137	I WANT TO COME BACK AS A SONG WALTER JACKSON/ChiSound LA733 G (UA)
129	139	IN YOUR MIND BRYAN FERRY/Atlantic SD 18216
130	145	DREAMS, DREAMS, DREAMS CHILLIWACK/Mushroom MRS 5006
131	134	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998
132	—	ELEGANT GYPSY AL DIMEOLA/Columbia PC 34461
133	103	CHILDREN OF THE WORLD BEE GEES/RSO RS 1 3003 (Polydor)
134	148	FUNDAMENTAL ROLL WALTER EGAN/Columbia PC 34679
135	138	SWEPT AWAY STEVE HUNTER/Atco SD 36 148
136	—	NATURAL AVENUE JOHN LODGE/London PS 683
137	113	BARRY MANILOW/Arista 4007
138	140	KENNY NOLAN/20th Century T 532
139	120	ROCKS AEROSMITH/Columbia PC 34165
140	111	LOVE IN C MINOR CERRONE/Cotillion SD 9913 (Atlantic)
141	115	SHOW ME TO THE STAGE HENRY GROSS/Lifesong LS 6010
142	145	SHOUT IT OUT PATRICE RUSHEN/Prestige P 10101
143	109	THE KENNY RANKIN ALBUM/Little David LD 1013 (Atlantic)
144	143	SUITE FOR A SINGLE GIRL JERRY BUTLER/Motown M6 873S1
145	149	SEAWIND/CTI 5002
146	—	NOW DO-U WANTA DANCE GRAHAM CENTRAL STATION/Warner Bros. BS 3041
147	132	DEEP IN MY SOUL SMOKEY ROBINSON/Tamla T7 350S1 (Motown)
148	147	UNFINISHED BUSINESS BLACKBYRDS/Fantasy F 9518
149	117	NOVELLA RENAISSANCE/Sire SA 7526 (ABC)
150	133	CHICAGO X/Columbia PC 34200

151-200 ALBUM CHART

151	JUST A STONE'S THROW AWAY VALERIE CARTER/Columbia PC 34155
152	GINSENG WOMAN ERIC GALE/Columbia PC 34421
153	GHOST WRITER GARLAND JEFFREYS/A&M SP 4629
154	GOLD PLATED CLIMAX BLUES BAND/Sire SA 7523 (ABC)
155	TOUCAN DO IT TOO AMAZING RHYTHM ACES/ABC AB 1005
156	PART 3 KC & THE SUNSHINE BAND/TK 605
157	JOAN ARMATRADING/A&M SP 4588
158	STAGEPASS MICHAEL STANLEY BAND/Epic PEG 34661
159	LOVE ME YVONNE ELLIMAN/RSO RS 1 3018 (Polydor)
160	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523
161	NEW HARVEST...FIRST GATHERING DOLLY PARTON/RCA APL1 2188
162	NO GOODBYES DARYL HALL & JOHN OATES/Atlantic SD 18213
163	DISCO DUCK RICK DEES/RSO RS 1 3017 (Polydor)
164	A SECRET PLACE GROVER WASHINGTON, JR./Kudu KU 3251 (Motown)
165	A HANDFUL OF BEAUTY SHAKTI WITH JOHN McLAUGHLIN/Columbia PC 34372
166	DOUBLE TAKE MARK & CLARK BAND/Columbia PC 34498
167	THE WHEEL ASLEEP AT THE WHEEL/Capitol ST 11620
168	ENCHANTMENT/United Artists LA682 G
169	THE BABYS/Chrysalis CHR 1129
170	TWO SIDES TO EVERY STORY GENE CLARK/RSO RS 1 3011 (Polydor)
171	THIS TIME IT'S FOR REAL SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic PE 34668
172	CAN'T LET YOU GO JOHN TRAVOLTA/Midsong Intl. BKLI 2211 (RCA)
173	CHEAP TRICK/Epic PE 34400
174	LED ZEPPELIN IV/Atlantic SD 7208
175	THUNDERBYRD ROGER McGUINN/Columbia PC 34656
176	GREATEST HITS ELTON JOHN/MCA 2128
177	DEAN FRIEDMAN/Lifesong LS 6008
178	EXPRESSO GONG/Virgin PZ 34428 (CBS)
179	ALEX HALEY TELLS THE STORY OF HIS SEARCH FOR ROOTS/Warner Bros. 2BS 3036
180	THIS IS THE WAY THAT I FEEL MARIE OSMOND/Polydor PD 1 6099
181	NITE CITY/20th Century T 528
182	DO IT YOUR OWN WAY CROWN HEIGHTS AFFAIR/De-Lite 2022
183	STILL TOGETHER GLADYS KNIGHT & THE PIPS/Buddah BDS 5689
184	WALK ON THE WILD SIDE LOU REED/RCA APL1 2001
185	IGUACU PASSPORT/Atco SD 36 149
186	HIT AND RUN IAN MATHEWS/Columbia PC 34671
187	SOMETIMES FACTS OF LIFE/Kayvette 802 (T.K.)
188	ARE YOU SERIOUS RICHARD PRYOR/Laff 196
189	STRANGER IN THE CITY JOHN MILES/London PS 682
190	GLORIOUS GLORIA GAYNOR/Polydor PD 1 6095
191	STORMIN' BRAINSTORM/Tabu B01 2048 (RCA)
192	SNOWBLIND FRIEND HOYT AXTON/MCA 2263
193	KENNY ROGERS/United Artists XW929Y
194	FROM A RADIO ENGINE TO THE PHOTON WING MICHAEL NESMITH/Pacific Arts ILP 9486 (Island)
195	QUEEN OF THE NEIGHBORHOOD FLAME/RCA APL1 2160
196	NIGHT MUSIC CECILIO & KAPONO/Columbia PC 34300
197	SUN-POWER SUN/Capitol ST 11609
198	STALLION/Casablanca NBLP 7040
199	SHORT TRIP TO SPACE TROPEA/Marlin 7704 (T.K.)
200	CHIRPIN' PERSUASIONS/Elektra 7E 1099

ALBUM CROSS REFERENCE

ABBA	43, 112	KINKS	35
AEROSMITH	58, 139	KISS	37, 67, 77
AMERICA	51	KLAATU	38
ANGEL	87	JOHN LODGE	136
ATLANTA RHYTHM SECTION	18	NILS LOFGREN	53
AVERAGE WHITE BAND	127	MARY MacGREGOR	88
BAD COMPANY	15	BARRY MANILOW	9, 21, 50, 137
BAND	42	MANFRED MANN'S EARTH BAND	66
BEACH BOYS	125	MANHATTANS	61
JEFF BECK	33	MARSHALL TUCKER BAND	32
BEE GEES	133	MAZE	104
WILLIAM BELL	90	MARILYN MCCOO & BILLY DAVIS, JR.	108
GEORGE BENSON	17, 83	STEVE MILLER BAND	11
DICKEY BETTS & GREAT SOUTHERN	79	KENNY NOLAN	138
BLACKBYRDS	148	OHIO PLAYERS	68
BOOTSY'S RUBBER BAND	36	ORIGINAL SOUNDTRACK:	
BOSTON	4	A STAR IS BORN	2
BREAD	106	CAR WASH	34
JACKSON BROWNE	52	ROCKY	16
BTO	100	BILLY PAUL	102
JIMMY BUFFET	30	TEDDY PENDERGRASS	40
JERRY BUTLER	144	PINK FLOYD	31
GLEN CAMPBELL	48	PLEASURE	111
CAPTAIN & TENNILLE	94, 98, 103	IGGY POP	78
CERRONE	140	POUSETTE DART BAND	117
CHICAGO	150	PROCOL HARUM	119
CHILLIWACK	130	QUEEN	91
NATALIE COLE	12	BONNIE RAITT	81
COMMODORES	7	KENNY RANKIN	143
NORMAN CONNORS	123	LOU RAWLS	107
RITA COOLIDGE	118	RENAISSANCE	149
PABLO CRUISE	65	RED SPEEDWAGON	49
JOHN DENVER	55	RETURN TO FOREVER	71
NEIL DIAMOND	26	MINNIE RIFERTON	97
AL DIMEOLA	132	SMOKEY ROBINSON	147
DOOBIE BROTHERS	24	LINDA RONSTADT	35
LES DUDEK	122	DIANA ROSS	76
EAGLES	1, 28	RUFUS	22
EARTH, WIND & FIRE	110	PATRICE RUSHEN	142
WALTER EGAN	134	SANTANA	75
ELECTRIC LIGHT ORCHESTRA	29	LEO SAYER	73
EMERSON, LAKE & PALMER	14	BOZ SCAGGS	30
ENGLAND DAN & JOHN, FORD COLEY	113	SEA LEVEL	46
MAYNARD FERGUSON	92	SEAWIND	145
BRYAN FERRY	129	BOB SEGER & THE SILVER BULLET BAND	13
FLEETWOOD MAC	3, 74	MARLENA SHAW	64
FOREIGNER	47	SIDE EFFECT	114
PETER FRAMPTON	23	SLAVE	72
PETER GABRIEL	56	DAVID SOUL	40
MARVIN GAYE	8	SPINNERS	60
GENESIS	63	STARZ	120
GRAHAM CENTRAL STATION	141	AL STEWART	27
HENRY GROSS	141	ROD STEWART	62
DARYL HALL & JOHN OATES	39	SUPERTRAMP	69
EMMYLOU HARRIS	131	TANGERINE DREAM	126
JUSTIN HAYWARD	57	JAMES TAYLOR	124
HEAD EAST	93	JOHNNIE TAYLOR	96
HEART	80	TRAMPPS	89
THELMA HOUSTON	41	DEXTER WANSEL	116
ENGELBERT HUMPERDINCK	95	JENNIFER WARNES	70
STEVE HUNTER	135	WEATHER REPORT	45
ISLEY BROTHERS	10	WILD CHERRY	84
JACKSONS	101	DENIECE WILLIAMS	86
WALTER JACKSON	128	WINGS	59
BOB JAMES	99	STEVIE WONDER	5
JETHRO TULL	19	GARY WRIGHT	109
QUINCY JONES	54	JESSIE COLIN YOUNG	85
TOM JONES	82	ZZ TOP	105
KALYAN	121		
KANSAS	6		

Who In The World:

Queen—Spectacular and Still Developing

■ NEW YORK—Freddie Mercury did not, as had been expected, descend from the ceiling on a crescent moon to open the shows that made up Queen's most recent concert tour. It was simply too expensive, explained sources at Elektra Records, to transport the necessary equipment across the Atlantic. But the response accorded the group—SRO concerts in the largest indoor venues in the United States—makes the sky (or in this case, the moon) the limit for future develop of Queen's spectacular and outrageous stage show.

Queen has matured accordingly in sales of its albums and singles. The first two lps, "Queen" and "Queen II," met with good reception from FM rock radio stations here, but it was "Sheer Heart Attack," containing the British and American single hit "Killer Queen," that established the band in 1975.

The world tour that coincided

with the later lp built Queen's reputation in Europe, North America and Japan. As its audiences grew, Queen's style on stage and on record cohered more and more. The clean, hard, heavy metal of the first two albums gave way to the blend of rock and theatre and choral music that has come to dominate Queen's sound.

The song that imprinted that sound on the minds of millions, "Bohemian Rhapsody" from the album "A Night At The Opera," hit number one on the U.K. and topped many radio station surveys here despite its length (six minutes) and complexity. "A Night At The Opera" earned RIAA platinum certification, and the tour that accompanied it honed Queen's live presentation.

Another single from that lp, "You're My Best Friend," also performed well on American charts, and the first release from "A Day At The Races," Queen's current lp, did even better: "Somebody To Love" established that "Bohemian Rhapsody" was not a musical novelty, and that the Queen style had lasting popularity with audiences around the world.

Sales on "A Day At The Races" and "Tie Your Mother Down," the hard-rocking follow-up single to "Somebody To Love," indicate that Queen's star is still on the rise. Composers Brian May (guitar) and the lead vocalist, (drums) and John Deacon (bass), Mercury, and Roger Taylor seem just to be entering their best years.

WB Releases 14

■ LOS ANGELES—Warner Brothers Records has announced the release of 14 albums in April.

They are: "Now Do U Wanta Dance" by Graham Central Station; "Sweet Forgiveness" by Bonnie Raitt; "Firefly" by Uriah Heep; "Front Money" by David Fathead Newman; the original soundtrack from the film "Brothers" performed by Taj Mahal; "Rag and Roll Review" by Cathy Chamberlain, and "2nd Honey-moon," by Deaf School.

Scheduled on the Warner/Curb label are: "One Night Stand" by Hank Williams, Jr.; "I Caught Your Act" by Hues Corporation; "The Beach Boys Love You," and "Helicon" by The Four Seasons.

Also scheduled for release are: "A Period of Transition" by Van Morrison; "Time Loves A Hero" by Little Feat, and "Locked In This Position" by Barbara Mason and Bunny Sigler on Curtom.

Import Albums

OUT OF THE MIST

ILLUSION—Island ILPS 9489 (U.K.)

Having comprised the prototypical Renaissance line-up (along with the late Keith Relf), Jane Relf, John Hawken, Louis Cennamo and Jim McCarty have reunited with two additional musicians. Once again they are playing the type of soft piano dominated music that launched the success of the latter day line-up.

THE ELVIS TAPES

Redwood 1 (U.K.)

The Elvis interview contained here took place in a dressing room after a performance at the Empire Stadium in Vancouver in 1957. The King fields questions from a group of reporters with a sincerity that sheds light on the personality of the man at the peak of his career—just prior to the release of "Jailhouse Rock."

TAKING OFF

NEIL INNES—Arista SPARTY 1004 (U.K.)

The man who proclaimed "How Sweet To Be An Idiot" and is best known for his work with the Bonzo Dog Band and most recently Monty Python's Flying Circus, has once again put together a set of tunes reflecting his wry and oftentimes off-beat humor. "Crystal Balls" and "God Is Love" wrap music and satire in an attractive package.

AGGRO-PHOBIA

SUZI QUATRO—RAK SRK 525 (U.K.)

Opening with a raunchy treatment of "Heartbreak Hotel," Suzi sounds like she's travelling down familiar avenues. However, with the following ballad, "Don't Break My Heart," and most of the remaining material, the lady proves that she has an exceptionally sweet voice that is capable of more than standard hard rock.

THE BEAT MERCHANTS

VARIOUS—UA UDM 10 1/2 (U.K.)

Britain was a scene busting wide open with fledgling beat groups between 1963-1964 and many of those musicians are still in the limelight today. This set uncovers the roots of bands like Procol Harum, 10cc and the Hollies with an expansive selection of over 40 songs. Unfortunately, without liner notes, many of these groups remain shrouded in mystery.

JAYSON LINDH

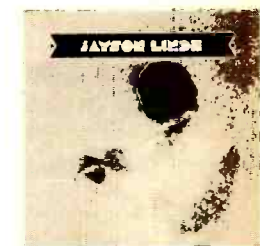
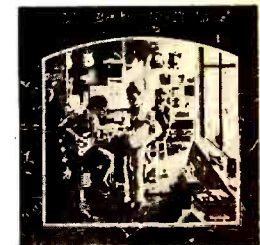
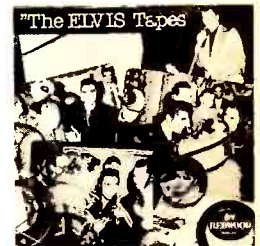
Atlantic K 50337 (U.K.)

A distinguished instrumentalist with some three solo albums already to his credit, the keyboardist/flautist has assembled groups of top American and Swedish sessions players for this lp recorded in Hollywood, Muscle Shoals and Stockholm. Music ranges from the disco slanted ("Love Machine") to European styled melodies ("Bike Voyage").

HAVE BAND WILL TRAVEL

GEORGE HATCHER BAND—UA EXP 100 (U.K.)

This 10" live EP of four numbers was released in a limited edition in support of the Hatcher Band's "Dry Run" album. Hatcher is a southerner who found in England, a group of musicians who share his proclivity for American rooted blues 'n boogie. The fiery opener "Statesboro Blues" exemplifies their sound.



Fagen, Conner Named At ABC Distributors

■ LOS ANGELES — Skip Byrd, president, ABC Record Distributors, Inc., has announced that Dennis Fagen and John Connor have been named branch managers for the company's Atlanta and Chicago branches, respectively.

Fagen has been a salesman and field sales manager with ABC for the past four years; Conner is returning to the position he held for four years with ABC.

Both will report directly to Bill Shaler, vice president, sales, ABC Record Distributors, Inc.

Col Promotes Shargo

■ NEW YORK—Frank Shargo has been promoted to the position of director, artist development, west coast, Columbia Records. The announcement was made by Arma Andon, vice president, artist development, Columbia Records. In his new post, Shargo will be responsible for working on the overall career strategies for Columbia label artists. These will include new, established and emerging acts. He will be fully involved with managers and agents throughout the country. He will oversee specific television projects as part of the labels' expanded involvement in that medium. He will report directly to Arma Andon.

Shargo was most recently director, product management, west coast, Columbia Records.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Break It To Me Gently" — Aretha Franklin (Atlantic). Written by Marvin Hamlish and Carol Sager, Ms. Franklin's delivery of this fantastic tune is superb. She has always done justice to any lyric, and this one surpasses any of her past accomplishments. The "B" side was written by the artist and

is also a great cut!

DEDE'S DITTIES TO WATCH: "Lovin' Is Really My Game (Pt. 1) — Brainstorm (Tabu); "We Can't Hide It Anymore" — Sylvia and Chuck Jackson (Vibration); "Sticky Stuff" — Booker T. & The M.G.'S (Asylum)

Radio station KAGB-FM (Inglewood, Cal.) had previously gone bankrupt, but now this particular station is under new guidance — Willie Davis purchased KAGB. He felt it was the right vehicle to serve "the people of Inglewood, the city of license; Los Angeles and surrounding cities." KACE-FM are now the station's call letters, and it is located at 103.9 on the FM dial. It is in operation 24 hours and covers Inglewood, Los Angeles, surrounding cities such as Culver City, Torrance, Hawthorne, Gardena, South Gate, Huntington Park, Beverly Hills, Santa Monica, Compton, Redondo Beach, Hermosa Beach, Manhattan Beach, El Segundo, Rolling Hills Estates, Palos Verdes Estate and unincorporated communities like Lennox and Willowbrook. "Soulful Bouillia-baisse" is the format, consisting of the best in r&b and contemporary jazz, selected pop, million selling oldies and album product. News will come from the worldwide facilities of the Associated Press Audio. They are limiting their advertising to nine commercial minutes per hour — more music less talk. Program director and operations manager is Cal Shields, and the music director is Alonzo Miller. Two key on-the-air personalities are females: Faye Field and Billie Burdette. The opening air date was scheduled for April 11th. Operating philosophy will be: K-Knowledge; A-Accountability; C-Credibility; E-Excellence.

Another testimonial has emerged! This one will be held April 28th in Cincinnati, Ohio for Bob Long of WCIN-AM. It will be held at the Netherlands Hilton. For details you may contact Bill Waller at (513) 241-7767.

Lucky Cordell's testimonial is slowly approaching. It will be held in Chicago, April 29th at the Regency Hyatt on Wacker Drive. If you have not yet purchased your tickets you may contact Bunky Sheppard on the west coast at (213) 468-3500, or Hillary Johnson on (Continued on page 54)

Graham in San Francisco



Larry Graham is shown being congratulated by Warner Brothers on the release of Grand Central Station's new Warners album, "Now Do U Wanta Dance," at an album listening press reception in San Francisco at the Regency Hyatt. Pictured with Graham (from left) are: Mo Ostin, chairman of Warner Brothers Records; Natalie Neilson, personal manager of the group; Larry Graham; and Bob Regehr, vice president of artist relations.

New Spirit Prod. Bows in Atlanta

■ **ATLANTA**—New Spirit Productions, a multi-faceted company specializing in record production, music publishing and personal management, has been formed with southeast music industry figures Curtis Smith and Jimmy Ginn at the helm.

Smith and Ginn, whose collective backgrounds include experience in song publishing, record company management and sound studio direction, have announced the signing of Warm to an exclusive publishing and recording agreement. Under the aegis of New Spirit, the quartet is currently recording at Lefevre Studios.

New Spirit is located at 174 11th Street, Atlanta, Ga. 30309; phone: (404) 892-9585.

Benson Bags Gold

■ **LOS ANGELES** — George Benson's current Warner Bros. album, "In Flight," has been certified gold by the RIAA.

ABC Signs Henderson

■ **LOS ANGELES** — Otis Smith, vice president, ABC Records, has announced the signing of Wayne Henderson to a long-term exclusive recording contract.

Henderson, one of the founders of the ABC recording group The Crusaders, recently left the group to devote his full energies to his solo career and to his production company, At-Home Productions. Henderson's debut lp for ABC is "Big Daddy's Place."

Village Taps Townsend

■ **INDIANAPOLIS** — Joe Halderman, president of Village Records, has announced the appointment of Ron Townsend as the latest addition to the Village promotion staff.

Townsend, as vice president of promotion & marketing, will direct the label's promotional activities on all new releases, and, in addition, will coordinate the label's efforts in establishing new marketing procedures on existing product from the distributor to the retail level.

R&B PICKS OF THE WEEK

SINGLE

FOUR TOPS, "STRUNG OUT FOR YOUR YOUR" (ABC/Dunhill Music, Inc./Roll Music, BMI). The Tops have created a new and devastating sound destined to be a winner. Levi Stubbs' execution of the lyrical concept makes it all that it is meant to be. With another extraction from the "Catfish" album, the team of Benson, Cummings and Paul have put all the necessary ingredients together with the final outcome being a total smash. ABC AB-12267.



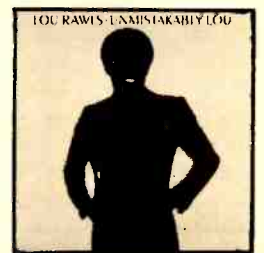
SLEEPER

HODGES, JAMES AND SMITH, "SITUATION" (Jobete Music Co., ASCAP). Three young ladies create a sound destined to please all those who like softer sounds. Their vocals are enhanced by strong string arrangements. Producer Mickey Stevenson has surrounded this group with solid orchestration, which adds to the tune. This particular number will garner much chart action, both pop and r&b. Hodges, James & Smith will go far with material such as this. London 5N-249.



ALBUM

LOU RAWLS, "UNMISTAKABLY LOU." With this new album, Gamble & Huff move into rhythm patterns, resorting to some extent to the Lou Rawls of old, laying down new tracks and surrounding him with excellent lyrics. "See You When I Git There" introduces the package, and his performance is excellent in quality. Cuts are excellent for MOR play along with strong pop and r&b action. Philadelphia International 34488 (CBS).



DAKAR EXPLODES

With A New Record

"DYNAMITE"

John Freeman

DK 4562

And Coming Soon

"TOUCH"

ALSO AVAILABLE ON 8 TRACK AND CASSETTE TAPE

BRUNSWICK

DAKAR

APRIL 23, 1977

APR. 23	APR. 16	
1	1	TRYING TO LOVE TWO WILLIAM BELL—Mercury 73839 (3rd week)
2	2	I WANNA GET NEXT TO YOU ROSE ROYCE—MCA 40662
3	27	GOT TO GIVE IT UP MARVIN GAYE—Tamla T 54280F (Motown)
4	4	I'M YOUR BOOGIE MAN KC AND THE SUNSHINE BAND—TK 1022
5	6	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX—Epic 8 50313
6	7	DISCO INFERNO TRAMMPS—Atlantic 3389
7	3	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN—ABC 12239
8	5	I'VE GOT LOVE ON MY MIND NATALIE COLE—Capitol P 4360
9	13	THE PRIDE ISLEY BROTHERS—T-Neck ZS8 2262 (CBS)
10	11	I WANNA DO IT TO YOU JERRY BUTLER—Motown M 1414F

11	9	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON—Tamla T 54279F (Motown)
12	14	YOU'RE THROWING A GOOD LOVE AWAY SPINNERS—Atlantic 3382
13	12	GLORIA ENCHANTMENT—United Artists XW912 Y
14	8	SOMETIMES FACTS OF LIFE—Keyvette 5128 (T.K.)
15	10	LOVE IS BETTER IN THE A.M. JOHNNIE TAYLOR—Columbia 3 10478
16	19	YOUR LOVE MARILYN MCCOO & BILLY DAVIS, JR.—ABC 12262
17	15	DON'T LEAVE ME THIS WAY THELMA HOUSTON—Tamla T 54278F (Motown)
18	28	SHOW YOU THE WAY TO GO JACKSONS—Epic 8 50350
19	16	REACHING FOR THE WORLD HAROLD MELVIN AND THE BLUE NOTES—ABC 12240
20	17	FREE DENIECE WILLIAMS—Columbia 3 10429
21	30	SIR DUKE STEVIE WONDER—Tamla T 54281F (Motown)
22	31	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS—Columbia 3 10495
23	25	SO SO SATISFIED ASHFORD & SIMPSON—Warner Bros. WBS 8337
24	21	THE PINOCCHIO THEORY BOOTSY'S RUBBER BAND—Warner Bros. WBS 8328
25	23	FLY LIKE AN EAGLE STEVE MILLER BAND—Capitol P 4372
26	18	SOMETHING 'BOUT 'CHA LATIMORE—Glades 1739 (TK)
27	20	I WISH STEVIE WONDER—Tamla T 54274F (Motown)
28	29	LOVE IN 'C' MINOR CERRONE—Cotillion 44215 (Atlantic)
29	24	BLESSED IS THE WOMAN (WITH A MAN LIKE MINE) SHIRLEY BROWN—Arista 0231
30	35	WHODUNIT TAVARES—Capitol P 4398
31	33	KEEP THAT SAME OLD FEELING SIDE EFFECT—Fantasy 792
32	37	SUPER BAND KOOL & THE GANG—De-Lite 1590
33	41	UPTOWN FESTIVAL SHALAMAR—Soul Train SB 10885 (RCA)
34	32	FREE LOVE JEAN CARN—Phila. Intl. ZS8 3614 (CBS)
35	38	BABY, I LOVE YOUR WAY WALTER JACKSON—ChiSound XW964 Y (UA)
36	39	LAYING BESIDE YOU EUGENE RECORD—Warner Bros. WBS 8322
37	40	GOOD THING MAN FRANK LUCAS—ICA 001
38	26	DANCIN' CROWN HEIGHTS AFFAIR—De-Lite DE 1588
39	22	BE MY GIRL DRAMATICS—ABC 12235
40	34	CAR WASH ROSE ROYCE—MCA 40615
41	49	JUST ONE STEP LITTLE MILTON—Glades 1741 (T.K.)
42	45	ON YOUR FACE EARTH, WIND & FIRE—Columbia 3 10492
43	46	OUT OF THE BLUE (CAN YOU FEEL) THE GAP BAND—Tatoo 10884 (RCA)

44	48	ANGEL IN YOUR ARMS HOT—Big Tree BT 16085 (Atlantic)
45	58	DO WHAT YOU WANNA DO T CONNECTION—Dash 5032 (T.K.)
46	53	I CAN'T GET OVER YOU DRAMATICS—ABC 12258
47	47	I WANT 'CHA BABY ARTHUR PRYSOCK—Old Town 1001
48	43	DOUBLE DUTCH FATBACK BAND—Spring SP 171 (Polydor)
49	56	YOU'RE WHAT'S MISSING IN MY LIFE G. C. CAMERON—Motown M 1412F
50	54	YOU TURNED ME ONTO LOVE JOHNNY BRISTOL—Atlantic 3391
51	65	HIGH SCHOOL DANCE SYLVERS—Capitol P 4405
52	62	LOVING YOU—LOSING YOU PHYLLIS HYMAN—Buddah 567
53	61	WHAT IT IS GARNETT MIMS & TRUCKIN' COMPANY—Arista 0239
54	50	ROOTS MEDLEY QUINCY JONES—A&M 1909
55	36	RIGOR MORTIS CAMEO—Chocolate City 005
56	59	DON'T CRY OUT LOUD MOMENTS—Stang 5071 (All Platinum)
57	57	BY THE TIME I GET TO PHOENIX/SAY A LITTLE PRAYER ISAAC HAYES & DIONNE WARWICKE—ABC 12253
58	66	EVERYTHING MUST CHANGE GEORGE BENSON—Warner Bros. WBS 8360
59	—	HOLLYWOOD RUFUS FEATURING CHAKA KHAN—ABC 12269
60	60	DON'T TOUCH ME SHELBRA DEAN—Casino GRT 114
61	—	HIT AND RUN LOLEATTA HOLLOWAY—Gold Mind GM 4004 (Salsoul)
62	—	WHILE I'M ALONE MAZE—Capitol P 4392
63	67	CAN'T WAIT (TICK TOCK) BRICK—Bang 732
64	—	HOT TO TROT WILD CHERRY—Epic/Sweet City 8 50362
65	68	CLOUDY TOMIKO JONES—Atlantic 716
66	52	MY LOVE IS FREE DOUBLE EXPOSURE—Salsoul SZ 2012
67	63	A DREAMER OF A DREAM CANDI STATON—Warner Bros. WBS 8320
68	70	LOVE IS SOMETHING THAT LEADS YOU CISSY HOUSTON—Private Stock 45137
69	—	SAD GIRL CARL GRAVES—Ariola America P 7660 (Capitol)
70	—	STONE TO THE BONE TIMMIE THOMAS—Glades 1740 (T.K.)
71	73	DISCO REGGAE (TONY'S GROOVE) KALYAN—MCA 40699
72	72	MUSIC MAN LETTA MBULU—A&M 1915
73	75	I GOTTA KEEP DANCIN' CARRIE LUCAS—Soul Train SB 10891 (RCA)
74	74	STICK TOGETHER MINNIE RIPERTON—Epic 8 50337
75	—	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS—Phila. Intl. ZS8 3622 (CBS)

Dialogue

(Continued from page 43)

was a question of having the records come out under his own name. Then he appeared on tour. Actually it wasn't that difficult in the sense that I don't think his success was hindered too much by the fact that he had been an arranger, producer, music director before that. In fact, he had some degree of acceptance due to his involvement with Bette on stage and on records. I don't think it was one of our major problems.

RW: What was?

Lourie: One of the problems in the beginning was one of adjustment. I'll tell you what happened and I think I'd rather let the reader imagine what the problems were. Barry had just finished six weeks at The Palace with Bette, under the classiest conditions. And the next time he walked on the stage was in Paul's Mall in Boston, opening for Freddy Hubbard! Anyone who knows what that means would know that it was an incredibly difficult adjustment. To walk off the stage at The Palace and open for Freddy Hubbard at Paul's Mall. That required an incredible adjustment of attitudes and expectations.

RW: It seems as though most of his appearances since then have been in very prestigious venues. Has that been deliberate?

Lourie: First of all, nothing that was done in Barry's performing career did I do alone. In varying degrees he and I have done everything together. I am primarily involved in the business end, of course. He is primarily involved in the art. But in the wide middle ground between art and business, we interact. The relationship was and has continued to be really good. It is a result of both conflict and agreement between him and me, that his career has gone the way it's gone.

The answer specifically is yes. I think one of the arts of management is to balance accessibility with inaccessibility of the artist. You don't want to be too inaccessible or too accessible to the public. It's also a question of gearing that balance to the marketplace that the artist is appealing to. That balance would be different with a rock and roll act than it would be with a top 40, contemporary performer, because their venues tend to be very different. Barry most unquestionably will never play Madison Square Garden. His art is not geared to that kind of venue. That difference requires a different approach to the problem of accessibility and inaccessibility. It's been a matter of matching venues with the audience, with the market being appealed to.

RW: I've also noticed that he isn't on television very often.

Lourie: That's one aspect of the accessibility/inaccessibility dichotomy that we were talking about. I credit Barry for this to a great extent. He has always had the feeling that a TV series would be inappropriate and inconsistent with his view of how his career should proceed. I agree with him. But that doesn't mean that no one should ever do a series. I think a series has helped some music acts. However, as a

(Continued on page 63)

R&B REGIONAL BREAKOUTS

Singles

Albums

East:

- G. C. Cameron (Motown)
- Rufus (ABC)
- Timmie Thomas (Glades)
- Teddy Pendergrass (Phila. Intl.)

South:

- Garnett Mims (Arista)
- Rufus (ABC)
- Maze (Capitol)
- Timmie Thomas (Glades)

Midwest:

- Phyllis Hyman (Buddah)
- George Benson (Warner Bros.)
- Rufus (ABC)

West:

- Maze (Capitol)

East:

- Johnny Guitar Watson (DJM)
- Gladys Knight (Buddah)
- Walter Jackson (Chi Sound)
- Graham Central Station (Warner Bros.)

South:

- Gladys Knight (Buddah)
- Walter Jackson (Chi Sound)
- Graham Central Station (Warner Bros.)

Midwest:

- Walter Jackson (Chi Sound)
- Graham Central Station (Warner Bros.)

West:

- Gladys Knight (Buddah)

WILD CHERRY IS "HOT TO TROT."

8-50362



So is WAMO. And WJMO; WTLC; WTNJ;
WVSS; WDAS-AM and WDAS-FM; WTOY; WCVN;
WVKO; and WAMM; WWWWS; WVON; WNOV;
WGCL; WKWK; WAKY; WIFE; and WCUE.
They're all "Hot To Trot."

**WILD CHERRY'S NEW SINGLE PUT IT TO
THEM. "HOT TO TROT." FROM THEIR LATEST ALBUM,
"ELECTRIFIED FUNK" ON EPIC/SWEET CITY RECORDS.**

PE 34462*



*EPIC MARCA REG. © 1977 CBS INC. ©

*Also available on tape.



THE R&B LP CHART

APRIL 23, 1977

- MARVIN GAYE LIVE AT THE LONDON PALLADIUM**
Tamla T7 352R2 (Motown)
- COMMODORES**
Motown M7 884R1
- UNPREDICTABLE**
NATALIE COLE/Capitol SO 11600
- GO FOR YOUR GUNS**
ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
- SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2 (Motown)
- ASK RUFUS**
RUFUS/ABC AB 975
- TEDDY PENDERGRASS**
Phila. Intl. PZ 34390 (CBS)
- AHH... THE NAME IS BOOTSY, BABY**
BOOTSY'S RUBBER BAND/Warner Bros. BS 2972
- IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
- SWEET BEGINNINGS**
MARLENA SHAW/Columbia PC 34458
- ANY WAY YOU LIKE IT**
THELMA HOUSTON/Tamla T6 34551 (Motown)
- YESTERDAY, TODAY & TOMORROW**
SPINNERS/Atlantic SD 19100
- SLAVE**
Cotillion SD 9914 (Atlantic)
- DISCO INFERNO**
THE TRAMMPS/Atlantic SD 18211
- ANGEL**
OHIO PLAYERS/Mercury SRM 1 3701
- IT FEELS SO GOOD**
MANHATTANS/Columbia PC 34450
- ELECTRIFIED FUNK**
WILD CHERRY/Epic/Sweet City PE 34462
- MAZE FEATURING FRANKIE BEVERLY**
Ariola America ST 11607 (Capitol)
- HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
- STAY IN LOVE**
MINNIE RIPERTON/Epic PE 34191
- THE JACKSONS**
Epic PE 34229
- SUITE FOR A SINGLE GIRL**
JERRY BUTLER/Motown M6 878S1
- COMING BACK FOR MORE**
WILLIAM BELL/Mercury SRM 1 1146
- A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
- ROOTS**
QUINCY JONES/A&M SP 4626
- UNMISTAKABLY LOU**
LOU RAWLS/Phila. Intl. PZ 34488 (CBS)
- WHAT YOU NEED**
SIDE EFFECT/Fantasy F 9513
- LET 'EM IN**
BILLY PAUL/Phila. Intl. PZ 34389 (CBS)
- A MAN AND A WOMAN**
ISAAC HAYES & DIONNE WARWICKE/ABC AB 996 2
- PERSON TO PERSON**
AVERAGE WHITE BAND/Atlantic SD2 1002
- ENCHANTMENT**
United Artists LA682 G
- JOYOUS**
PLEASURE/Fantasy 9526
- DEEP IN MY SOUL**
SMOKEY ROBINSON/Tamla T6 350S1 (Motown)
- PART 3**
KC THE SUNSHINE BAND/T.K. 605
- STILL TOGETHER**
GLADYS KNIGHT & THE PIPS/Buddah BDS 5689 (RCA)
- RATED EXTRAORDINAIRE**
JOHNNIE TAYLOR/Columbia PC 34401
- I WANT TO COME BACK AS A SONG**
WALTER JACKSON/Chi Sound LA733 G (UA)
- ROMANTIC JOURNEY**
NORMAN CONNORS/Buddah 5682 (RCA)
- NOW DO -U WANTA DANCE**
GRAHAM CENTRAL STATION/Warner Bros. BS 3041
- SOMETIMES**
FACTS OF LIFE/Kayvette 802 (T.K.)

Disco File (Continued from page 50)

down and put together again—very relentless. Not exactly light entertainment, but quite incredible, especially on a powerful system. Highly recommended for freaky crowds, otherwise a little too off-the-wall . . . Talk about off-the-wall, listen to "Dirty Love," a hilarious, vaguely obscene **Frank Zappa** composition from the **Mandre** album just out on Motown. The song sounds like a combination of **Sly Stone**, the **Ohio Players** and **Funkadelic**—bizarre and funky. The album itself seems to be a new incarnation of the **Maxayn** group, the terrific avant garde funk outfit that produced several now out-of-print albums and then disbanded several years ago. **Andre Lewis**, that group's producer/songwriter, is back in the same role here and Maxayn herself is listed prominently in the credits. Outside of "Dirty Love," many of the album's other material is space funk like "Solar Flight (Opus I)," a 7:57 instrumental with a pulsing beat that would make nice early-evening/late-night mood music—especially with its gorgeous use of synthesizer. Could be a big cult album.

OTHER RECOMMENDED ALBUMS: The **Moment of Truth's** debut album on Salsoul, written and produced by **Reid Whitelaw** and **Norman Bergen**, took some time to sink in and if it still doesn't have the depth or fire we would have hoped for, it sounds stronger with each new listening. "Helplessly" and "So Much for Love" are of course included, though only in their short versions (3:40 and 3:37 respectively), and there's also a short version of the group's latest disco disc, "Loving You Is Killing Me" (4:21 on the lp, 7:04 on the 12-inch, which flips to a 6:53 instrumental version). But the early feedback is centering on another of the album's new tracks, "Chained to Your Love" (5:04), which, as Tony Smith pointed out, has a quote from the horn line of **Sam & Dave's** "Hold On I'm Coming" and one of the best breaks on the lp. The other cut to check out is "You Got Me Hummin'" (4:11), a joyous, high-spirited song with an infectious beat . . . **Dexter Wansel**, whose name has been cropping up in the credits on more and more Philadelphia International product lately, has a second album of his own out now, "What the World Is Coming To" (Philadelphia International). Best dance track: "Disco Lights" (4:09), a bright, perky instrumental. "Dance With Me Tonight" (5:38) is another possibility, though it's somewhat uneven rhythm structure could prove difficult. **Jean Carn** provides wonderful vocals on one of the slower cuts, "Dreams of Tomorrow." All together, then, a stylish, well-made album, on that should serve to turn people on to Wansel's first, even better lp . . . **Nicky Siano**, one of New York's most eccentric and sensational DJs whose private club, The Gallery, packs in loyal crowds every weekend, alerted us to "We're So Hot" by **Sun** when he listed it in his top 10 two weeks ago. The instrumental, from Sun's new album, "Sun Power" (Capitol), is aggressive, brassy and hard, combining rock and funk styles for maximum impact. And, for your visual enjoyment, the record's pressed on clear, golden yellow vinyl . . . For something different, try the **20th Century Steel Band's** steel-drum renditions of "Love's Theme" and "Theme from Shaft" on their new "Warm Heart Cold Steel" album (Island).

RECOMMENDED DISCO DISCS: The two best dance cuts from the new **Brecker Brothers** album have been pressed on a promotional 12-inch from Arista: "Don't Stop the Music" (6:33), a driving, sharp-edged instrumental with girls repeating the title over and over, building in intensity; and "Finger Lickin' Good" (3:58), which is more light-hearted and loose. Both really nice. **Ralph MacDonald**, **Lenny White** and **Steve Gadd** are among the guest stars. Also available, same lengths, on the lp, "Don't Stop the Music" . . . The **Detroit Emeralds'** new long (7:04) version of their classic "Feel the Need" is the first record coming out of the new Atlantic-Westbound deal and, while it doesn't really take the song in any new direction, it should serve to revive interest in this fine song. Basically, it's the same or the same-sounding vocals in a more expansive setting but the setting lacks drama and punch. Wonderful nostalgia, nevertheless. Now available on (promotional) disco discs: **Herbie Mann's** excellent "The Piper" backed with "Bird in a Silver Cage," his records with the **Silver Convention** group given a sharper new mix (Atlantic), and **Norman Connors'** "Once I've Been There" with great vocals by **Phillip Mitchell** (Buddah).

Soul Truth (Continued from page 36)

the east coast at (212) 484-8252.

There has been concern with reference to **The Temp-tations'** status without **Dennis Edwards**. We have been informed that the name of the new replacement is **Lewis Price**, who hails from Chicago. The group has just returned from a brief stint in Seattle.



THE JAZZ LP CHART

APRIL 23, 1977

- IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
- HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
- ROOTS**
QUINCY JONES/A&M SP 4626
- MUSICMAGIC**
RETURN TO FOREVER/Columbia PC 34682
- CONQUISTADOR**
MAYNARD FERGUSON/Columbia PC 34457
- BREEZIN'**
GEORGE BENSON/Warner Bros. BS 2919
- FOUR**
BOB JAMES/CTI 7074
- A SECRET PLACE**
GROVER WASHINGTON, JR./Kudu KU 3251 (Motown)
- IMAGINARY VOYAGE**
JEAN LUC PONTY/Atlantic SD 18195
- BIRD IN A SILVER CAGE**
HERBIE MANN/Atlantic SD 18209
- SWEET BEGINNINGS**
MARLENA SHAW/Columbia PC 34458
- GINSENG WOMAN**
ERIC GALE/Columbia PC 34421
- FROM ME TO YOU**
GEORGE DUKE/Epic PE 34469
- WHAT THE WORLD IS COMING TO**
DEXTER WANSEL/Phila. Intl. PZ 34487 (CBS)
- SEAWIND**
CTI 5002
- VIBRATIONS**
ROY AYERS UBIQUITY/Polydor PD 1 6091
- UNFINISHED BUSINESS**
THE BLACKBYRDS/Fantasy F 9518
- BIG CITY**
LENNY WHITE/Nemperor NE 441 (Atlantic)
- NOTHING WILL BE AS IT WAS . . . TOMORROW**
FLORA PURIM/Warner Bros. BS 2985
- CARICATURES**
DONALD BYRD/Blue Note BN LA633 G
- KEITH JARRETT HYMNS-SPHERES**
ECM 2 1086 (Polydor)
- THE SAN FRANCISCO CONCERT**
HUBERT LAWS/CTI 7071
- CALIENTE**
GATO BARBIERI/A&M SP 4597
- WATER BABIES**
MILES DAVIS/Columbia PC 34396
- GEORGE BENSON IN CONCERT—CARNEGIE HALL**
CTI 6072 S1 (Motown)
- SHOUT IT OUT**
PATRICE RUSHEN/Prestige P 10101
- MY SPANISH HEART**
CHICK COREA/Polydor PD 2 9003
- A HANDFUL OF BEAUTY**
SHAKTI WITH JOHN McLAUGHLIN/Columbia PC 34372
- SOPHISTICATED FUNK**
JACK McDUFF/Chess 19004 (All Platinum)
- CARNIVAL**
JOHN HANDY/ABC Impulse AS 9324
- ELEGANT GYPSY**
AL DIMEOLA/Columbia PC 34461
- MAIN SQUEEZE**
CHUCK MANGIONE/A&M SP 4618
- IGUACU**
PASSPORT/Atco SD 36 149
- SOLID**
MICHAEL HENDERSON/Buddah 5662 (RCA)
- PLAYERS ASSOCIATION**
Vanguard BSD 79384
- A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
- RENAISSANCE**
LONNIE LISTON SMITH/RCA APLI 1822
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE**
Epic PE 34433
- SHORT TRIP TO SPACE**
TROMPEA/Marlin 2204 (T.K.)
- ROMANTIC JOURNEY**
NORMAN CONNORS/Buddah BDS 5682 (RCA)

CONCERT REVIEW

Eagles Captivate Garden Crowd

■ NEW YORK — After five years and six platinum albums, the Eagles (Asylum) recently made their Madison Square Garden debut. The anticipation and speculation preceding the concert met with an auspicious performance and proved this band's credibility. Their talent transcends the burden of the somewhat dreary L.A. myth perpetuated by east coast critics. What the Eagles do is simple: they play good music. The audience reaction was a witness to that.

As the houselights dimmed, the first strains of music rose above applause and a vivid reproduction of the "Hotel California" album cover appeared providing atmosphere for the performance of that album's title track.

The Eagles thrive on the use of subtle dynamics. Glenn Frey's harmonia painted an aural image appropriate to the western scenario in "Doolin' Dalton," and the energy of Joe Walsh's innovative guitar style made "Stone" as unforgettable as the more familiar tunes. "Lyn' Eyes" lost much of its appeal when an accelerated tempo only skimmed the surface

ASCAP To Host Copyright Symposium

■ NEW YORK — The American Society of Composers, Authors and Publishers (ASCAP) will hold a symposium on the new copyright law on May 7. The program will be moderated by ASCAP general counsel Bernard Korman and the speakers will include Bruce Lehman, counsel to the House Judiciary Subcommittee with copyright jurisdiction, Tom Brennan, counsel for the Senate Judiciary Subcommittee on Copyrights, and Register of Copyrights Barbara Ringer.

Hilton Is Site

The symposium will be held in New York at the New York Hilton beginning at 9:30 a.m. Admission to the day-long session is free, but enrollment is limited. For information or to register contact the President's Office, ASCAP, 1 Lincoln Plaza, New York, N.Y. 10023.

Peter Pan Signs 'Electric Company'

■ NEW YORK — Peter Pan Records has signed "The Electric Company," the television series produced by The Children's Television Workshop, to a recording contract, it was announced by Martin Kasen, President of Peter Pan. An original cast lp of "The Electric Company," featuring Spidey, is currently being recorded and will be released later in April.

of its melody, not to mention its meaning. But, the 36 piece orchestral accompaniment to "Wasted Time" and "Take It To The Limit" was executed smoothly and added a surprisingly effective dimension to these thoughtful ballads. The event of the evening came with bassist Randy Meisner's stunning vocalization of "Take It To The Limit." In addition to sing-along support from the total audience, he received a standing ovation after each chorus.

The second half of the show was devoted to rock 'n' roll, a medium that is fast displacing the sometimes saccharin humability of the Eagles light rock hit single formula. The influence of Joe Walsh's heavier rock background surfaced most notably in "Life In The Fast Lane," and his own compositions, "Rocky Mountain Way" and "Welcome To The Club." Because of him Eagles music is expanded into new and broader areas. His earthy presence balances out the bands occasional tendency to become too detached and too slick. In "Victim of Love" guitarist Don Felder and vocalist/drummer Don Henley combine to produce what can most accurately be described as the Eagles interpretation of Bad Company. It was an accurate interpretation at that.

In three encores the Eagles performed six tunes, including the Jackson Browne/Glenn Frey anthem, "Take It Easy," and an all-acoustic "Best of My Love." Long-time friend and songwriting partner J. D. Souther and Rolling Stone Ron Wood joined the band to wind up their triumphant set with a bit of traditional rock 'n' roll, "Oh, Carol."

The Eagles' performance certainly didn't rely on attracting people through magnetic stage presences. There were no frills, no theatrics and barely any on-stage exercises except for Joe Walsh's occasional contortions and Glenn Frey's inclination to rock out behind his electric piano, assume an aggressive stance during numbers like "Witchy Woman" and "James Dean." Still, the bands lack of effort to project strong stage personalities doesn't hinder them from captivating an audience for nearly two hours. That says a lot about their music.

Kristeen Nicholson

Maggard Adds Band

■ NASHVILLE — Cledus Maggard has added a new band, The Arnold Chinn Group. The 6-piece progressive country group joined Maggard's show April 1, and will be billed as the Cledus Maggard Show featuring The Arnold Chinn Group.

Timely Visit



While in New York to promote his "White Rock" album, A&M recording artist Rick Wakeman journeyed to Roslyn, Long Island where he attended fellow A&M artist Garland Jeffreys' show at My Father's Place. Wakeman returns to the U.S. at the end of July to kick off a nationwide tour with Yes, whom he recently rejoined after a three-year break. Shown above at My Father's Place are, from left: David Spinozza, producer of Jeffreys' debut A&M album, "Ghost Writer;" Wakeman; Jeffreys; and Michael Epstein, owner of My Father's Place.

London Releases Ten

■ NEW YORK — London Records will release 10 albums during spring 1977.

Scheduled for release are: "Engelbert Sings For You," a specially-priced double record set by Engelbert Humperdinck; "What's On Your Mind" by Hodges, James & Smith; "Al Green: Greatest Hits, Volume II" on Hi/London; "Frank Chacksfield Plays Hoagy Carmichael;" "Surprise" by Andre Gagnon; "Sentimental" by Werner Muller; "Moogology" by Claude Denjean; "The Sound of Today" by The Botticelli Orchestra; "Bavarian Merry-Go-Round" by Will Gahe, and "Evergreen" by Ronnie Aldrich.

Twenty additional titles will be available later in the year.

Rogers & Cowan Taps Hervey

■ LOS ANGELES—Ramon Hervey II has joined Rogers & Cowan, Inc. as a publicist, it was announced by Paul Bloch, principal, senior vice president and head of the contemporary music division.

Hervey has been assigned to the music division in the company's Beverly Hills office, and will be writing and working directly with Bloch on selected music accounts.

Freiberg Appointed VP

■ LOS ANGELES — Soundaround president Martin Dane has announced the appointment of Mickey Freiberg to the position of vice president of record company sales.

Freiberg will be responsible for overseeing the sales to record companies of time on the Soundaround tapes, which are furnished to over 4000 record retail stores for in-store airplay.

Springboard Taps Five; Promotes Bob Jacobs

■ RAHWAY, N.J. — Bob Demain, Springboard International Records, Inc. vice president of sales and head of the company's Springboard Distributing Division, has announced the promotion of Chicago-based Bob Jacobs, the addition of sales personnel in the midwest and far-west branches and the appointment of a midwest promotion person.

Formerly regional sales manager of Springboard's major midwest facility in the Elk Grove suburb of Chicago, Bob Jacobs has been promoted to branch manager. Two sales people have joined Springboard, working out of the Elk Grove branch: Steve Scott, formerly with MCA Records distributing facility in Chicago will cover sales in the Cincinnati and Indianapolis areas for Springboard, and Tom Parmbenter will handle sales in the Greater Metropolitan Chicago and Milwaukee territories.

Rounding out the Springboard additions in the midwest is Rich Sudakoff in promotion, responsible for all radio promotions in areas served by the Elk Grove facility.

New in the far-west and reporting directly to Los Angeles-based west coast regional sales manager Len Chapman is Ed Kaminski, who will be based in Houston. In the business since 1962, Kaminski served stints with Liberty/UA, Capitol and Mega Records, building diverse, broad range sales and promotion experience in the Chicago, Nashville, New York and Los Angeles areas.

Also joining Springboard is John Funk, the newest junior salesman in the Los Angeles branch.

Jim Bishop (Continued from page 3)

make big money you've got to invest big money. CBS is definitely committed to making this the publishing company in the industry and are willing to go on the line financially to see that it's done."

Before joining April/Blackwood, Bishop was head of Gamble and Huff's Mighty Three Music, a catalogue April/Blackwood administrates and numerically one of the largest in the

company's charge. Bishop feels that his experience with April/Blackwood while he was with Mighty Three gave him special insight into the operation of the company. Within weeks of being named to the position, he replaced the entire west coast staff and more than doubled the size of the east coast staff.

Regarding his decision to replace the west coast staff, Bishop said: "It was based on

fact that I was exposed to the situation at Mighty Three. I had a good view of what everybody was doing and I knew what the problems were because I was one of the guys who were always pointing them out. If I am in a leadership position, I will do what I think is best. I have no personal axe to grind with anybody, neither was I prepared to wait and see on anybody because I wanted to get the job done. It is not to say those people wouldn't be great working for someone else. In this particular situation, we had to improve our image and get some new blood in."

The new, and expanded, west coast staff now includes director Irwin Mazur and professional managers Irwin Pincus, Geri Duryea and Ed Martinez. On the east coast, Bob Esposito was promoted to vice president, creative affairs, and general professional manager Larry Fogel was promoted to director, east coast operations. Bert Haber, long-time professional manager at Frank Music, joined April/Blackwood as general professional manager when the company acquired the Frank catalogue. Don Oriolo joined as professional manager and will oversee the Mighty Three catalogue. Also joining the company was Frank Lipsius as director, administration, and Irwin Griggs, director, financial administration. Ulpio Minucci was brought in from CBS International to be director of films, TV, a&r and special projects, and Gina Blander was promoted to manager, radio relations.

"I've organized an army," Bishop said, "and now I have to give them something to fight with. I have to go out and get them ammunition and the

ammunition is through the acquisition of catalogues, songs, and the signing of producers and writers. We're signing producers so we'll have an involvement in their publishing because publishing in the traditional sense is dead, it's over. If you're not creative and innovative about what you do, you can't make it today."

Bishop recently signed writers Harvey Scales, Paul Naumann and writer/artist Ed Neltner. The company also entered into sub-publishing agreements with Stan Vincent and Venox/Gello/Chelby Music. The latter deal includes a number of writers and, according to Bishop, can account for some 30 cover records in the next four months. Leo Graham, writer of many Tyrone Davis hits, has also signed with April/Blackwood and eight of his compositions will be in the next Davis lp.

The company recently acquired the rights for a Broadway play, to be mounted this summer, and is "actively pursuing" a stronger role in TV and film music..

Bishop recently returned from Nashville where he was seeking a staff for a new office planned there. "We've had no previous exposure in Nashville," he said. "We should be operational in about 90 days. I am trying to acquire country catalogues in order to build our relations in Nashville so we can get a share of that business. There is no share of the business I want to miss."

A full scale production company is already working in New York and a print division is being proposed.

"I'm not so naive as to believe everything will be accomplished in the first year," he said, "but certainly I will be in the position to make the proper evaluation of the progress and see where the company will go during that next year and the years after that."

COPY WRITES (A Report on the Music Publishing Scene)

By PAT BAIRD

■ Rumors were circulating this week that Belwin-Mills had been sold to Warner Brothers Music. According to parties at both companies, absolutely no offer, preliminary or otherwise, had been made although representatives were "talking" to each other. As one spokesman said: "it's like a game of telephone. Someone hears that two companies are talking to each other and, by the time 10 people hear it, the rumor is that a company has been sold."

And speaking of Warner Brothers, their affiliated label's first single, "Undercover Angel" by Alan O'Day (Pacific Records) is the Chart-maker this week on RW's Singles Chart.

NO THIS ISN'T THE IMPORT REPORT BUT . . . The English group Clover has been signed to a worldwide publishing agreement with Chappell. They're managed by Dave Robinson (Graham Parker & The Rumour—Graham's also a Chappell writer via Intersong) and are likely to sign with Mercury here . . . Zigzag Magazine in the UK has issued a folio of sorts on the new Damned album, "Damned, Damned, Damned." The songs are written by such as Rat Scabies and Brian James and titled such as "Neat, Neat, Neat," "Stretcher Case Baby," "Born to Kill" and "So Messed Up." The album, on Stiff Records, is available in your import bins and the songs are published by Rock Music Co. and Street Music, London . . . Another itinerant English madman, Peter Brown, has once again collaborated on all the songs in the new Jack Bruce Band album, "How's Tricks" (RSO). Brown and Bruce have been writing together since the Cream days and Peter was responsible for the lyrics to that group's classic tunes "Sunshine of Your Love" and "White Room." The new songs are published by Bruce Music Ltd. and Tonshire Ltd.

Dean Friedman (Lifesong/Blendingwell Music) stopped by RW's offices this week to talk about his successful Bottom Line opening spot with Kate and Anna McGarrigle and his current bulleted single "Ariel." Friedman didn't have to travel far to his Village engagement since he's a native of Paramus, N.J. ("Land-of the Turkey" according to the Indian translation) and now lives in The Bronx. He had his first song published when he was eight years old and his new songs display some of the same innocence and whimsy as the earlier compositions. He first played "Ariel" for some teenage girls in the middle of the Paramus Mall, and, he said "they reacted as though I had been reading their diary." By the way, Friedman has something of a "little brother" band. Guitarist Don Sarlin is the brother of Lifesong VP Bob Sarlin and bass player Bruce Samuels is the brother of UA a&r staffer Jeff Samuels. The appearance brought out fellow writers Judy Collins and Rupert Holmes.

And speaking of Rupert Holmes . . . he's just signed with Jimmy Ienner's Millennium Records.

A PUBLISHER'S DREAM: The new Captain and Toni Tennille album (A&M) includes only two self-penned songs. The rest are by Melissa Manchester/Carole Bayer Sager, Neil Sedaka/Phil Cody, Sedaka/Howard Greenfield, Alan O'Day, Ray Stevens/John Pritchard (the single "Can't Stop Dancin'"), Bruce Johnston, James Stein and Stevie Wonder.

CLAUQUE: While Capitol Records execs continue to deny that Klaatu is The Beatles, we hear Klaatu's manager has been visiting ATV's Sam Trust lately. ATV, as you may know, publishes the early Beatles' compositions.

SINGING: John McAuliffe, former lead singer of 30 Days Out, has signed with United Artists Music via their co-publishing deal with The Bottom Line Music. CHANGE: Ted Daryll, general professional manager at E. B. Marks Music, left that position last week.

Return to Magic



At Return To Forever's recent concert at the Santa Monica Civic Auditorium, the Columbia recording act played to two capacity audiences, introducing music from their current album, "Musicmagic," as well as old favorites. Pictured backstage after the show are from left: Ron Oberman, director, west coast merchandising, Columbia Records; Ron Moss, personal manager of Return To Forever; Don Ellis, national vice president, a&r, Columbia Records; "Roots" star LeVar Burton; Stanley Clarke, Return To Forever bassist; Gerry Griffith, associate director, special markets, product management, Columbia Records; and Chick Corea, keyboardist and founder of Return To Forever.



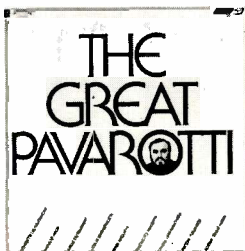
CLASSICAL



CLASSICAL RETAIL REPORT

APRIL 23, 1977

CLASSIC OF THE WEEK



THE GREAT PAVAROTTI
London

BEST SELLERS OF THE WEEK

THE GREAT PAVAROTTI—London
**MONTSERRAT CABALLE SINGS
DRAMATIC SOPRANO ARIAS**—
London
PUCCINI: TOSCA—Caballe, Carreras,
Davis—Philips
VERDI: LA FORZA DEL DESTINO—
Price, Domingo, Milnes, Levine—
RCA

KORVETTES/U.S.

**MONTSERRAT CABALLE SINGS
DRAMATIC SOPRANO ARIAS**—London
**ILEANA COTRUBAS SINGS ITALIAN
ARIAS**—Columbia
GIORDANO: ANDREA CHENIER—
Scotto, Domingo, Levine—RCA
MEYERBEER: LE PROPHETE—Horne,
Scotto, McCracken, Lewis—Columbia
THE GREAT PAVAROTTI—London
PUCCINI: LA BOHEME—Freni, Pavarotti,
Karajan—London
PUCCINI: TOSCA—Caballe, Carreras,
Davis—Philips
RIMSKY-KORSAKOV: MAY NIGHT—DG
**FREDERICA VON STADE SINGS FRENCH
OPERA ARIAS**—Columbia
VERDI: LA FORZA DEL DESTINO—
Price, Domingo, Milnes, Levine—RCA

RECORD WORLD/TSS/ LONG ISLAND

BEETHOVEN: SYMPHONY NO. 7—
Solti—London
**MONTSERRAT CABALLE SINGS
DRAMATIC SOPRANO ARIAS**—London
**JOSE CARRERAS SINGS RARE ITALIAN
OPERA ARIAS**—Philips
GIORDANO: ANDREA CHENIER—Scotto,
Domingo, Levine—RCA
HANDEL: MESSIAH (HIGHLIGHTS)—
Donath, Richter—DG
PAGANINI: VIOLIN AND GUITAR DUOS
—Perlman, Williams—Columbia
THE GREAT PAVAROTTI—London
PUCCINI: TOSCA—Caballe, Carreras,
Davis—Philips
VERDI: LA FORZA DEL DESTINO—
Price, Domingo, Milnes, Levine—RCA
VERDI: ARIAS—Sills—Angel

ROSE DISCOUNT/CHICAGO

BIZET: CARMEN, L'ARLESienne SUITES—
Stokowski—Columbia

**MONTSERRAT CABALLE SINGS
DRAMATIC SOPRANO ARIAS**—London
MASSENET: ESCLARMONDE—
Sutherland, Aragall, Bonyngue—London
MEYERBEER: LE PROPHETE—Horne,
Scotto, McCracken, Lewis—Columbia
THE GREAT PAVAROTTI—London
PUCCINI: SUOR ANGELICA—Scotto,
Horne, Maazel—Columbia
PUCCINI: TOSCA—Caballe, Carreras,
Davis—Philips
RAVEL: BOLERO—Solti—London
SAINT-SAENS: SYMPHONY NO. 3—
Barenboim—DG
VERDI: LA FORZA DEL DESTINO—
Price, Domingo, Milnes, Levine—RCA

TOWER RECORDS/SAN DIEGO

BEETHOVEN: PIANO CONCERTO NO. 4—
Pollini, Boehm—DG
BEETHOVEN: SONATAS—Horowitz—
Columbia
**BEETHOVEN: SYMPHONY NO. 5, PIANO
CONCERTO NO. 4**—Arrau, Bernstein—
DG
**MONTSERRAT CABALLE SINGS
DRAMATIC SOPRANO ARIAS**—London
THE GREAT PAVAROTTI—London
PUCCINI: TOSCA—Caballe, Carreras,
Davis—Philips
**JEAN PIERRE RAMPAL PLAYS THE
ROMANTIC FLUTE**—RCA
VERDI: LA FORZA DEL DESTINO—
Price, Domingo, Milnes, Levine—RCA
VIVALDI: THE FOUR SEASONS—
I Solisti Veneti—RCA
WEBER: DIE DREI PINTOS—Popp, Prey,
Bertini—RCA

VOGUE RECORDS/LOS ANGELES

ART OF COURTLY LOVE—Munrow—
Seraphim
BACH: ARIAS—Baker—Angel
BEETHOVEN: SONATAS—Horowitz—
Columbia
**BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO**—Rampal, Bolling—Columbia
GLASS: NORTH STAR—Glass—Columbia
GO FOR BAROQUE—Paillard—
Victrola
**ALICIA DE LARROCHA IN CONCERTOS
FROM SPAIN**—London
THE GREAT PAVAROTTI—London
PUCCINI: TOSCA HIGHLIGHTS—
Milashkina, Atlantov, Ermler—
Columbia

TOWER RECORDS/ SAN FRANCISCO

BACH: ARIAS—Baker—Angel
BEETHOVEN: PIANO CONCERTO NO. 4—
Pollini, Boehm—DG
BEETHOVEN: SYMPHONY NO. 5—
Kleiber—London
BRUCKNER: SYMPHONY NO. 4—
Karajan—DG
PACHELBEL: KANON—Paillard—RCA
THE GREAT PAVAROTTI—London
**PROKOFIEV, MUSSORGSKY: VISIONS
FUGITIVES, PICTURES**—Joselson—RCA
**PURCELL: BIRTHDAY ODES FOR QUEEN
MARY**—Munrow—Angel
RAVEL: BOLERO—Solti—London
TOMITA: PLANETS—RCA

Patrick of EMI Visits New York

By SPEIGHT JENKINS

NEW YORK — Of all the international record companies, EMI has the most peculiar organization—or at least it seems so at first glance. In the United States the title is largely unknown because since 1953 Angel Records, the conglomerate's U. S. branch, has been such a familiar trademark that few think of the parent's name. Equivalent to Angel is Pathe-Marconi in France and EMI in England, and the last is where somewhere some international confusion sets in. For EMI in England is a producing company comparable to Angel here with about 25 lps a year to its credit and bears just as much connection to the parent EMI as does Angel. Each of the affiliates license the product of the parent company and decide on what recordings will sell best within the country. The chiefs of each of the smaller companies, of course, advise the parent on what to record, but the decision of EMI is a global one, taking in affiliates in every

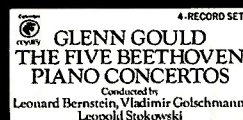
major record buying nation.

One day last week, John Patrick, the general manager of the classical division of the local EMI in England, was in town and, along with John Coveney, Angel's director of artist relations, and Tony Caronia, Angel's east coast director, met with RW for lunch. Patrick, who along with Coveney explained the easily forgettable details of EMI's organization, mentioned that his company in England records several local orchestras, including those of the City of Bournemouth and Liverpool, and has been responsible for such a popular opera release as Vaughan Williams' *Sir John in Love*. They also manage the numerous records made by Sir Adrian Boult, nearing 90 years of age and still going strong. This June, in conjunction with the celebration of the Jubilee of Queen Elizabeth, his company will record Sir Edward Elgar's *Caractus*, a cantata for four soloists, chorus

(Continued on page 62)

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

The World's Greatest Artists
Odyssey—The World's Greatest Value



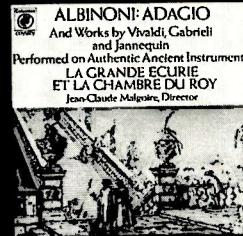
4-RECORD SET



Y4 34640

Y3 34642

Y2 34641



Y 34607

Y 34606

Y 34605

Record World en España

By JOSE CLIMENT

■ Noticias de última hora de la reunión que sostuvo ayer con parte de la Junta de Gobierno del nuevo Sindicato de Músicos. Hablamos por partes y sepamos primeramente cosas que nos ayudarán a esclarecer el "lío." Resulta que ya el movimiento no es de unos pocos y que no existe la cacareada Asamblea de músicos de Grabación, como se creía en un principio, según palabras de "esos pocos." El movimiento, según documentos que lo demuestran, se denomina SUTM (Sindicato Unitario de Trabajadores de la Música) en el que están integrados todos los músicos. Se les han sumado todos los músicos de España. Buscan reivindicaciones sociales y salariales para todos los músicos del país y la solución al problema del paro, que según ellos es del 75%. En España existen unos 4.000. El Sindicato Vertical anterior ha cesado en sus funciones. La junta de este S.U.T.M. y la del S.M.C. (Sindicato Musical de Cataluña) han sido recibidos por el Sr. Ministro de Educación y Ciencia y varios Directores Generales, lo que demuestra que puede ser ilícito, momentáneamente, este Sindicato, pero no clandestino. Lo cierto que solidariamente se les han sumado las orquestas Sinfónicas de España, Madrid, Barcelona y Valencia y los profesores de los distintos conservatorios, haciendo una huelga de una semana, en la que se han suspendido conciertos y clases como apoyo a las peticiones de este Sindicato ante la Administración Española. Todo este largo prólogo es para tirar por tierra todos aquellos comentarios, incluso de músicos pertenecientes al Sindicato, de que eran un pequeño grupo de los músicos de Grabaciones, que como tal parece ser no han existido nunca y si lo fueron el movimiento es mucho más serio que lo que ellos mismos decían. Si no hubiera sido por todos esos comentarios, creemos que el problema ya estaría solucionado.

El Sindicato Unitario acusa, ya metidos en lo que nos puede interesar que son las grabaciones, la inoperancia de los representantes de las casa grabadoras. Han escrito una carta a cada una de las casas discográficas, una carta sencilla y bastante bien redactada, en la que comunican su deseo de diálogo, ya sea en general o en particular con una. Abundan en

que si así se desea pueden actuar como mediadores y moderadores los Estudios de Grabación, por ser parte perjudicada en todo este movimiento. Opinan que ya está cercano el acuerdo y vuelven a insistir en una rápida solución. Están dispuestos a ofrecer garantías en el cumplimiento de sus obligaciones, puntualidad en las grabaciones y negociación de las causas de penalización y responsabilidades por el incumplimiento, por ellos, de las normas que se especifiquen en el Convenio.

Piden la aceptación de las nuevas tarifas; para ello cuentan con documentación del Instituto Nacional de Estadística que desde Octubre del 73 a Diciembre del 76 no se había pronunciado a este respecto y en ese tiempo la subida oficial del coste de la vida hasido del 41% y calculan, el Instituto, que este año subirá otro—15%. Está en disposición de aceptar el 35% y escalar el resto. Parece que todo es ya mucho más oficial y serio, no como querían hacernos creer unos y otros. Por sus explicaciones y su tono pacífico y pacifista, noté que están en una óptima postura de colaboración. Esperamos impacientemente los resultados positivos de todo ello y así confiamos.

Nos cuentan que ha sido estu- penda la actuación del guitarrista español **Paco de Lucía**, en la gala benéfica del Festival de San Remo, que este año no ha sido retransmitido por Eurovisión... **Richard Cocciant** y su "Margherita," parece ser que dentro de poco va a ocupar las listas de nuestro país, lo digo por la carrera ascendente que lleva... **Luis Fierro** cantando "Ella," un disco para un objetivo, se lo merece... Me cuenta **Manolo Sanchez**, el "super-manager," que muy pronto podremos ver a **Pablo Abaira** en persona, que está trabajando mucho, tiene un grupo preparado y debutará en breve... Ya hay una nueva compañía discográfica en el país, después de muchos trabajos, papeleos y luchas internas, el Ministerio de Información y Turismo le ha entregado a **Angel Velazquez** la licencia de su nueva compañía, **Amanecer 76**, se llama así porque su primera producción, que cuentan va a revolucionar el mercado, se titulará Amanecer. Por lo visto es un "top secret"... Y ahora... Hasta la próxima desde España!

DESDE NUESTRO RINCON INTERNACIONAL

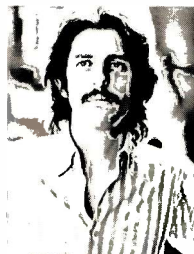
By TOMAS FUNDORA



■ Parece que CBS va muy en serio en la reorganización de su Operación Latinoamericana (Ola, Sur) y que definitivamente se establecerán sus bases de operaciones para la localización lógica, Miami, Florida, donde se está más cerca de todos y por donde todos pasan. Hubieron discursos de despedidas y grandes demostraciones de afecto en la última reunión efectuada en Curazao, hacia el ejecutivo saliente de la dirección de este departamento que debe revitalizar con gran fuerza

sus frentes de batalla. **Manuel Villarreal**, por largo tiempo a cargo de esta operación quedará dirigiendo el proceso CBS en México, que también tiene que adoptar otras posturas, cambiar procedimientos y mover su cuerpo ejecutivo hacia latitudes más agresivas y realistas.

Los sellos con base en Miami, Florida, TH Records y Velvet, le han concedido la distribución de sus productos en el Estado de



Roque Narvaja

Florida, al por largo tiempo distribuidor en la zona, M & M Records. Me alegro por **Manolo Matos**, luchador incansable en todas las lides de este negocio y no pocas veces usado a la la sacidad

... TH Records pertenece a los intereses de **Rickens** de Venezuela, que con la apertura de su propia distribución en Estados Unidos, después de equivocaciones lamentables que costaron a la empresa poco más de \$100,000.00, siempre ha estado mirando con grandes ojos la distribución del producto EMI, conglomerado con el cual mantiene excelentes, cordiales y muy favorables

relaciones. Pero aquí el problema no es precisamente estar, sino saber como y cuando hacerlo. De todas maneras, Don **Pepe García**,



Miguel Veracruz

que estuvo de paso por Miami en esta semana, ha reforzado sus actuales sistemas de distribuciones y promociones, para hacerle fuerza con más energía a las naturales competencias de esta industria. Y como en todo esto, el problema a fin de cuentas queda resumido a dólares y mientras estos lleguen como pactado, la mayoría de los ejecutivos no se arriesgan a cambios que puedan poner en peligro la estabilidad de sus posiciones, el asunto quedará como siempre pendiente a las actitudes que cada uno vaya demostrando y en esto, ¡**Pepe García** se las sabe todas! La distribu-

ción mantenida por un fuerte sello latino radicado en Nuevo York en el territorio de Puerto Rico lo tiene sudando frio. La cantidad adeudada llega a cantidades muy interesantes y la política de "marcha atrás" no resulta aplicable en estos casos.



Ricardo Ceratto

Amena charla sostuve con **Bob Summer** de RCA en Miami la pasada semana. Es indiscutible que RCA está tomando pasos muy interesantes en su distribución internacional... **Ricardo Ceratto** está dando muy fuerte en México y Estados Unidos con su "Parangaricutirimicuaro," dedico a una población mexicana y lanzado en su nuevo larga duración dedicado a México. **Ceratto**, compositor decididamente muy talentoso y comercial, a más

de buen interprete está logrando éxito muy importante en México. Lo único que no me gusta mucho, es que no siempre está satisfecho con el modo en que ha sido tratado en las plazas anteriores, incluyendo su Argentina. Y es que la vida es un proceso constante de evolución. Se da y se recibe, a veces más y a veces menos, pero siempre se recibe con creces o se usa el escalón previo para seguir la subida. Nunca se me olvida el empeño de **Mauricio Brenner**, cuan-

(Continued on page 59)

LATIN AMERICAN HIT PARADE

Orlando, Fla.

By WFIV (LIONEL AGUILAR)

1. **BESITO DE COCO**
CELIA CRUZ
2. **EL BURRITO DE BELEN**
LA RONDALLITA
3. **HIPOCRESIA**
PERLA
4. **LA RUEDA DEL AMOR**
DANNY DANIEL
5. **MI BARCA**
EMILIO JOSE
6. **PENSAMIENTO Y PALABRA**
WILKINS
7. **LA OTRA ESPANA**
MOCEDADES
8. **QUIEREME MUCHO**
EYDIE GORME
9. **AHI NA MA**
FAJARDO Y SUS ESTRELLAS
10. **TU**
LEO DAN

New York (Salsa)

By JOE GAINES

1. **REUNION EN LA CIMA**
PUERTO RICO ALL-STARS—PRAS
2. **ISLA DEL ENCANTO**
ORCH. BROADWAY—Coco
3. **NO ESTAS EN NADA**
JUSTO BETANCOURT—Fania
4. **EL PIO PIO**
SONORA PONCENA—Inca
5. **LO QUE ESTA PASANDO**
JUSTO BENTANCOURT—Fania
6. **LA MORA**
WILLIE COLON/RUBEN BLADES—Fania
7. **LEJOS DEL BATEY**
SAOCO—Mericana
8. **SUNDAY KIND OF LOVE**
BOBBY RODRIGUEZ—Vaya
9. **LAS AVISPAS**
WILFREDO VARGAS—Karen
10. **KUKU-CHA—KUCHKA**
CHARANGA 76—TR

Erie, Pa.

By WQLN (MARIO NUNEZ)

1. **PARE COCHERO**
TIPICA 73—Inca
2. **DE QUE TE QUIERO, TE QUIERO**
GILBERTO VALENZUELA—Arcano
3. **MI GENTE**
HARLOW—Fania
4. **HEY GIRL**
BENITEZ—Vaya
5. **TU TE VAS**
PERLA Y NILTON CESAR—Audio Latino
6. **PAGINAS DE ALMA**
YOLANDITA MONGE—Coco
7. **ADORACION**
EDDIE PALMIERI—Coco
8. **MERECUMBE**
JOHNNY COLON—Cotique
9. **FUGITIVA**
SABU—International
10. **MARICEL MON AMOUR**
ELIO ROCA—Miami

Los Angeles

By KWKW (PEPE ROLON)

1. **PORQUE LLORAS?**
ENRIQUE GUSMAN—Orfeon
2. **DEJA DE LLORAR CHIQUILLA**
LOS TERRICOLAS—Discolando
3. **TAPAME**
COSTA CHICA—Fama
4. **TU ERES MI DESTINO**
LALO RODRIGUEZ—Musimex
5. **HABLAME**
CAMILO SESTO—Pronto
6. **ESTA SITUACION**
BEATRIZ ADRIAN—Peerless
7. **MARIA DE LA CRUZ**
LOS MAYANS—Musimex
8. **DILES**
L. GONZALES—Latin Int.
V. DEL CAMPO—Romar
9. **Y TODAVIA TE QUIERO**
MARCO ANTONIO VAZQUEZ—Ariola
10. **SI NO ME QUIERES DEJAME**
LOS FREDDY'S—Peerless

Fresno, Cal.

By KXEX (ANTONIO RABAGO)

1. **PARANGARICUTIRIMICUARIO**
RICARDO CERATTO
2. **TE VOY A OLVIDAR**
AMALIA MENDOZA
3. **BESAME Y OLVIDAME**
LA PLAGA
4. **CAMINO DEL ABISMO**
CHAYITO VALDEZ
5. **CAMAS SEPARADAS**
LINDOMAR CASTILHO
6. **TAPAME**
COSTA CHICA
7. **4 PAREDES Y UN RATO**
LYDA ZAMORA
8. **LLAMARADA**
MANOLO MUNOZ
9. **DICEN QUE LOS OJOS NEGROS**
LOS CHACHOS
10. **POR QUE VOY A LLORAR**
JUAN LOPEZ

Puerto Rico

By WTTR (MAELO)

1. **PAGINAS DEL ALMA**
YOLANDITA MONGE
2. **LOS LIMONES**
CONJUNTO QUIZQUEYA
3. **ESTE AMOR QUE NO ME AMA**
LOLITA
4. **DURMIENDO EN LA MISMA CAMA**
MANOLO GALVAN
5. **O TU O NADA**
WILKINS
6. **BUSCANDO TU AMOR**
GENESIS
7. **NUESTRO AMOR COMPARTIDO**
MAURO
8. **HECHICERA**
LINDOMAR CASTILHO
9. **VANIDAD DE VANIDADES**
RICHIE/BOBBY
10. **CONTIGO SOY FELIZ**
EL GRAN TRIO

New York

By RADIO JIT (MIKE CASINO)

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

Miami

By WCMQ (HECTOR VIERA)

1. **APRENDIMOS**
GUSTAVO ROJAS—Audio Latino
2. **DURMIENDO EN LA MISMA CAMA**
MANOLO GALVAN—Pronto
3. **OTRA ILUSION**
ALMA—Alhambra
4. **ALIVIO**
CHIRINO—Borinquen
5. **OJOS LOCOS**
ALBERTO D'CASTRO—Saldran
6. **SABES UNA COSA**
CACHO CASTANA—Miami
7. **CHIQUILLA, A DONDE VAS**
JOSE VELEZ—Alhambra
8. **TU AMOR CONMIGO**
MIAMI SOUND MACHINE—
Audio Latino
9. **OTRO OCUPA MI LUGAR**
MIGUEL GALLARDO—Latin Int.
10. **SOLO MIA**
CAMILO SESTO—Pronto

Nuestro Rincon (Continued from page 58)

do me hablaba de Ceratto hace unos cuantos años y sus grabaciones fueron lanzadas en Argentina por Fermata. Todo es un proceso de dolor, frustraciones, incomprendiones, fracasos y alegrías logros y triunfo. Pero, así es la vida, ¡sino no valdría la pena!

Ray Barretto tocará su nueva música cuando aparezca con su banda en Albany State College (Page Hall) de Albany, New York en Abril en Albany State College (Page Hall) de Albany, New York on Abril 23 . . . RLP Productores Asociados de Argentina, ha lanzado su larga duración con las interpretaciones de Miguel Veracruz. El grupo, dirigido con profesionalismo y dedicación, ha tratado de hacerme llegar esta grabación usando varios mensajeros, pero lamentablemente ninguno ha podido hacerlo. A veces es mejor el correo . . . ¿no? . . . EMI ha lanzado en Argentina un elepe de Roque Narvaja, ex-miembro de La Joven Guardia, (grupo argentino que logrará impacto hace algunos años) y batallador incansable por la música vanguardista de la Argentina. Se mencionan excelentes músicos en esta grabación. Ardo en deseos de recibir la muestra . . . Una grabación que disfruté ampliamente fue "Transparencias" grabado por M.I.A. en Argentina. Saludos a Luis Pisterman de Calmex S.R.L. y gracias por tan bien informada y extensa carta, llena de verdades que no siempre son publicables, pero como dicen que las verdades hay que decirlas a lo mejor uso su material en algunas de mis próximas columnas . . . Y ahora . . . ¡Hasta la próxima! . . . Ah! . . . se me olvidaba. Son totalmente falsos los rumores de que este redactor esté considerando ninguna cuantiosa oferta de absolutamente ningún conglomerado multinacional, para dirigir ningún departamento, subsidiaria, licenciada o record shop (tienda de discos) en este ni ningún otro país.

It seems that CBS is really serious about the re-organization of their Latin American operations (Ola, Sur) and that their headquarters will definitely be opened in the only location that seems logical—Miami, Florida—since everybody comes through here at one time or another. There were goodbye speeches for Manuel Villareal at the organization's last meeting, which took place in Curazao. Villareal was in charge of Latin American operations for a long time and he will now be in charge of CBS in Mexico, where he has to take steps towards more aggressive and realistic procedures now.

TH Records and Velvet Records, labels with their home bases in
(Continued on page 60)

Record World en Miami

By RICKY CORREOSO

Los programadores de las diferentes emisoras radiales en la "Capital Del Sol" han girado sus programaciones musicales sobre el talento local." Si el producto es bueno lo programamos" nos dijo Hector Viera de WGMQ. Esta emisora cada vez que lanza al aire una de estas grabaciones, anuncia que es "talento local" las emisoras han seguido la pauta de programar las grabaciones locales. Entre estos artistas queremos mencionar a los más importantes Los Sobrinos Del Juez, Miami Sound Machine, Gustavo Rojas, Alma una agrupación nueva, Chirino, que acaba de lanzar su nuevo L.P. bajo el sello Borinquen, Luis Garcia, Alberto de Castro, Anam Munar, cuya versión al español de "Torn Between Two Lovers" (Entre Dos Amantes) esta recibiendo gran promoción radial, y otros más que se nos escapan de la mente. Aplaudimos esta acción de todas las emisoras en conjunto, ya que, todo este talento, que con esfuerzo se mejora cada día más se lo merecen.

Los Sobrinos Del Juez, causaron gran impacto en la "Feria Juvenil del Condado de Dade" en Miami (Dade County Youth Fair). Además recibieron excelente crítica por parte del Miami Herald en Inglés. Miami Sound Machine, después de haber triunfado con el tema "Renacer," se encuentran

te. Andy Harlow se ha mudado para Miami. El músico, hermano del muy popular pianista Larry Harlow, fué famoso con los temas "La Cartera," "El Paso De Encarnación," y "La Lotería," nos dijo que era por razones de familia.

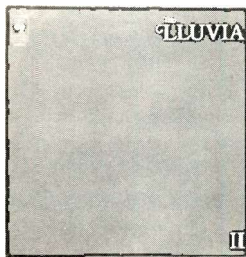
Andy Harlow, se encuentra trabajando en la producción de un L.P. con la firma disquera Velvet titulado "Miami's All Stars," juntando a todos los músicos salseiros de la ciudad. Desde México nos llega la noticia de que el cómico Quico pronto estará en grabando su primer L.P. Su tema "Renacer" en inglés, se titula "Live Again" y esta recibiendo promoción radial en la radio anglo de Miami. Entrando en la radio local también, es "Parangaricutirimicuaro" de Ricardo Ceratto. Gran cantante argentino que triunfa en México después de haber pasado mucho trabajo en España sin que creyeran en él. Ricardo es artista de EMI-Capitol (Mexico). "El Numero Uno Lounge" de Miami pasando por difícil situación económica. Este "night-club" donde se han presentado grandes orquestas Neoyorquinas de salsa y artistas de impacto internacional, espera salir de este problema pronto, sin que hayan mencionado ninguna operación compra-venta anteriormente de promoción por estas pla-
(Continued on page 60)

LATIN AMERICAN ALBUM PICKS

TRIO LLUVIA II

CBS 119514

Protesto, esta producción no puede pasar Lluvia es calma, sinceridad y romance. "Comprendalo Señor" es muy de aplicar desapercibida internacionalmente. El Trio a muchos. Otros interesantes son "Piensa que hay algo más" (H. M. Sardou), "Vago de la Inmensidad" (H. M. Sardou), "Canción poco importante" (J. Durietz) Y "Donde está el que creía ser" (M. L. Muscio-H. M. Sardou). Felicitaciones a Jorge Carlos Portunato, a&r CBS de Argentina.



■ This superb production can't be ignored internationally. It is mellow, sentimental and beautiful with sweet and very interesting themes. "Comprendalo Señor" (J. Durietz), "Blues para cierta gente" (F. Gardi) and "Y el trigo maduro sin él" (M. Ovando). Released in Argentina.

EXITOS BAILABLES

LOS MILLONARIOS—Fuentes MFS 3347

La muy popular orquesta colombiana en un instrumental muyailable de temas de corte popular. "Morena de 15 años" (V. Paysa Maldonado), "La Casa Fernando" (P. Galán-C. Vidal), "Boquita Salá" (P. Galán) y "Negro Chombo" (J. E. Estrada), entre otras.



■ The very popular Colombian orchestra in a very danceable instrumental package. "El Hijo sin Consuelo" (L. E. Echevarría), "Quiereme, Quiereme" (F. Cervantes), "La Casa de Fernando" (P. Galan-C. Vidal).

BOLERISIMO

LOS ANGELES NEGROS

Los Angeles Negros interpretan en esta grabación temas que venderán por siempre. Exitos inolvidables del ayer. "Sabor a mí" (A. Carrillo), "Delirio" (C. Portillo de la Luz), "Dios no lo quiera" (E. Sanchez Alonso), "La Barca" (R. Cantoral) y otras.



■ Great package of unforgettable boleros by top sellers Los Angeles Negros. "El Reloj" (R. Cantoral), "Amor mío" (A. Carrillo), "Sigamos Pecando" (B. de Jesús), others.

EL TRIUNFADOR

GILBERTO VALENZUELA—RCA MKS 2089

Va adelante Gilberto Valenzuela con su interpretación de "De que te quiero . . . te quiero" (Fuentes-Molina-Montes-Magallanes) triunfadora en el Festival OTI. También excelentes cortes "Dime tu Señor" (R. Ceratto), "Tú" (M. Montes-Magallanes), "A mi manera" (Thibault-Francoi-Revaux) y "Vive" (N. Ruiz).



■ Gilberto Valenzuela is moving this package in which "De que te quiero . . . te quiero," winner of the Festival OTI, is included. Also "Te Llegará mi olvido" (J. Gabriel), "Tú," "Puro Cachanilla" (A. V. Herrera) and "Ya no insistas corazón" (J. Gabriel).

En Miami (Continued from page 59)

yas. **Norberto Kaminsky**, Vice-presidente de la firma argentina Microfon, estuvo en Miami ocupado en el lanzamiento del nuevo L.P. de **Chico Novarro**, **Eliana** y un nuevo simple de **Leonardo Favio** "Ave Maria, Niño."

Willie Chirino

El cantante cubano **Willie Chirino** partió la semana asada

en una gira que lo llevara a Costa Rica y a la ciudad de David, Chiriqui; Panama, para actuar en la Feria de esa población panameña. Es la primera gira del cantante después de haber firmado con Borinquen Records. **Yolandita Monge** entrando fuerte es este mercado con el tema "Páginas Del Alma."

Nuestro Ricon (Continued from page 59)

Miami, have given the distribution of their products in Florida to the well-known M&M Records. I am glad for M. who has struggled a lot in all phases of this business & been misused a lot of times. TH Records belong to **Rick** zuela, which after opening its own distribution in the U and after terrible mistakes that cost them over \$100 th always looked forward to the distribution of EMI produ the problem is not being, but knowing how and when i Anyway, **Pepe Garcia**, present distributor of EMI produ on a business trip in Miami this week, has reinforced system for promotion and distribution, in order to be the competition of this industry. As always, the prober to a matter of dollars and in the meantime, the majority utives will not take chances in any changes that might t balance of their positions . . . The distribution that is by a Latin label, based in New York, for the Puerto Rico ing them nervous. The amount of monies owed comes interesting figures and the "back-up" policy is not a these cases.

I had a very interesting chat with **Bob Summer** of R last week. It is a fact that RCA is taking very interestin the international distribution of their product . . . **Ric** is really a smash in Mexico and the States with his "Pa micuaro," about a Mexican town and included in his lai cated to Mexico. Ceratto, composer of indisputable t very good interpreter, is really coming on strong in only thing I don't like is that he it not always satisfied v he has been treated in places where he has resided be ing his native Argentina. Life is always a process of ev give and you take, sometimes more, sometimes less, but take a little or use the previous step to keep moving up never forget the insistence of **Mauricio Brenner**, when me about Ceratto a few years ago, asking me to help hir recommending him at the time his recordings came out on label in Argentina. Everything is a process of pain, frust of understanding, sorrow, happiness, defeat and succes and if it wasn't that way, it wouldn't be worth it.

Ray Barretto will play his new music when he appe band at the New Paltz University in New Paltz, New Yc 16th and at the Albany State College (Page Hall), in A York on April 23rd . . . RLP Productores Asociados d have just released their lp of the new talent **Miguel V** group, directed very professionally and with a lot of de tried to get this recording to me through different mess unfortunately, none have accomplished it. Sometimes just to use the old Post Office way, right? . . . EMI has j in Argentina an lp by **Roque Narvaja**, ex-member of the Jo (an Argentinean group that achieved great impact a few Narvaja has always been a fighter for the vanguardist mus tina. There are a lot of great musicians mentioned in thi I can't wait to get the lp. One recording that I really e "Transparencias," recorded by MIA in Argentina. Greeti **Pisterman** of Calmex S.R.L. and thank you for such a lo informed letter, filled with truths that are not always easil

Wright Time at WNEW-FM



Warner Brothers Records artist Gary Wright recently paid a visit to WNEW-FM. Wright, who performed at New York's Palladium on a bill Warner Brothers recording group Manfred Mann's Earth Band, is current support of his "Light of Smiles" lp. Shown at WNEW-FM are (from left) local promotion manager, Warner Brothers Records; Tom Morrera, m WNEW-FM; Justin Wright (Gary's son); Gary Wright; and Richard Nee disc jockey.

Bishop: Little Fanfare and Big Success

SUTHERLAND
LES—When he was like "There's A Hair" and "Fly On" managers and publishers a wide berth and are generally under Stephen Bishop has laugh. His ABC "Careless," was rattle fanfare last summer first single to be "It for a Rainy Day," Bishop as a top 40 then, Helen Reddy and Hank have released Bishop songs, and has been sifting catalogue in preparation for next sessions, and he has set off on a tour just as his "On and On," is as.

San Diego still in Bishop has run outlet of industry ob first heading north, music career, during. His view of those leavened with the humor that surfaces songs: "I came up in '69 with a 'The Weeds,'" he re- lead guitarist's e manager of Quesad The Mysterians, ing to help us out. ere terrible." That didn't faze Bishop, e stayed on in Los ng songs to add to esoteric catalogue composed while still forming in San Di- k my guitar, a beat- odeo acoustic, and round Hollywood loors, trying to find o'd take my ma-

e knocked on Steve nd received his first Morris was a pro- ager at Edwin H. liked Bishop's ma- to sign him despite ecalls as "some re- the rest of the op- o continued writing here for two years, departing in 1972 to join a show band that played "every Elks Lodge in the country." That period also saw him travelling to England, where he ran into Eric Clapton in a pub, starting a friendship that has continued to the present, and later returning to L. A., where he says, rather cheerfully, he encountered "romantic problems that generated a lot of songs."

Stephen Bishop summarizes his scuffling years simply. "For five years I went to songwriting col-

lege on the street. For a writer to make it takes so much push, so much endurance . . . Today I have my own publishing company simply because nobody really wanted to pay for my songs . . . And now everybody wants them." His remarks aren't especially bitter, but Bishop describes his own strategy as necessarily aggressive: "I was a pushy guy; I had to be. Now I can relax, though. I don't have to be obnoxious."

His transition to a more comfortable niche began after moving through a chain of different managers, developing some friendships with artists like Chaka Khan and Art Garfunkel (who would give Bishop his first important breakthrough as a writer by cutting his "Looking For The Right One" as one of the tracks for 1975's "Breakaway" album).

Garfunkel's support seems especially appropriate, given Bishop's recorded style as displayed on "Careless," the outcome of his 1976 signing with ABC. Like Paul Simon, Bishop draws much of his melodic shape from classic pop songwriters of the '30s and '40s, as well as from more recent rock and r&b sources; vocally, he

achieves much of Garfunkel's delicacy of timbre and pitch, while using often arch phrasing (especially on the new single) reminiscent of Simon. His work combines enough other influence to free Bishop from mere imitation, but his frank debts to such seminal '60s pop artists are clearly part of his appeal.

Bishop has also scored points critically for his confident production collaboration with Henry Lewy, veteran engineer and producer. Entrusting the overall production sound to Lewy, Bishop assembled strong session players, enlisted friends like Clapton, Chaka Khan and Garfunkel to help out, and still succeeded in maintaining a relatively low-keyed, uncluttered arranging style that Bishop designed to showcase his own writing and vocals, rather than the aristocratic session crew.

Right now, he's entering the third week of a tour that will see him opening for Jesse Colin Young, Billy Joel, Little Feat and England Dan & John Ford Coley, booked for him by Dick Allen at William Morris. After being managed by Robert Ellis, he has recently left the Ellis stable and is being represented by Trudi Green.

Casablanca Signs Jabara



Neil Bogart, president of Casablanca Records and FilmWorks, has announced the signing of Paul Jabara to the label. Jabara comes to Casablanca with a background in both acting and music. Shown at the signing ceremony, from left: Neil Bogart, Joyce Bogart, Paul Jabara.

WEA UK Bows New Depot

■ **LONDON**—As of April 4, the new distribution depot in Alpertown for WEA UK began servicing the company's major accounts. Nine months in the planning stages, the move will control complete product distribution by June of this year.

WEA's Distribution is first servicing the 800 major accounts who are primarily one-drop customers. Following this, service will then be extended to the remaining 4500 accounts in May and June. These remaining accounts will be divided by region and outlet size.

CBS will continue to service central London accounts while the rest of the country will be covered via Courier Express and Walton Carriers.

The new number for WEA Distribution is 01-998-5929, with the telephone answering service on 01-998-5929. The customer information department is on 01-998-8844.

Coinciding with the inception of WEA Distribution, the head office staff will be moving from 69 New Oxford Street to 20 Broadwick Street, London W1V2BH, 01-434-3232.

THEATER REVIEW

Ladies At the Alamo Sparkles and Stings

■ **NEW YORK** — Paul Zindel's "Ladies At the Alamo" (at the Martin Beck) sparkles for its bitchiness and for the smooth flow of its lines. And in the end it will probably fail commercially on Broadway for its verbal brutality.

The scene is a small town theater center in Texas City, Texas, where benefactor (Rosemary Murphy) attempts to save the theater she endows from the clutches of its director (Estelle Parsons) by seeking to instate one of the theater's former stars who went on to national fame (Jan Farrand). The director has a lush whore on her side (Eileen Heckart); but the wandering loyalties of the company secretary/would-be-actress (Susan Peretz) leads to the central dramatic key.

Parsons and Peretz stand out in particular because they are able to convey the confusion that is inherent in their roles. They strive to maintain their dignity while the others flaunt their lack of it; and they succeed in stripping the others of any pretenses as much by way of their facial expressions and movements as in the delivery of their fiercest monologues.

Even those who fault the play will find themselves laughing heartily in spots. As a study in characters, however, it stings mightily.

Ira Mayer

Atlantic Promotes Kaus

■ **NEW YORK**—Bob Kaus, former tour publicist for Atlantic Records in New York, has been named staff writer for the department, it was announced by Barbara Carr, director of publicity. In this capacity, Kaus will share all responsibilities with Arthur Levy, chief writer, in the formulation, execution and implementation of all written materials requisitioned from and serviced by the publicity department in New York and Los Angeles.



Bob Kaus

Kaus joined Atlantic's publicity department as tour publicist in March, 1976. Before coming to Atlantic, he served as east coast editor of Cash Box.

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—ART FOR BRITT'S SAKE DEPT.: Rod Stewart and Britt Eckland flew into Toronto recently and local speculation had it that Rod & band were planning to record here. Wrongo. Then it was reported that Rod had to clear up some visa problems. However, he could have sent a representative to handle that. The real reason for the visit? They came to drop almost \$20,000 on some art nouveau, of which they are obviously fond. But why Toronto? Britt asked one local: "Why fly all the way to Paris when you can get the same things here?" Good point.

CH-CH-CHANGES: Charlie Prevost, who left Supertramp's management in order to handle press for Chrysalis in Canada, has returned to Supertramp to handle international press. Brad Weir, Chrysalis' Ontario promo rep, has been moved to Winnipeg to act as Capitol's local sales rep. Bill Ballard, having resigned his post as VP and general manager of Maple Leaf Gardens, is now the advertising director of Cheap Thrills magazine. Managing editor Sam Charters reports that the publication will go glossy in early June to coincide with increased national distribution. Clive Corcoran, CFTR's former promotion director, is about to make his debut as a concert promoter with a Good Brothers Ontario tour. As usual, the rockabilly band is selling a lot of tickets.

BLUES DELUXE DEPT.: Jeff Beck and Jan Hammer & band were to tour Canada earlier this year, but the tour was scrubbed at the last minute. The dates were then arranged for April/May and once again, the act has cancelled, leaving the promoters somewhat flustered. Whether or not future dates will occur apparently hinges on whether

(Continued on page 65)

GERMANY

By JIM SAMPSON

■ MUNICH—The controversial new Beatles album has been released by Bellaphon in Germany, although further legal action by Apple and/or EMI remains a possibility. "The Beatles Live! at the Star-Club in Hamburg, Germany; 1962" contains two lps taken from a tape made by Ted "Kingsize" Taylor, a manager/musician and later butcher who occasionally made private, single-mike recordings of Star-Club acts in the early '60s. The Beatles then consisted of John Lennon, Paul McCartney, George Harrison and Pete Best. One night in early 1962, when they were playing a return engagement at the Star-Club, a drummer named Ringo Starr sat in for Best (according to the album liner notes). Thus, Taylor claimed to have taped the Beatles with Ringo several months before the drummer joined the group in August, 1962. The four musicians then allegedly accepted a few beers in exchange for rights to the tape. A few years later, Brian Epstein offered Taylor 20 pounds for the tape, but Taylor turned it down.

At MIDEM this year, word circulated that an old Beatles tape was being offered by Lingasong, a small London company. This was the old Taylor tape, now cleaned up at New York's Sound Ideas Studios by Larry Grossberg, Jim Zipf and others. Most reaction at Cannes was negative because of the bad sound quality and a threat of legal action by Apple and EMI. But Bellaphon's Branco Zivanovic showed interest and continued discussions after MIDEM, eventually reaching an agreement with Lingasong. Then came the London litigation of April 5-6, during which judges turned down three Apple requests for an injunction against the album. On April 7, the set came out in Germany. Zivanovic, who predicts he'll sell over 500,000 units here, does not foresee legal problems, although an EMI spokesman in Cologne indicated lawyers were reviewing the case. As for the album itself, it is a valid, valuable document of the pre-EMI Beatles in live performance. Thirteen of the 26 songs are not otherwise commercially available; there are only two Lennon/McCartney tunes. The sound is nebulous throughout. Most vocals are barely comprehensible, although some guitar work comes through quite clearly. Not a clear recording, then, but one that adequately demonstrates the Beatles' sound in a formative stage: raw, vital and distinctive.

Meanwhile, several other Star-Club Beatles recordings are surfac-

(Continued on page 65)

ENGLAND

By RON McCREIGHT

■ LONDON—Behind that mysterious invitation (see last week's column) was former Buk Records chief Paul Murphy who, since his company went into liquidation, has turned his hand to enticing media people to receptions at offices that don't exist (the old Apple premises) only to reveal that the event had nothing to do with the record business as it is known. The "shrewd" Mr. Murphy was there to boast that he had spent a great deal of money (on legal fees?) in order that he could offer to the world a double album of The Beatles "Live At The Star Club Hamburg," that is sufficiently unrepresentative of the group's music that legal proceedings were taken by all four members and Apple against Murphy's Lingasong Records in an unsuccessful bid to prevent distribution of the package, which Bellaphon has already issued in Germany.

Nils Lofgren follows the recent release of his "I Came To Dance" album (A&M) with a tour here commencing May 8th with two shows at the Hammersmith Odeon on May 14th and 15th . . . Fleetwood Mac is already here, enjoying sell-out concerts in Birmingham, Glasgow and Manchester, as well as three at London's Rainbow Theatre . . . April 25th sees the opening of the Eagles' U.K. tour at the Empire Pool Wembley . . . Johnny Mathis kicks off a long list of dates on April 27th taking in the London Palladium for one week from May 9th to 15th.

The BPI is presenting special "Brittania" awards to artists and producers to acknowledge the Queen's Silver Jubilee. Record companies have been invited to nominate artists that have emerged any time during the past 25 years.

Arista has signed contemporary musical humorist Neil Innes to a worldwide, long-term record deal. Innes first came to Arista's attention via his New York appearances in Monty Python's Flying Circus. Satril Records has secured a worldwide deal with Swedish group Stardust, which arrives on April 18th to cut its first album for the label.

A&M became the first record company to have its own show on Radio Luxembourg since the station abolished this kind of sponsorship over seven years ago. The first show on April 7th included tracks by Peter Frampton, Rita Coolidge, Supertramp, Gallagher & Lyle and Elkie Brooks and will now run on a monthly basis under the banner of "Round Midnight."

Change of track for Klaatu's first Capitol single, which will now be "Sub Rosa Subway." Best singles come from Dave Edmunds ("Juju Man"—Swan Song) and Georgie Fame ("Daylight"—Island) closely followed by John Lodge ("Children Of Rock 'n' Roll"—Decca), Eddie & The Hot Rods ("I Might Be Lying"—Island) and Kiki Dee ("Night Hours"—Rocket). Albums worthy of note are Linda Lewis' "Woman Overboard" (Arista), 10cc's "Deceptive Bends" (Mercury) and Supertramp's "Even In The Quietest Moments" (A&M).

Record companies on the move—WEA transfers from New Oxford Street to 20 Broadwick Street, W.1 (01-434-3232), and Phonogram moves from Stanhope House to 129 Park Street, W.1 (01-491-4600). Executives on the move—Mafalda Hall, who leaves Arista to head up a recently reactivated Track Records; John Dummer who resigns his promotion post at A&M to join rock & roll band Darts; Janice Perry, who is promoted to assistant GM at Private Stock; and at Phonogram, where the a&r department has been reshuffled following the death of John Franz and the departure of Nigel Grainge with Alan Cowderoy being appointed a&r manager for progressive artists, John Stainze coming in as a&r manager for pop and American repertoire, and Bill Wellings taking over in MOR.

Track Label To Be Reactivated in U.K.

■ NEW YORK—Track Records, the label formed by Kit Lambert and Chris Stamp as managers of The Who in the late sixties, will be reactivated in the U.K. next month after a period of inactivity. An overseas licensee for the U.S. and Canada is currently being sought by Mafalda Hall, who is assuming the position of managing director.

The label will further expand

in the coming months with appointments to the marketing, press and promotion areas.

First Release

The first record to be released by Track will be a single by the American group, Johnny Thunders and the Heartbreakers. The label's other artists are Shakin' Stevens and the Sunsets and Siouxsie and the Banshees.

Dinah and The Doobies



The Doobie Brothers were recently surprised when Dinah Shore stopped by to present them with a platinum lp for their current Warner Brothers release "Best of the Doobies." She will be making a rare concert appearance with the band at the Doobie Brothers Concert for the United Way which follows their Golf Classic, both on June 6. Pictured from left (top row) Jeff Baxter, John Hartman, Keith Knudsen, Tommy Johnston and Michael McDonald; (seated) Tiran Porter, Dinah Shore and Patrick Simmons.

Germany *(Continued from page 64)*

ing in Hamburg. And EMI is getting ready to release the **George Martin**-produced live lp "The Beatles at Hollywood Bowl" on May 13.

The German recording market grew last year by about 10 percent. Phonograph Industry Association figures for 1976, excluding mail order and clubs, showed 71.5 million lps (up four percent from 1975), 39.1 million singles (holding fairly steady) and 25.4 million cassettes (a whopping jump of 50 percent). **Dr. Gerhard Weber** officially opened his new Metronome offices in Hamburg and presented **Roger Whittaker** with a gold record for sales of 250,000 copies of his first "Best of" album. A new set of concert dates has been announced; **Queen** in May, then **Neil Diamond**, **Jerry Lewis** and **Cat Stevens**. In Munich, where Diamond sold out the huge Olympiahalle in a couple of days, a second date was added. **Guenther Ehnert's** Taurus Press has published a valuable compilation of British chart singles from 1966 to 1975, based on the New Musical Express charts and complete with an informative chronological pop history of the decade in English and German; the address is Hebbelstrasse 8, 2000 Hamburg 76.

Canada *(Continued from page 64)*

or not Messrs. Beck & Hammer can resolve reported differences of opinion. No news as to the cause of the conflict. Regardless, Canadian fans have been left with a solid case of the blues by the double disappointment.

BITS'N'PIECES: **Bob Segarini**, former **Wacker** and **Dude**, has resurfaced with a new band called, not surprisingly, Segarini. The quintet has not yet inked a recording deal. Capitol artist **Peter Foldy** has hit the road with a new band in preparation for a new single release. **Coyote** is in Morin Heights with **Spencer Proffer** working at Le Studio. Welsh power trio (now a quartet) **Budgie** ran into some unexpected trouble recently. As reported here previously, the band has moved here to attempt to crack the North American market after years as a cult band in Britain. Only hitch has been the fact that the local musicians' union did not approve their plans, causing the cancellation of several gigs. Things have been straightened out to everyone's satisfaction, however, and Budgie will appear here in May. **A Foot In Coldwater's** bidding war is over. The quartet has pacted a six year management agreement with SRO Productions. **Christopher Ward's** single, "Once In A Long Time," is seeing excellent AM action, the result being that Ward has been picked up by Warner Bros. in the U.S. He's currently putting together a band for some proposed rates. Ditto for **Bill Amesbury**, who's picked up bassist **Chris Vickery** and the **Murphy** sisters (**Maureen & Cathy**) for some upcoming western dates.

RUMORS: Has Attic finally secured a U.K. release for **Stanley Frank's** high-spirited "S'cool Days"? What was **Seymour Stein** doing in a Richmond Hill basement with **The Dishes**? Will there be further changes in Island's domestic operation?

ENGLAND'S TOP 25

Singles

- 1 **KNOWING ME KNOWING YOU** ABBA/Epic
- 2 **GOING IN—WITH MY EYES OPEN** DAVID SOUL/Private Stock
- 3 **SUNNY BONEY M**/Atlantic
- 4 **WHEN SHOWADDYWADDY**/Arista
- 5 **I DON'T WANT TO PUT A HOLD ON YOU** BERNI FLINT/EMI
- 6 **RED LIGHT SPELLS DANGER** BILLY OCEAN/GTO
- 7 **MOODY BLUE** ELVIS PRESLEY/RCA
- 8 **OH BOY BROTHERHOOD OF MAN**/Pye
- 9 **SOUND AND VISION** DAVID BOWIE/RCA
- 10 **YOU DON'T HAVE TO BE A STAR** MARILYN MCCOO/BILLY DAVIS/ABC
- 11 **CHANSON D'AMOUR** MANHATTAN TRANSFER/Atlantic
- 12 **LAY BACK IN THE ARMS OF SOMEONE** SMOKIE/RAK
- 13 **LOVE HIT ME** MAXINE NIGHTINGALE/UA
- 14 **GIMME SOME BRENDON**/Magnet
- 15 **FREE DENIECE WILLIAMS**/CBS
- 16 **HAVE I THE RIGHT DEAD END KIDS**/CBS
- 17 **SIR DUKE** STEVIE WONDER/Motown
- 18 **MY KINDA LIFE** CLIFF RICHARD/EMI
- 19 **TORN BETWEEN TWO LOVERS** MARY MacGREGOR/Ariola
- 20 **PEARL'S A SINGER** ELKIE BROOKS/A&M
- 21 **I WANNA GET NEXT TO YOU** ROSE ROYCE/MCA
- 22 **LONELY BOY** ANDREW GOLD/Asylum
- 23 **ROCK BOTTOM** LYNSEY DE PAUL/MIKE MORAN/Polydor
- 24 **7000 DOLLARS AND YOU** STYLISTICS/H&L
- 25 **WHODUNIT** TAVARES/Capitol

Albums

- 1 **PORTRAIT OF SINATRA**/Reprise
- 2 **ARRIVAL** ABBA/Epic
- 3 **20 GOLDEN GREATS** SHADOWS/EMI
- 4 **HOLLIES LIVE HITS**/Polydor
- 5 **HEARTBREAKERS** VARIOUS ARTISTS/K-Tel
- 6 **ENDLESS FLIGHT** LEO SAYER/Chrysalis
- 7 **ANIMALS** PINK FLOYD/Harvest
- 8 **EVERY FACE TELLS A STORY** CLIFF RICHARD/EMI
- 9 **BEST OF JOHN DENVER**/RCA
- 10 **GREATEST HITS** ABBA/Epic
- 11 **LIVE STATUS QUO**/Vertigo
- 12 **COMING OUT** MANHATTAN TRANSFER/Atlantic
- 13 **RUMOURS** FLEETWOOD MAC/Warner Bros.
- 14 **PETER GABRIEL**/Charisma
- 15 **DAVID SOUL**/Private Stock
- 16 **IN MY MIND** BRYAN FERRY/Polydor
- 17 **EVITA** VARIOUS ARTISTS/MCA
- 18 **LOW** DAVID BOWIE/RCA
- 19 **A NEW WORLD RECORD** ELO/Jet
- 20 **THE UNFORGETTABLE** GLENN MILLER/RCA
- 21 **GREATEST HITS** SHOWADDYWADDY/Arista
- 22 **WORKS** EMERSON, LAKE AND PALMER/Atlantic
- 23 **BURNIN' SKY** BAD COMPANY/Island
- 24 **HOTEL CALIFORNIA** EAGLES/Asylum
- 25 **BEST OF LENA MARTELL**/Pye

Vanderbilt-Belmont Seminar Panelists To Discuss Copyright Administration

■ NASHVILLE—The Vanderbilt-Belmont Copyright Seminar, scheduled April 22-23 at Vanderbilt Law School in Nashville, will feature a panel of music industry professionals who will discuss the administration of rights in musical works by songwriters and publishers under the new law.

Michael Milom, planning chairman for the seminar, has announced that Ed. Cramer, Broadcast Music Inc. (BMI) president, will chair the Friday afternoon panel which will include Alan Shulman, Esquire, of Silverstein and Shulman, New York, legal counsel for the Harry Fox Agency; Paul Adler, director of membership of the American Society of Composers, Authors, and Publishers (ASCAP); J. William Denny, president of Cedarwood Publishing Company, Nashville; Leo Strauss, Jr. of Prager and Fenton, Certified Public Accountants, New York; Ron Peterson, president of Nashville Songwriters Association; and R. David Ludwick, Esquire, of Barksdale, Whalley, Gilbert & Frank, Nashville, counsel for the Nashville chapter of the National Academy of Recording Arts and Sciences.

Other features of the seminar will include discussions of the new law by seminar faculty members Jon A. Baumgarten, general counsel, Copyright Office, Washington, D.C.; David

Watson and Reeder Receive Clement Cup

■ NASHVILLE—As a result of their recent No. 1 hit, "Paper Rosie," Gene Watson and producer Russ Reeder have become the first recipients of the Clement Cup, an award to be presented to each artist and producer who records a number one record in any field at Jack Clement Recording Studios.

Goldberg, Kay, Scholer, Fierman, Hays and Handler of New York; Richard H. Frank, Jr., of R. David Ludwick and W. Michael Milom of Barksdale, Whalley, Gilbert & Frank, Nashville; and W. Robert Thompson of Thompson & Harris, Nashville. In addition to the Friday afternoon panel on copyright administration, the seminar will include a Saturday morning panel on changes in music contracts resulting from the new law.

Registration

Registration fee for music industry registrants will be \$50 and \$100 for attorneys. All inquiries should be directed to 1977 Vanderbilt-Belmont Copyright Seminar, Vanderbilt University School of Law, Nashville, Tennessee 37240.

Eddie Miller Dies

■ NASHVILLE—Eddie Miller, 57, died of a heart attack at his residence in Nashville just past midnight on the morning of April 11.

Miller, noted songwriter and co-author of "Release Me," was the co-founder of the Nashville Songwriters Association, International, a member of its Hall of Fame, and was a current member of the NSAI board of directors.

Services

It was through initial effort on Miller's part that the California based Academy of Country and Western Music was founded.

Funeral services were held on Wednesday, April 13 with the Reverend Billy Moore of the Lord's Chapel officiating; and burial was in Harpeth Hills Memorial Gardens. Members of the Nashville Songwriters Association were honorary pallbearers.

Tom Rodden Named Monument VP/GM

■ NASHVILLE—Tom Rodden has been promoted to the position of vice president and general manager of Monument Records, it was announced by Fred Foster, president of Monument Records.

Rodden, who previously served as vice president of marketing, told *RW* that Foster "needed someone to take care of the day-to-day operation of the company in order that he might spend more time in the studio producing, and be free to devote more attention to his artists."

Rodden came to Monument from 20th Century Records, where he was vice president and general manager.

RCA Launches Country Promo

■ NEW YORK—RCA Records is launching a national country music promotion-merchandising-sales campaign, "Keep in Tune With the Country."

The announcement was made by Dave Wheeler, manager, national country sales, who said the campaign will feature both new RCA country product as well as all country catalogue items.

Plans were developed at a meeting in Nashville last week of all regional sales managers.

A radio show featuring RCA artists has been recorded to be distributed to dealers for in-store play during the campaign.

There will be browser boxes with special headers bearing the campaign's slogan; there are two separate mobile designs for in-store use, one featuring modern country albums, the second progressive country albums.

Special slide shows have been developed for RCA branches to take to their accounts.

Throughout the period, RCA field sales and promotion men will work on window and in-store displays for RCA country product.

NASHVILLE REPORT

By RED O'DONNELL



■ Comedienne **Minnie Pearl** has been signed by Simon & Schuster, New York book-publishing firm, to put together her life story. **Joan Dew** of Hollywood, whose articles (about country music and its exponents) have been published in *Red Book*, *Coronet* and other slick-papered magazines, will do the writing after Minnie has put her recollections on tape. (The hard cover is scheduled for release in the latter part of 1978.)

"It's going to be a happy book," Minnie said. "About country comedy as I've seen it—and humor in general. I already have about 17 hours of my recollections on tape," she continued. "Joan (Dew) is going to have a job on her hands putting it all together. The publishers want not less than 20,000 words. I figure it'll be a 400-page standard-size book." Minnie said it will be the first "real" story about her life, she laughed, "life has been pretty funny for me."

Bill Anderson is in line to co-host a daytime game show on ABC-TV. Bill is in Los Angeles this week filming the pilot and according to reports from the west coast, has favorably impressed the producers (Goodson & Todman). Title of the Monday-through-Friday series is "The Better Halt." It's a game in which men compete against in answering trivia questions.

A feature film—for showing in theaters—is going to be filmed in Nashville later this month. Titled "The Adventures of J. D. and the" (Continued on page 69)

COUNTRY PICKS OF THE WEEK

SINGLE **CAL SMITH, "COME SEE ABOUT ME"** (C. Twitty; Twitty Bird, BMI). A hot one! This could prove to be Smith's biggest record to date, owing to his compelling vocal treatment, a memorable hook and a solid backbeat. The Conway Twitty-penned, mid-tempo song provides the perfect vehicle. MCA 40714.

SLEEPER **THE COON ELDER BAND FEATURING BRENDA PATTERSON, "WHAT DOES IT TAKE (TO WIN YOUR LOVE)"** (J. Bristol/H. Fuqua/V. Bullock; Jobete, ASCAP)/Stone Agate, BMI). If country programmers don't shy from this pop-tinged cut it could well be an across-the-board smash. Give it a spin and watch the phones. Mercury 73904.

ALBUM **MERLE HAGGARD, "SONGS I'LL ALWAYS SING."** This two-record set is the closest thing to an up-to-date greatest hits collection of Haggard material available, and it's a must for fans and newcomers alike. A live rendition of "Okie From Muskogee" is the only cut not previously released. The rest is history. Capitol 11531.



COUNTRY HOTLINE

By MARIE RATLIFF

■ Cal Smith will top the charts again as he did with "Country Bumpkin." This superb cut, written by superstar Conway Twitty, is without a doubt Smith's finest effort! Come see about "Come See About Me" — you'll love it!!

B. J. Thomas is coming on strong at WSUN, KXLR, WAME, WBAM, KFDI and KBUL with "Home Where I Belong." It definitely belongs on playlists!

Ray Griff continues to prove a hit; new believers this week in "A Passing Thing" include WIVK, WSDS, WSLC, KSO, WGBG, WMTS, KXLR and WTSO; opting for the flip, "Piano Man," are WIRE and KSOP.



Cal Smith

Nashville air personality John Conlee is earning air time in Seattle, Montgomery, Tulsa, Phoenix, and Wichita on "Let Your Love Fall Back on Me."

LaWanda Lindsey's "Walk Right Back" continues to move onto playlists with adds at WHOO, WMAD, WHO, KWJJ, KTCR. Skeeter Davis' "It's Love That I Feel" added in Detroit, Salt Lake City, Lansing, Springfield.

LP Action: Hoyt Axton's duo with Tanya Tucker, "You Taught Me How To Cry," from the LP "Snow-blind Friend," getting airtime at WEEP; Glen Campbell's cut, "I'm Gettin' Used To The Cryin'," showing at WIRE; Charley Pride's "Hunger" good at KRMD; his "I'll Be Leaving Alone" showing at KCKC.



Vernon Oxford

A new single on the favorite "It's Nothing To Me" by Jim Reeves shows instant adds at KIKK, KENR, KKYX, WBAM, KCKN, KJJJ, WSLC and WCMS.

Susan Raye's "Saturday Night To Sunday Quiet" beginning to move in the south and southwest; Vernon Oxford looks good with "Only The Shadows Know" at KENR, KRMD, WSDS, KFDI and WCMS.

Pop Spillovers: David Soul's "Don't Give Up On Us" added at WPOC; Helen Reddy's "You're My World" added at WIVK.

You have a definite choice of new records by Donna Fargo this week. Warner Bros. features a beautiful recitation, while ABC Dot's entry is the traditional vocal. Early indications favor "That Was Yesterday" over "How Close You Came To Being Gone" by 5 to 1. Stay tuned for an update next week!

SURE SHOTS

Statler Brothers — "I Was There"
Tommy Overstreet — "Don't Go City Girl on Me"
Brian Collins — "If You Love Me, Let Me Know"

LEFT FIELDERS

Cates Sisters — "Can't Help It"
Coon Elder Band featuring Brenda Patterson — "What Does It Take"
Marie Owens — "Burning"

AREA ACTION

Bill Anderson — "Head To Toe" (WDAF)
Johnny Wright — "Peanut Special" (KFDI)
Bobby Smith — "Do You Want to Make Love" (KBOX)

Monument Inks Chuck Stewart



Fred Foster, president of Monument Records, has announced the signing of Chuck Stewart to the label. His first release is out, written by Kris Kristofferson, titled "It's Never Gonna Be The Same Again." Pictured at the official signing are (standing, from left) Bob Beckman, president of Combine Music; Tom Rodden, VP and general manager for Monument Records; Paul Lovelace, VP in charge of promotion, Monument; and Tex Davis, national country promotion director, Monument. Seated is Chuck Stewart.

'Jamboree In The Hills' Show Planned Under WWVA Auspices

■ WHEELING — Featuring top names in country music, "Jamboree In The Hills" will be held this summer as a professional country-music showcase.

The result of two years of planning and coordination, "Jamboree In The Hills" is scheduled for presentation July 16-17 under the aegis of "Jamboree, USA," a Saturday-night feature for over four decades on WWVA Radio (Wheeling).

Staging site for "Jamboree In The Hills" will be the new \$150 thousand Brush Run Theatrical Presentation Center, located in the heart of a 150-acre natural amphitheatre 15 miles west of Wheeling in St. Clairsville, Ohio.

The announcement of the event was made in Wheeling and in New York City by Emil Mogul, executive vice president of Screen Gems Radio Stations, Inc., a division of Columbia Pictures Industries, Inc. Joining Mogul in the announcement at news conferences was F. Glenn Reeves, executive producer of radio's "Jamboree USA."

Producer-coordinator of "Jamboree In The Hills" will be Mel Lawrence.

Talent line-up for the event includes Johnny Cash, June Carter, The Carter Family, Donna Fargo, Freddy Fender, Mickey Gilley, Merle Haggard, Tom T. Hall, Barbara Mandrell, Charlie Rich, The Blue Ridge Quartet, Johnny Russell, Ernest Tubbs & The Texas Troubadors, Tammy Wynette and Asleep at the Wheel, with others to be announced. Additional country artists and groups include Ted Allen & The Kentuckians, Cochran Family, Bob Gallion & Patti Powell and Lynn

Stewart, among others.

Ticket prices for the 19-hour event will be on a flat-rate basis: \$25 each for adults and teens; \$12.50 each for children under 12 accompanied by parents or adults. Gates at the site will open at 9 a.m. on Saturday, July 16, and at 8 a.m. on Sunday, July 17. Performance schedule is from noon to midnight on Saturday, from 11 a.m. to 6 p.m. on Sunday. Ticket sales are primarily by mail order, and will be handled by the "Jamboree USA" unit of WWVA Radio, Wheeling, West Virginia 26003. Information packets covering details of festival location, suggested travel facilities, motels, hotels, campsites, etc. will be sent with ticket orders.

Hargrove Video Show To Air in Moscow

■ WASHINGTON, D.C. — Capitol recording artist Linda Hargrove has taped a video show in the Voice of America Studios in Washington, D.C., to be aired in Moscow and eventually throughout Third World countries.

The spoken portions of the video film, which was taped March 29, will be dubbed in 20 or more languages for various countries.

Ms. Hargrove joins Capitol's Asleep At The Wheel as two of the first "western" musical artists to be chosen for Russian viewing.

In addition, both acts' tapes have been submitted to the State Department Cultural Exchange Program's U.S.S.R. Division for review. The artists are being considered as possible candidates for a tour of Russia.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

THE STATLER BROTHERS—Mercury 73906

I WAS THERE (D. Reid; American Cowboy, BMI)

This melodic, easy-paced ballad has that sing-along quality which is certain to send it on its way up the charts.

THE CATES SISTERS—Caprice 2032

CAN'T HELP IT (J. H. Hunter/R. J. LeBlanc; Sound Corp., ASCAP)

This could be the one to put the Cates on top. A truly fine song that can't help finding a place on the playlists.

TOMMY OVERSTREET—ABC/Dot 17697

DON'T GO CITY GIRL ON ME (M. Kesser/R. Van Hey; Tree, BMI)

Overstreet gets funky on this up-tempo cut, with solid support provided by Ron Chancey's production. Can't miss!

ALLEN FRIZZELL—ABC/Dot 17696

LEAVE MY CHAPTER OUT (S. D. Shafer/L. Frizzell; Acuff-Rose, BMI)

Allen sounds a bit like Lefty on this moving ballad. Searing fiddle licks spice it up and it should be especially pleasing to the traditionalists.

SHERRIE KING—UA 975

SEASONS OF MY HEART (G. Jones/D. Edwards; Fort Knox, BMI)

Taken from Sherrie's "Almost Persuaded" album, this bluesy ballad provides a fine vehicle for her convincing vocals.

DUANE EDDY—Elektra 45359

YOU ARE MY SUNSHINE (J. Davis/C. Mitchell; Peer, BMI)

Eddy's legendary guitar work gets some help from Waylon, Jessi and Willie on this Jimmie Davis classic. Watch for it.

TONY BOOTH—UA 962

LETTING GO (G. Martin/D. Kerby, BMI)

Booth's first release on UA is a good, solid country ballad with plenty of fiddles and steel. Don't let this one go by.

HANK THOMPSON—ABC/Dot 17695

JUST AN OLD FLAME (H. Thompson/B. Robinson; Brazos Valley, BMI)

This one feels good. If you weren't a Hank Thompson fan before, this should win you over. On top of superb vocals and production is some great piano work.

DON ELLINGTON—Hayshaker 2061

I CAN'T SHARE YOU WITH A MEMORY (R. Topp; Blue Book, BMI)

Ellington delivers a catchy, easy-paced tune which programmers should want to share with their listeners.

DONNA FARGO—ABC/Dot 17692

HOW CLOSE YOU CAME (TO BEING GONE) (D. Fargo; Prima-Donna, BMI)

A self-penned, gospel flavored tune, which serves well for Fargo's distinctive vocals, could bring her major chart success.

Nashville Report *(Continued from page 67)*

Salt Flat Kid," it is described as a comedy with country music. **Mickey Gilley**, **Barbi Benton**, **Johnny Paycheck**, **Archie Campbell**, **Johnny Russell** and the **Hart Family** gospel group have roles in the movie. **Tommy Amato**, former manager of Wayne Newton, is the producer, and **Jesse Turner**, one-time songwriter out of Houston, is the executive producer, and has a starring role.

The Webb sisters of Butcher Holler, Ky., **Loretta Lynn** and **Crystal Gayle**, appear on different ABC-TV shows next Thursday (21). Loretta is guest on "Sinatra and Friends" and Crystal on Lou Rawls' special. Loretta sings "She's Got You" solo and duets with Frank S. on "All Or Nothing At All." Crystal—one of country music's most underrated entertainers—performs "I'd Do It All Over Again."

Everyone's Going APE Over Kathy Barnes'

New Single
"Catch the Wind"

(IRDA R-376)

Exclusively on
REPUBLIC RECORDS

R i s i n g S o n .

REX, JR.

"I'm Getting Good At Missing You"

WBS 8354



PRODUCED BY NORRO WILSON
FROM THE ALBUM
REX (BS 3054)

WARNER COUNTRY IS VELVET COUNTRY.



Music City Tennis Tournament To Benefit Children's Hospital

■ NASHVILLE — The Fourth Annual Music City Tennis Invitational will be held this year May

As in previous years, all proceeds will be contributed to charity, and this year the Children's Hospital at Vanderbilt will be the recipient.

11-13.

Site

The tournament will be held at the Nashville Racquet Club, where their facilities will be available for all participants. As before, the tournament will be based on doubles play. The categories and classifications are: Category 1—Both partners in music business (males), Classification—Sharps (Class A) or Flats (Class B); Category 2—Open with one or both partners in music business (males), Classification—Sharps (Class A) or Flats (Class B); Category 3 — Mixed with either Male or Female partner in music business, Classification—Sharps (Class A) or Flats (Class B).

The 3-day tournament will feature a hospitality room at the Racquet Club for each participant, a block of rooms at the Hyatt Regency for out-of-town participants, and a post-tournament awards party with cocktails and dinner with music furnished by the "Establishment." The party will be held at the Metro Center.

Committee members responsible for putting the invitational together include Frances Preston and Wesley Rose, co-chairpersons; Eleanor Bradley, hospitality; Patsy Bradley, participants gifts; Helen Farmer, administration; Tandy Rice, publicity; Mike Sheperd, awards, Paul Tannen, sponsors; and Bill Wade, tournament coordinator.

Vito Pellettieri Dies

■ NASHVILLE—Vito Pellettieri, 87, stage manager of the Grand Ole Opry for many years, who recently suffered a stroke, died Thursday, April 14 in Nashville.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ Dave Donohue at KHAK (Cedar Rapids) is in need of an all-night personality. Good working conditions, decent pay, and according to Donohue, much to his chagrin, it seems to be an excellent jumping off place to bigger and better things . . . Wayne Thompson at WXOR (Florence, Ala.) is looking for morning drive and afternoon drive personalities.

Tax time is over and it seems that there are a lot of folks looking to make moves. Some of the better known names in the industry are eyeing greener pastures, some are eyeing better feedlots. A couple of people with whom I spoke at the seminar indicated that country middle management positions have not, generally, kept pace with those equal jobs in rock and to a degree in MOR. If this is turning into an industry trend it will be unfortunate for country radio. Many of those who came into country have learned to love same and don't particularly want to leave it. One well-known programmer mentioned that he had made a lateral financial move into country five years ago, had pushed the station into a highly competitive position in its marketplace, business is up better than 200 percent since moving into country formatting, but his remuneration has been static. Meanwhile, he has received an offer from his past employer (rock) and for the same job he'll receive an \$11,000 per annum increase. Needless to say he's not thinking too hard about remaining in country. Years ago many fine people left country radio for the very same reasons; hopefully it won't cycle again.

KUZZ (Bakersfield) is in need of a newperson . . . 'Tis said that upon approval of the FCC, KWKH (Shreveport) will become the property of the KFDI (Wichita) folks and they'll turn the 50kw home of the late lamented Louisiana Hayride into a full-time country facility. Who knows as to staff and such, but in the meantime, Big John Trimble has packed his earphones and will head from KWKH to WRVA (Richmond, Va.) to do another all-night show, again from a truckstop, and again aimed at the truckers . . . Kent Hopper at KWIP (Merced, Cal.) is excited over small market progress in central California. Kent, who is operations manager at K-WIP, has the station whipping along with a number of promotions, including the K-WIP Put On, Rip Off. It's a bumper sticker/mobile unit promoting excellent response throughout the San Joaquin valley, plus the station has installed a CB in the control room and says trucker response on Hwy. 99 and I-5 is very good . . . The CMA broadcasters kit is out and available. If your station is not a member of CMA it's available for a fee—otherwise it's yours for the asking.

THE COUNTRY ALBUM CHART

APRIL 23, 1977

APR. 23	APR. 16		WKS. ON CHART
1	4	SOUTHERN NIGHTS GLEN CAMPBELL—Capitol SO 11601	6
2	1	NEW HARVEST...FIRST GATHERING DOLLY PARTON—RCA APL1 2188	8
3	3	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES—Epic PE 34468	7
4	2	LUXURY LINER EMMYLOU HARRIS—Warner Bros. BS 2998	13
5	6	WAYLON LIVE WAYLON JENNINGS—RCA APL1 1108	19
6	7	BEST OF DONNA FARGO—ABC Dot DO 2075	9
7	8	JOHN DENVER'S GREATEST HITS, VOL. 2—RCA APL1 2072	6
8	18	PLAY GUITAR PLAY CONWAY TWITTY—MCA 2262	4
9	9	HEART HEALER MEL TILLIS—MCA 2252	8
10	5	VISIONS DON WILLIAMS—ABC Dot DOA 2064	11
11	10	LINDA RONSTADT'S GREATEST HITS—Asylum 7E 1092	18
12	12	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI—RCA APL1 1312	64
13	14	ADIOS AMIGO MARTY ROBBINS—Columbia KC 34448	9
14	16	THE COUNTRY AMERICA LOVES STATLER BROTHERS—Mercury SRM 1 1125	12
15	11	RIDIN' RAINBOWS TANYA TUCKER—MCA 2253	7
16	17	RONNIE MILSAP LIVE—RCA APL1 2043	21
17	19	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	61
18	22	CONWAY TWITTY'S GREATEST HITS, VOL. II—MCA 2235	23
19	23	FARGO COUNTRY DONNA FARGO—Warner Bros. BS 2996	8
20	20	JOHNNY DUNCAN—Columbia KC 34442	9
21	21	PAPER ROSIE GENE WATSON—Capitol ST 11597	6
22	31	THE WHEEL ASLEEP AT THE WHEEL—Capitol ST 11620	4
23	13	DAVID ALLAN COE RIDES AGAIN—Columbia KC 34310	8
24	24	I'M SORRY FOR YOU MY FRIEND MOE BANDY—Columbia KC 34443	7
25	25	THE LAST GUNFIGHTER BALLAD JOHNNY CASH—Columbia KC 34314	8
26	26	BEST OF CHARLIE PRIDE, VOL. III—RCA APL1 2023	25
27	27	TAKE ME CHARLIE RICH—Epic KE 34444	8
28	30	24 GREATEST HITS BY BOB WILLS & HIS TEXAS PLAYBOYS—MGM MG 2 5305	5
29	32	CAROLINA DREAMS MARSHALL TUCKER BAND—Capricorn CP 0180	5
30	42	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE—RCA APL 1 2261	2
31	15	TORN BETWEEN TWO LOVERS MARY MacGREGOR—Ariola America SMAS 50015	12
32	35	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT—ABC AB 990	9
33	27	WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON—Columbia KC 34439	6
34	34	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	93
35	28	TOMPALL GLASER AND HIS OUTLAW BAND—ABC AB 978	11
36	33	THUNDER IN THE AFTERNOON MAC DAVIS—Columbia PC 34313	5
37	36	YOU'RE FREE TO GO SONNY JAMES—Columbia KC 34472	8
38	37	CRYSTAL CRYSTAL GAYLE—United Artists LA614 G	34
39	38	THE TROUBLEMAKER WILLIE NELSON—Columbia/Lone Star KC 34112	28
40	53	KENNY ROGERS—United Artists LA689 G	24
41	41	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA APL1 1816	41
42	—	I REMEMBER PATSY LORETTA LYNN—MCA 2265	1
43	45	BLACKJACK CHOIR JAMES TALLEY—Capitol ST 11605	8
44	46	LIVE! FROM AUSTIN CITY LIMITS EARL SCRUGGS REVUE—Columbia PC 34464	3
45	47	THE LATE BOB WILLS' ORIGINAL TEXAS PLAYBOYS—Capitol ST 11612	3
46	55	THE TOUCH OF FELTS NARVEL FELTS—ABC Dot DO 2070	2
47	49	BEST OF DOLLY PARTON—RCA APL1 1117	48
48	52	HONKY TONK MUSIC DUSTY CHAPS—Capitol ST 11614	2
49	—	YOUR PLACE OR MINE GARY STEWART—RCA APL1 2199	1
50	50	I DON'T WANNA HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS—RCA APL1 2024	20
51	56	GILLEY'S SMOKING MICKEY GILLEY—Playboy PB 415	23
52	51	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	80
53	—	TOUCAN DO IT TOO AMAZING RHYTHM ACES—ABC AB 1005	1
54	—	WELCOME TO MY WORLD ELVIS PRESLEY—RCA APL1 2274	1
55	54	CHARLIE RICH'S GREATEST HITS—Epic PE 2430	43
56	44	THE ROOTS OF MY RAISING MERLE HAGGARD—Capitol ST 11586	20
57	43	BEST OF GLEN CAMPBELL—Capitol ST 11577	22
58	39	VINTAGE '77 TOMMY OVERSTREET—ABC Dot DO 2071	9
59	—	FINE LACE AND HOMESPUN CLOTH GEORGE HAMILTON IV—ABC Dot DO 2081	1
60	—	REUNITED RAY PRICE & THE CHEROKEE COWBOYS—ABC Dot DO 2073	1
61	57	RAIN ON GENE COTTON—ABC AB 983	5
62	40	FEEL THE MUSIC RAY STEVENS—Warner Bros. BS 2997	6
63	68	24 GREATEST HITS HANK WILLIAMS, SR.—MGM SE 4755	33
64	60	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN—MCA 2223	25
65	62	ME AND McDILL BOBBY BARE—RCA APL1 2079	11
66	64	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	65
67	63	HOTEL CALIFORNIA THE EAGLES—Asylum 7E 1084	13
68	48	HERE'S JODY MILLER—Epic KE 34446	6
69	67	GREAT MOMENTS AT THE GRAND OLE OPRY VARIOUS ARTISTS—RCA CPL2 1904	10
70	61	RUBBER DUCK C. W. McCALL—Polydor PD 1 6094	15
71	69	20-20 VISION RONNIE MILSAP—RCA APL1 1666	48
72	70	SOMEBODY SOMEWHERE LORETTA LYNN—MCA 2228	26
73	73	CRASH BILLY CRASH CRADDOCK—ABC Dot DOSD 2063	22
74	66	YOU AND ME TAMMY WYNETTE—Epic KE 34289	29
75	71	DAVE & SUGAR—RCA APL1 1818	32

R i s i n g S o n .

HANK, JR.

"Mobile Boogie"

WBS 8361



PRODUCED BY HANK WILLIAMS, JR. AND
TERRY WOODFORD & CLAYTON IVEY FOR WISHBONE, INC.
FROM THE ALBUM *ONE NIGHT STANDS*
ON WARNER/CURB RECORDS (BS 2988)
WARNER COUNTRY IS BOOGIE COUNTRY.



APRIL 23, 1977



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

APR. 23	APR. 16		WKS. ON CHART
1	4	SHE'S GOT YOU LORETTA LYNN MCA 40679	9
2	1	PAPER ROSIE GENE WATSON/Capitol 4378	13
3	2	LUCILLE KENNY ROGERS/United Artists XW929 Y	13
4	5	SHE'S PULLING ME BACK AGAIN MICKIE GILLEY/ Playboy 6100	10
5	10	PLAY GUITAR PLAY CONWAY TWITTY/MCA 40682	8
6	8	(YOU NEVER CAN TELL) C'EST LA VIE EMMYLOU HARRIS/ Warner Bros. WBS 8329	9
7	7	SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/ Epic 8 50334	11
8	11	SOME BROKEN HEARTS NEVER MEND DON WILLIAMS/ ABC Dot DO 17683	7
9	3	IT COULDN'T HAVE BEEN ANY BETTER JOHNNY DUNCAN/Columbia 3 10474	12
10	9	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol 4376	13
11	14	YESTERDAY'S GONE VERN GOSDIN/Elektra 45353	8
12	16	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223	10
13	15	ANYTHING BUT LEAVING LARRY GATLIN/Monument 45 212	9
14	17	I'M SORRY FOR YOU MY FRIEND MOE BANDY/ Columbia 3 10487	7
15	18	LET'S GET TOGETHER (ONE LAST TIME) TAMMY WYNETTE/ Epic 8 50349	6
16	19	LOVE'S EXPLOSION MARGO SMITH/Warner Bros. WBS 8339	7
17	24	THE RAINS CAME/SUGAR COATED LOVE FREDDY FENDER/ABC Dot DO 17686	6
18	27	I'D DO IT ALL OVER AGAIN CRYSTAL GAYLE/ United Artists XW948 Y	5
19	22	SEMOLITA JERRY REED/RCA PB 10893	8
20	20	THE FEELING'S RIGHT NARVEL FELTS/ABC Dot DOA 17680	7
21	21	LOVIN' ON T. G. SHEPPARD/Hitsville 6053	8
22	25	I'VE GOT YOU (TO COME HOME TO) DON KING/ Con Brio 116	9
23	30	LOOK WHO I'M CHEATING ON TONIGHT BOBBY BARE/ RCA PB 10902	6
24	26	I NEED YOU ALL THE TIME EDDY ARNOLD/RCA PB 10899	8
25	32	IF WE'RE NOT BACK IN LOVE BY MONDAY MERLE HAGGARD/MCA 40700	4
26	28	JUST A LITTLE THING BILLY CRASH CRADDOCK/ ABC Dot DO 17682	7
27	29	LIVING NEXT DOOR TO ALICE JOHNNY CARVER/ ABC Dot DO 17685	7
28	33	BLUEST HEARTACHE OF THE YEAR KENNY DALE/Capitol 4389	8
29	35	IF YOU GOTTA MAKE A FOOL OF SOMEBODY DICKEY LEE/RCA PB 10914	6
30	6	DON'T THROW IT ALL AWAY DAVE & SUGAR/RCA PB 10876	11
31	36	I CAN'T HELP MYSELF EDDIE RABBITT/Elektra 45390	4
32	12	MOCKINGBIRD HILL DONNA FARGO/Warner Bros. WBS 8305	11
33	37	LET ME LOVE YOU ONCE BEFORE YOU GO BARBARA FAIRCHILD/Columbia 3 10485	7
34	39	FAN THE FLAME, FEED THE FIRE DON GIBSON/ ABC Hickory AH 54010	6
35	13	ADIOS AMIGO MARTY ROBBINS/Columbia 3 10472	12
36	41	EVERY WORD I WRITE DOTTIE WEST/United Artists XW946 Y	5
37	48	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924	2
38	23	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA PB 10875	14
39	31	EASY LOOK CHARLIE RICH/Epic 8 50329	12
40	47	LILY DALE DARRELL McCALL & WILLIE NELSON/ Columbia/Lone Star 3 10480	7
41	52	KENTUCKY WOMAN RANDY BARLOW/Gazelle IRDA 381	5
42	54	MARRIED BUT NOT TO EACH OTHER BARBARA MANDRELL/ ABC Dot DO 17688	4
43	53	LONELY EYES RAYBURN ANTHONY/Polydor 14380	5
44	58	YOUR MAN LOVES YOU HONEY TOM T. HALL/Mercury 73899	3
45	56	LIGHT OF A CLEAR BLUE MORNING DOLLY PARTON/ RCA PB 10935	3
46	51	THE TROUBLE WITH LOVIN' TODAY ASLEEP AT THE WHEEL/ Capitol 4393	6
47	61	I'M GETTING GOOD AT MISSING YOU (SOLITAIRE) REX ALLEN, JR./Warner Bros. WBS 8354	3



48	34	YOU'RE FREE TO GO SONNY JAMES/Columbia 3 10466	13
49	38	LOVIN' ARMS SAMMI SMITH/Elektra 45374	12
50	59	ME AND MILLIE RONNIE SESSIONS/MCA 40705	3
51	67	IT'S A COWBOY LOVIN' NIGHT TANYA TUCKER/MCA 40708	2
52	60	THAT'S WHEN THE LYIN' STOPS (AND THE LOVIN' STARTS) PAL RAKES/Warner Bros. WBS 8340	4
53	40	I'M NOT EASY BILLIE JO SPEARS/United Artists XW935 Y	13
54	73	SHE'S LONG LEGGED JOE STAMPLEY/Epic 8 50361	3
55	49	I LEFT MY HEART IN SAN FRANCISCO RED STEAGALL/ ABC Dot DO 17684	7
56	64	MOBILE BOOGIE HANK WILLIAMS, JR./Warner Bros. WBS 8361	3
57	43	TEXAS ANGEL JACKY WARD/Mercury 73880	12
58	63	HELP ME RAY PRICE/Columbia 3 10503	5
59	44	THE LAST GUNFIGHTER BALLAD JOHNNY CASH/Columbia 3 10483	9
60	45	I'M LIVING A LIE JEANNE PRUETT/MCA 40676	10
61	50	TRYING TO FORGET ABOUT YOU CRISTY LANE/LS 110	9
62	79	THANK GOD SHE'S MINE FREDDIE HART/Capitol 4409	2
63	62	MY SWEET LADY JOHN DENVER/RCA PB 10911	8
64	70	LATEST SHADE OF BLUE CONNIE SMITH/Columbia 3 10501	4
65	65	RODEO BUM MEL STREET/GRT 116	6
66	66	I'M SAVING UP SUNSHINE DALE McBRIDE/Con Brio 117	7
67	46	DESPERADO JOHNNY RODRIGUEZ/Mercury 73878	15

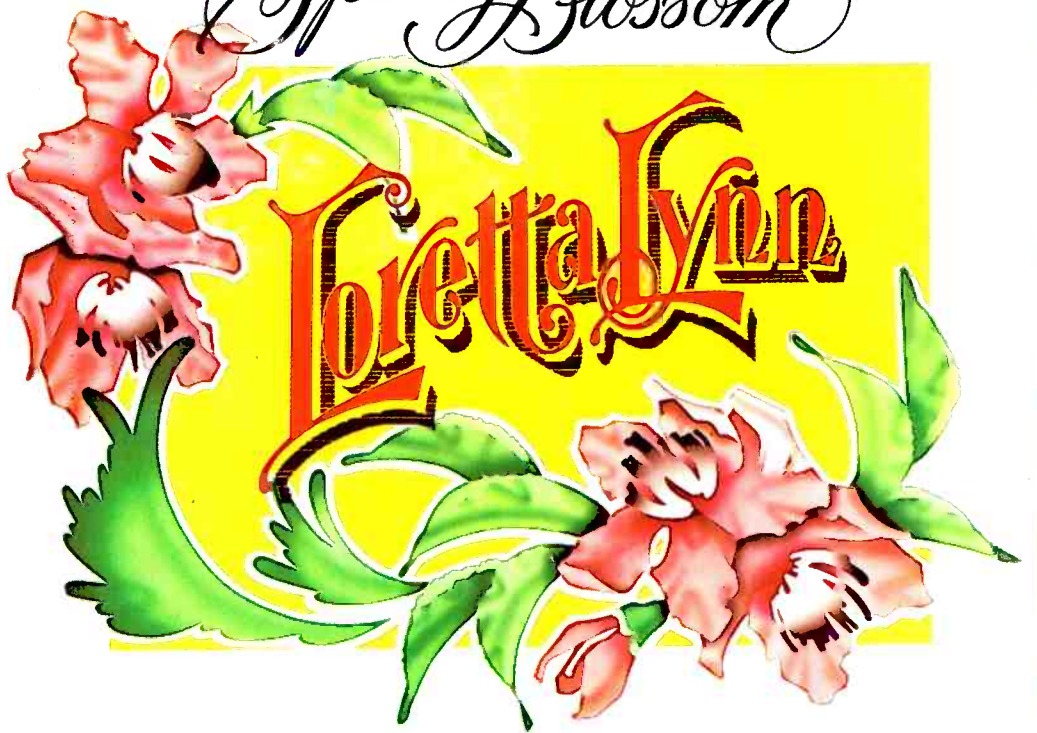
CHARTMAKER OF THE WEEK

58	—	BURNING MEMORIES MEL TILLIS MCA 40710	1
59	76	CATCH THE WIND KATHY BARNES/Republic IRDA 376	4
60	80	IT'LL BE HER TOMPALL GLASER/ABC AB 12261	3
61	55	LATELY I'VE BEEN THINKING TOO MUCH LATELY DAVID ALLAN COE/Columbia 3 10475	10
62	42	TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America 7638	16
63	78	I'M NOT THAT GOOD AT GOODBYE STELLA PARTON/ Elektra 45383	5
64	74	THE ANGEL IN YOUR ARMS VIVIAN BELL/GRT 118	5
65	81	I WONDER WHO'S KISSING HER NOW GEORGE HAMILTON IV/ABC Dot DO 17687	3
66	87	THE HANGNAIL IN MY LIFE HOYT AXTON/MCA 40711	2
67	77	ME AND THE ELEPHANTS BOBBY GOLDSBORO/Epic 8 50342	6
68	86	VITAMIN L MARY KAY PLACE AS LORETTA HAGGERS/ Columbia 3 10510	4
69	84	YOU DON'T HAVE TO BE A BABY TO CRY ANN J. MORTON/ Prairie Dust 7613	4
70	—	A PASSING THING RAY GRIFF/Capitol 4415	1
71	88	SILVER BIRD TINA RAINFORD/Epic 8 50340	3
72	89	I JUST CAME IN HERE (TO LET A LITTLE HURT OUT) PEGGY SUE/Door Knob WIG DK 7029	2
73	75	RUBY'S LOUNGE BRENDA LEE/MCA 40683	6
74	92	HALF A LOVE ROY CLARK/ABC Dot DOA 17667	3
75	85	PLEASE JAMES NAT STUCKEY/MCA 40693	4
76	95	WALK RIGHT BACK LaWANDA LINDSEY/Mercury 73889	2
77	—	BROOKLYN CODY JAMESON/Atco 7073	1
78	91	SPREAD A LITTLE LOVE AROUND JODY MILLER/Epic 8 50360	2
79	57	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308	19
80	68	WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON/Columbia 3 10467	14
81	—	THIS GIRL (HAS TURNED INTO A WOMAN) MARY MacGREGOR/Ariola America 7662	1
82	94	HARDLY A DAY GOES BY JEAN SHEPARD/United Artists XW956 Y	2
83	93	DOWN TO MY PRIDE LINDA HARGROVE/Capitol 4390	3
84	—	IT'S NOTHING TO ME JIM REEVES/RCA PB 10956	1
85	96	YOU OUGHTA HEAR THE SONG RUTH BUZZI/ United Artists XW951 Y	2
86	100	MAKIN' BELIEVE THE KENDALLS/Ovation 1101	2
87	99	I DON'T HURT ANYMORE LINDA CASSADY/Cin/Kay 116	2
88	—	TEXAS TEA LEROY VAN DYKE/ABC Dot DO 17691	1
89	—	RHYTHM OF THE RAIN FLOYD CRAMER & THE KEYBOARD KICK BAND/RCA PB 10908	1
90	—	I'LL ALWAYS REMEMBER THAT SONG CON HUNLEY/ Prairie Dust PD 7614	1





Spring Blossom

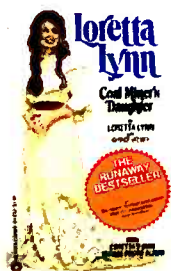


Loretta in spring. What a country delight. What better way to usher in a flowered spring. Spring and Loretta. MCA Records' celebration blossoms!



Loretta's new album, a tribute to a dear remembered friend, Patsy Cline. Includes her single "She's Got You."

Be sure to watch Loretta on the "Frank Sinatra Special" ABC-TV, April 21



Loretta's best selling autobiography soon available in paperback from Warner Books.



Greatest Hits
MCA-1



Greatest Hits Vol. 2
MCA-420



Coal Miner's Daughter
MCA-10

MCA RECORDS

R.B. GREAVES



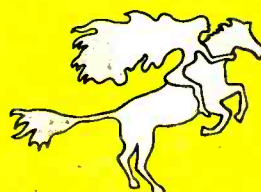
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BB3333

Watch for his new album on Bareback Records.

Including his current hit single "Who's Watching the Baby (Margie)"

BB523



Produced by Stephen Metz & Helen Miller
Personal Direction by Intercontinental Entertainment Corp.
1650 Broadway, New York, N.Y. 10019
Published by Wig Out Music BMI

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