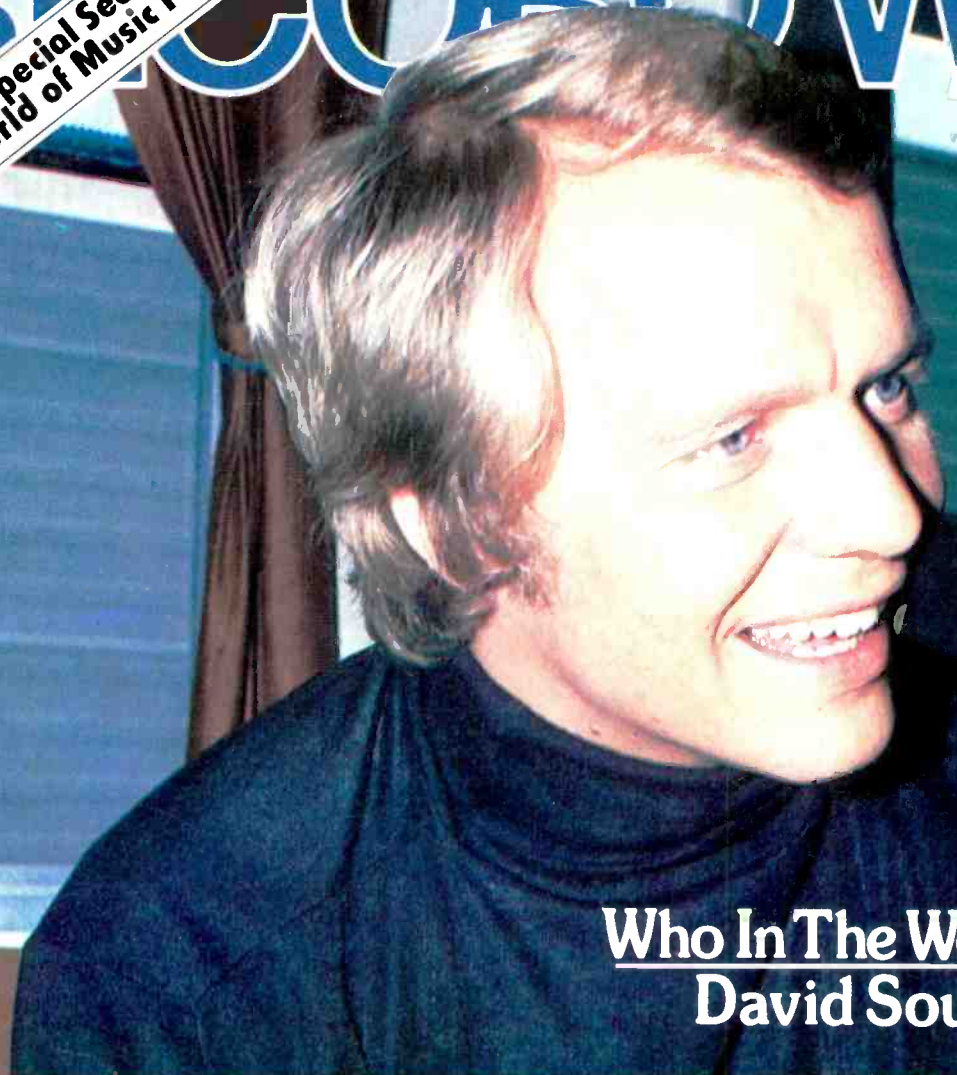


Special Section
The World of Music Publishing

RECORD WORLD

6-7-77
DAVID PELOSO
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CANTON OH
44714



Who In The World: David Soul

HITS OF THE WEEK

SINGLES

MANFRED MANN'S EARTH BAND, "SPIRIT IN THE NIGHT" (prod. by M. Mann & Earth Band) (writer: Bruce Springsteen) (Laurel Canyon, ASCAP) (3:20). "Blinded By The Light" brought this English band its first big hit in years; this, their earlier treatment of a Springsteen classic, seems sure to continue the spirit. Warner Bros. 8355.



BOB SEGER, "MAINSTREET" (prod. by B. Seger & Muscle Shoals Rhythm Section) (writer: Seger) (Gear, ASCAP) (3:41). Seger's mellower, more introspective side is still the focus on this "Night Moves" followup from the like-named lp hit, and the momentum already built by FM play should make it an extension of the Seger surge. Capitol P-4422.



RUFUS FEATURING CHAKA KHAN, "HOLLYWOOD" (prod. by Rufus) (writers: D. Wolinski/A. Fischer) (Big Elk/ABC, ASCAP) (3:45). Rufus shows its smoother side on this easy-moving soul tune, a top request item from the "Ask Rufus" album. The glamor of Tinseltown and Chaka's warm vocal should make for a hit. ABC 12269.



FLEETWOOD MAC, "DREAMS" (prod. by Fleetwood Mac with Richard Dashut & Ken Caillat) (writer: Stevie Nicks) (Gentoo/Welsh Witch, BMI) (4:14). The "Tracks" choice of FM and pop stations, this single appears certain to extend the group's hot streak. Stevie Nicks' vocal makes these dreams a melodic reality. Warner Bros. 8371.



SLEEPERS

BLUE, "CAPTURE YOUR HEART" (prod. by Elton John & Clive Franks) (writer: Hugh Nicholson) (Rocket, ASCAP) (3:20). The hook's the thing that signals a hit for this British band. Elton's production emphasizes a rolling piano and thumping beat, and choral vocals brighten a melody you won't soon be able to forget. Rocket 40706 (MCA).



B. J. THOMAS, "HOME WHERE I BELONG" (prod. by Chris Christian) (writer: Pat Terry) (Word, ASCAP) (3:02). Thomas hints at his new philosophy with a ballad that is both pop and subtly spiritual. The result will likely be a return to pop and MOR charts, where he belongs. More inspirational work for this label will follow. Myrrh 166 (Word).



ELLIOTT RANDALL, "HIGH ON LOVE" (prod. by P. & M. Margo and J. Siegel) (writer: M. Margo) (Kirshner, ASCAP) (3:35). Guitar star Randall seems headed for the heights with this soaring production number. A memorable hook and an orchestral feel top it off. Look for it on high as his solo career begins to take off. Kirshner ZS8 4269 (CBS).



CHILLIWACK, "FLY AT NIGHT" (prod. by Turney & Henderson) (writers: same as prod.) (Chilliwack/Mushtunes, BMI) (3:20). The perennial Canadian outfit just keeps getting better with each single. This one explodes after an acoustic intro with a brisk and scintillating hook line. With FM acceptance rising, the group seems ready for a hit here. Mushroom 7024.



ALBUMS

"THE BEACH BOYS LOVE YOU." With Brian Wilson once again playing a greater role in the creative process, writing all 14 songs by himself or in collaboration with Michael Love, Alan Jardine or Roger McGuinn, the group recalls all of their past glories. It's easy to love. Brother/Reprise MSK 2258 (Warner Bros.) (7.98).



CAPTAIN & TENNILLE, "COME IN FROM THE RAIN." Daryl Dragon and Toni Tennille paint a cozy picture on the cover of their third album. With a string of hit singles and a successful TV show on the air, their audience is built in. Toni's "Circles," "Come In From the Rain" and the current single, "Can't Stop Dancin'," should further solidify their stance. A&M SP 4700. (7.98).



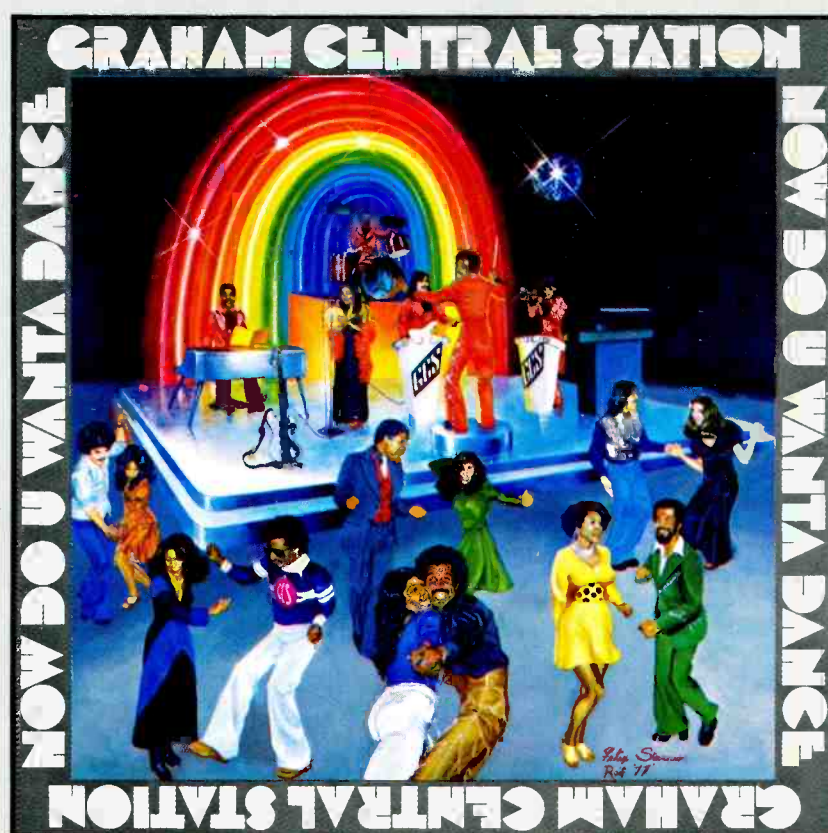
"DICKEY BETTS & GREAT SOUTHERN." With his second album apart from the Allman Brothers (and first for the label), Betts introduces a new group that shares similarities with his former affiliates in both sound and structure with double barreled guitars and drums. The raving opener, "Out To Get Me," and the ballad "Sweet Virginia" cook nicely. Arista AL-4123 (6.98).



SUPERTRAMP, "EVEN IN THE QUIETEST MOMENTS . . ." A change in recording locale (Caribou) has accounted for the album's lighter sound without compromising the group's progressive credibility. Strings and electronic undercurrents create an exceptionally colorful tapestry which is topped off by an exemplary vocal blend on "Babajji" and "Fool's Overture." A&M SP-4634 (6.98).



Graham's Central Question:
NOW DO U
WANTA DANCE?



...The greatest album ever by the Baddest Band from East to West:
Songs by Al Green, Bobby 'Blue' Bland and Larry Graham, Jr.

Ten sizzling new performances by Larry,
Baby Face, Butch, Dynamite, Happiness and Flash.

Graham Central Station/Now Do U Wanta Dance

Produced by Larry Graham, Jr.

On Warner Bros. records & tapes. BS 3041



RECORD WORLD

Soul Has #1 Single With His 1st Release

By LENNY BEER

■ David Soul (Private Stock) tops The Singles Chart this week with his first release, "Don't Give Up On Us," produced by Tony Macaulay. The single scored very well at both retail and rack locations and knocked out the still strong Hall & Oates (RCA).

Chart Analysis

Strong activity continued in the top 10 as six records received bullets and resumed their fight for positioning. The Eagles (Asylum) now have the #4 single to go with their chart-topping album, Glen Campbell (Capitol) picked up strong sales activity on his country and pop smash, Natalie (Continued on page 6)

Moss, Alpert, Friesen in Top Posts in A&M Exec Realignment; Fead, Kaye, Lacoursiere Also Receive High-Level Promotions

■ LOS ANGELES — A&M Records unveiled the first major corporate realignment in the company's 15-year history last week with a series of promotions within its current top management team. Jerry Moss and Herb Alpert have assumed the titles of chairman and vice chairman, respectively, while Gil Friesen has been named president of the company.

Fead

Also named in the restructuring were Bob Fead, who has been appointed to the newly-created position of senior vice president, director of marketing and distribution; Chuck Kaye, named president of Irving/Almo Music and (Continued on page 14)



From left: Chuck Kaye, Herb Alpert, Jerry Moss, Bob Fead, Gil Friesen

Pickwick Suspends Discounts on All WEA Product

By JOHN MANKIEWICZ & SAM SUTHERLAND

■ LOS ANGELES — In a broad-based move involving not only the Musicland chain and Discount Records outlets but also the J. L. Marsh rack jobbing operation, the Pickwick organization has ordered that all WEA product sold through its retail outlets keep regular catalogue prices, in response to cost increases highlighted by WEA's

January 1 increases in wholesale prices (RW, January 22, 1977).

Although informed sources confirmed that Pickwick's rack operation would also change its attitude toward WEA product, the details of that shift, spelled out in a letter sent to the Marsh branches last Thursday (7), were not available at press-time.

Record World learned that by last Friday (1), store managers in

the Musicland and Discount chains had received a memo from retail division administrators that advised, "Beginning at once and continuing until further notice you will not be authorized to discount any WEA product or any product from group subsidiary labels. All product will be sold only at regular catalogue prices. We are taking these steps to combat the cost increases that WEA has levied at Pickwick."

Although signed by executives (Continued on page 90)

■ An exclusive interview with recently-appointed K1J operations manager Michael Spears appears on page 19.

Voting Is Completed In First Record World Advertising Awards

■ NEW YORK — The voting has been completed for the First Annual Record World Advertising Awards. Winners will be announced in the April 23 issue, with the awards to be presented at a reception April 27. The judges were Dave Rothfeld of E. J. Korvettes; WPIX-FM program director Neil McIntyre; Licorice Pizza's Jim Greenwood; Dick Kent, program director of WLAC; and Andrea Dunham and Barry Marcus, formerly a copywriter-art director team at Doyle, Dane, Bernbach, Inc.

Despite Harsh Winter:

Retailers Report Strong First Quarter

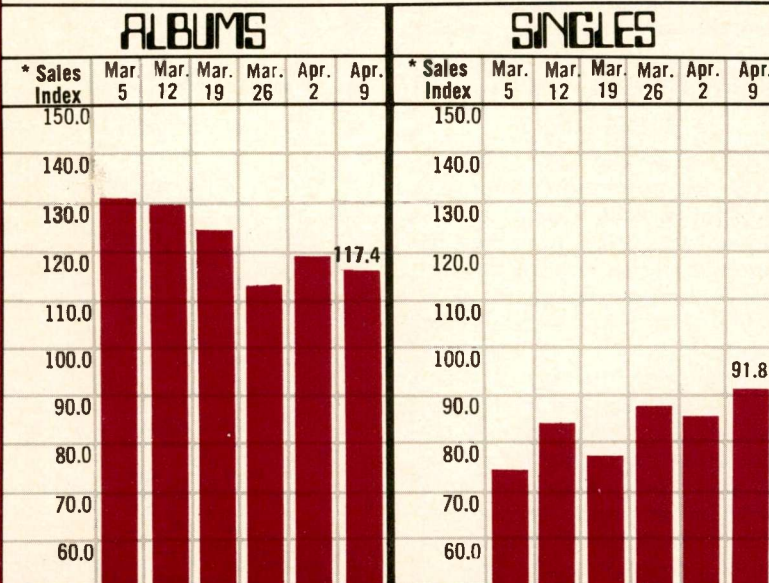
By DAVID MCGEE

■ NEW YORK — Despite predictions that the harsh winter of 1976 would result in calamity in the retail record business, the reverse, it appears, is true. A survey of accounts reporting to the Record World Retail Report found a large majority of retail chains prospered in the recently-completed first quarter of 1977. On an average, business—in terms of units sold—was up approximately 18 percent over the first quarter of 1976.

Retailers cite as the major reason for their success a steady

flow of strong new releases that brought consumers into stores on a more regular basis than was expected during this traditionally slow sales period. Also, as was reported in RW April 2, retail activity has been bolstered by an unprecedented number of best-selling black albums. Perhaps the most significant factor cited was the sheer spread of product—the different types of music—racking up big piece counts of late. Ben Karol, of King Karol in New York City, told RW that the spread of (Continued on page 100)

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.

Mel Posner Named E/A Vice Chairman

■ LOS ANGELES — Mel Posner, president of Elektra/Asylum Records, has been promoted to the newly created position of vice chairman, it was announced by Joe Smith, chairman of the board.

Posner will oversee all aspects of marketing, sales, administration, financial affairs and creative services, as well as supervising the company's dealings with the WEA domestic and international companies.



Mel Posner

Posner has been with Elektra Records for 19 years, starting in the mailroom and moving up through production, traffic, sales and marketing to general manager and executive vice president. He was promoted to president when Elektra merged with Asylum Records in 1973.

(Continued on page 30)

Klenfner, Cooper To Join Atlantic

■ NEW YORK — Record World learned last week that Michael Klenfner, promotion VP for Arista Records, and Perry Cooper, the label's national album promotion director, will both take positions with Atlantic Records in two weeks. It was understood that Klenfner will be named senior vice president and assistant to Atlantic president Jerry Greenberg, and that Cooper will become director of artist development.

Atlantic Names Kline Senior VP, Promotion

■ NEW YORK — Dick Kline, former vice president of promotion for Atlantic Records in New York, has been appointed senior vice president/promotion, it was announced by Ahmet Ertegun, chairman.



Dick Kline

Kline joined the Atlantic team in 1967 as the label's southern regional promotion rep, covering the southeastern and southwestern states out of Miami. In 1969, he was transferred to New York, where he took over east coast promotion responsibilities, a post he kept for one year when he was named to the post of assistant national pop promotion director in 1970. The following year he was named national pop promotion director, a post he kept until November, 1974, when he was appointed vice president of pop promotion by Jerry Greenberg, president.

Kline started his career in the (Continued on page 30)

Monteiro Joins UA; Pipolo Promoted

■ LOS ANGELES—Top level management changes at United Artists Records last week brought Stan Monteiro, formerly vice president, national promotion, for Columbia Records, into the company as vice president of promotion, with Monteiro's predecessor, Pat Pipolo, promoted to the position of vice president of a&r.

Both men will be headquartered in UA's home office here,

Col Promotes Sherwood To Promotion VP

■ NEW YORK — Bob Sherwood has been named vice president, national promotion for Columbia Records. The announcement was made by Bruce Lundvall, president, CBS Records Division.



Bob Sherwood

Sherwood had, for the past year, been director, national promotion, Columbia Records. During that time, he was responsible for directing the regional promotion managers and (Continued on page 30)

Allen Klein Indicted For Tax Evasion

■ NEW YORK — Allen B. Klein, the president of Abkco Industries and the former manager of the Beatles, was indicted last week (6) in U.S. District Court in Manhattan on charges of Federal income tax evasion. Klein is alleged to have sold records given him for promotional purposes and then failed to report income derived from such sales.

The six-count indictment, an- (Continued on page 30)



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SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA—\$60; AIR MAIL—\$100; FOREIGN AIR MAIL—\$105. SECOND CLASS POSTAGE PAID AT NEW YORK, N. Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

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RECORD WORLD PUBLISHING CO., INC.

VOL. 33, No. 1555

Powerhouse Picks

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


Andrew Gold (Asylum) "Lonely Boy."

Strong radio chart action out of the secondaries in the northeast, accompanied by a good sellthrough. Now moving well at the primaries in that area as well as the midwest. Shows promise!



CUT ENERGY COSTS

WITH



NYTRO

An explosive, alternative source of soul energy, Nytro provides all the fuel your turntable will ever need with their debut Whitfield album, NYTRO. Self-propelled, self-written NYTRO is absolutely embargo-proof.

Burn up some progressive soul energy.
NYTRO. Produced by Norman Whitfield.



On Warner/Whitfield Records and Tapes. WH 3019.

Eagles, David Soul Top LP, Singles Charts

Gaye, 'Rocky' Scoring

By LENNY BEER

■ The Eagles, with "Hotel California" (Asylum), held onto the #1 position that they regained last week by outlasting Fleetwood Mac (WB), especially at racked accounts. The red-hot band has now topped the chart for six weeks with this album, which shows no signs of quitting. As for significant competition, the only charging contenders are in the twenties this week, and the top 10 has no bulleting albums with another week of jostling for position recorded. Bob Seger (Capitol), Kansas (Kirshner), Natalie Cole (Capitol) and Steve Miller (Capitol) each advanced one space, while Neil Diamond (Columbia) fell from the top 10 ranks.

The hottest albums can be found this week in the 20 to 30 range with Marvin Gaye (Tamla) leading the way. Gaye exploded from 16 to 1 on the r&b lp list and from 64 to 20 on The Album Chart with incredible retail sell-through, especially in the heavily black populated areas. The Isley Brothers (T-Neck) and the Commodores (Motown) are similarly happening with jumps of 68 to 22 and 61 to 34 respectively. Right behind are Emerson, Lake and Palmer (Atlantic) and "Rocky" (UA). ELP is especially hot at retail with strong, immediate pick-up and racks following behind, while

"Rocky" is strongest at rack locations and retail following the Academy Awards. "Rocky" is so hot that its theme single is being re-worked with some immediate success at radio. Also fighting hard in this area is the "Tryin' To Get the Feeling" album by Barry Manilow (Arista), which has been a consistent gainer since his television show.

A little further down the list, Jeff Beck (Epic) continues to be hot, thanks to his strong retail action and the beginnings of rack support; Klaatu (Capitol) is proving to be a national item with pockets of strength remaining in the east; Foreigner (Atlantic) is one of the out-of-the-box smashes of the year to date and this week it jumps to 53 bullet; Pablo Cruise (A&M) shows immediate sales pick-up; and Slave (Cotillion) has a very hot r&b set with #1 sales in Baltimore.

New in the top 100 with bullets are Leo Sayer (WB), whose album has been sitting around for months through two hit singles and finally caught on this week with major sales jumps propelling it into the Chartmaker position at 83, Iggy Pop (RCA), with a hot tour including David Bowie and now a hot album to go with it, the Trammps (Atlantic), heating up now behind the hot single, and Head East (A&M), with strong support from the midwest.

Fleetwood Mac, Chicago Strong

(Continued from page 3)

Cole (Capitol) had another strong sales week both pop and r&b, William Bell (Mercury) is still picking up strength to go with his #1 position r&b, and Leo Sayer (WB) exploded into the top 10 from #17 last week with exceptional radio moves and solid sales growth.

Outside the top 10 and showing good potential to reach the select group are Rose Royce (MCA), which has shot to #2 on the r&b side and is now #13 on The Singles Chart with strong pop reaction duplicating the r&b success; Jennifer Warnes (Arista), with some problem areas but an overall good picture; KC & the Sunshine Band (TK), proving to be another monster for these consistent hitmakers; McCoo & Davis (ABC), starting to bring in good sales on the pop and r&b levels and gaining momentum weekly; Boz Scaggs (Columbia), with exceptional sales considering the album's penetration level and the fact that this is the fourth release from that album; Kiss (Casablanca), with radio solidly behind this one and sales developing well; and the Climax Blues Band (Sire), showing excellent reaction.

Moving well in the thirties are Stevie Wonder (Tamla), with solid airplay support for his second release from the "Songs In the Key of Life" set but lacking

in the strong sales gains that will have to be there next week; Hot (Big Tree), with another hit for the Atlantic distributed label; Joe Tex (Epic), scoring hot sales numbers from r&b and pop airplay with the south far ahead on this one; and Foreigner (Atlantic), exploding with single and album on their first piece of product.

Other hot items on the charts are Kenny Rogers (UA), crossing from country with relative ease, Andrew Gold (Asylum), looking like a home run for his first hit, Yvonne Elliman (RSO), exploding with a remake of "Hello Stranger," and Marvin Gaye (Tamla), with number one singles sales in Detroit.

New Bullets

New with bullets on the list are Fleetwood Mac (WB), now an automatic at radio with their fifth straight hit, "Dreams," exploding with amazing out-of-the-box acceptance and debuting as Chartmaker at 64, Chicago (Columbia), out and on in New York at WABC and others, and the Sylvers (Capitol), with pop play far ahead of r&b acceptance.

Two records which started to receive late report activity which will undoubtedly go into next week's chart are Alan O'Day (Big Tree) and Bill Conti (UA). O'Day has been extremely hot at southern secondaries and now is picking up the major market support it deserves, and Conti is receiving acceptance now with the "Theme From 'Rocky'" due to the Academy Award for the movie and the explosive sales on the soundtrack album.

Schwartz Bros. Reports Sales, Income Rise

■ NEW YORK — Schwartz Brothers, Inc., the Washington-based corporation that owns the Harmony Hut retail record chain as well as rack and distribution operations, last week reported increased sales and net income for 1976, highlighted by fourth-quarter totals that are the largest in the company's history.

Sales for the year rose to \$25 million, up from \$21.6 million in 1975. Earnings increased as well, from \$88,003 in 1975 to \$349,636 last year. Average earnings per share rose from \$.12 to \$.46.

In the quarter ended Dec. 31, 1976, the company took in nearly \$8.8 million compared to \$7.9 million in the fourth quarter of 1975. Net income rose comparably, from \$191,141 to \$289,925.

Strong Fourth Quarter Reported by Goody

■ NEW YORK—Sales and earnings for Sam Goody, Inc. in the fourth quarter of 1976 were the highest ever for the Maspeth, N.Y.-based company, it was announced last week. The overall totals for the year, however, were substantially below 1975's comparable figures.

The company's \$16.9 million in sales for the fourth quarter was well above the \$15.2 million taken in during the same period in 1975. Sam Goody's earnings for the quarter were \$544,548, up from \$470,733 in the final quarter of 1975. Earnings per share for the fourth quarter rose from \$.70 in 1975 to \$.82 last year.

Although the company's total sales for 1976 reached a record high of \$48.4 million, Sam Goody earned only \$61,336 (\$.09 per share) for the year. Sales in 1975 were \$43.5 million, but net income was \$467,645 (\$.70 per share).

REGIONAL BREAKOUTS

Singles

East:

Andrew Gold (Asylum)
Marilyn McCoo & Billy Davis, Jr. (ABC)

South:

Joe Tex (Epic)
Marilyn McCoo & Billy Davis, Jr. (ABC)
Q (Epic)
The Trammps (Atlantic)
Stevie Wonder (Tamla)

Midwest:

Marvin Gaye (Tamla)
Q (Epic)
Kenny Rogers (UA)
Yvonne Elliman (RSO)
Joe Tex (Epic)
Hot (Big Tree)

West:

Yvonne Elliman (RSO)
Joe Tex (Epic)

Albums

East:

Iggy Pop (RCA)
Klaatu (Capitol)
Pablo Cruise (A&M)
Marlena Shaw (Columbia)

South:

Leo Sayer (Warner Bros.)
Pablo Cruise (A&M)
England Dan & John Ford Coley (Big Tree)
Slave (Cotillion)
Bob James (CTI)

Midwest:

Leo Sayer (Warner Bros.)
Klaatu (Capitol)
Maynard Ferguson (Columbia)
Iggy Pop (RCA)
Les Dudek (Columbia)

West:

Les Dudek (Columbia)
Weather Report (Columbia)
Side Effect (Fantasy)
Steve Hunter (Atlantic)

off the record



Their New Album
STAO-11636
on Capitol Records and Tapes



Capitol

Polydor Promotes Harry Anger; Stan Bly Named Promo Vice Pres.

■ NEW YORK — Lou Simon, executive vice president and general manager, Polydor Incorporated, has announced two new executive/management appointments. Harry Anger is elevated to vice president/marketing director, and Stan Bly assumes the position of vice president/national promotion director. Arnie Geller, who previously held the national promotion post, leaves Polydor to go into business for himself, forming his own management/production company with Buddy Buie, involving the Atlanta Rhythm Section.

Background

Harry Anger joined Polydor in August, 1976 as national sales director, and was subsequently appointed to marketing director. Prior to his coming to Polydor, Anger was general manager of

Discount Records, when the 70-store retail chain was a division of CBS. Before that Anger was director of merchandising and marketing planning for RCA Records, a position he held for several years.

Stan Bly's appointment at Polydor Incorporated represents his return to the Polygram Record Group. He had served as vice president/national promotion director for Mercury Records. Following his tenure at Mercury, he served in a similar capacity at Arista Records. Before coming to Mercury, Bly was west coast director for Bell Records.

Arnie Geller leaves Polydor after three years of service. Geller had been director of operations for MGM Records when MGM merged with Polydor, in 1975.



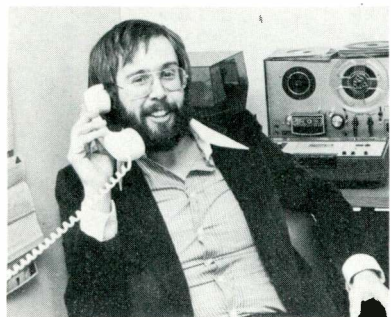
Harry Anger



Stan Bly

Arista Names Palmese VP, AM Promotion

■ NEW YORK—Clive Davis, president of Arista Records, has appointed Richard Palmese vice president, national AM promotion. In this capacity, Palmese will be responsible for the coordination of the overall campaigns on all of the company's single releases. He will also be responsible for receiving the optimum AM airplay on all Arista product and maximizing its effect in conjunction with the Arista sales force.



Richard Palmese

Palmese became associated with Arista Records in 1975 when he was appointed midwest regional promotion manager. He was appointed director, national promotion, in September, 1976.

ELP Re-Signs With Atlantic

■ NEW YORK—Emerson, Lake & Palmer have signed a long-term, exclusive contract with Atlantic Records, it has been announced by Atlantic chairman Ahmet Ertegun. "Works, Volume 1," the seventh Atlantic-distributed album by the group, is the first LP released under the new agreement.

Mogull Birthday Bash



Artie Mogull (right), president of United Artists Records, is seen at his 50th birthday party given at Roy's Restaurant in Los Angeles. Over 100 friends attended, including (from left) Jeff Wald, Helen Reddy, Lee Kramer and Olivia Newton-John.

FCC Censures College Radio Station

By MICHAEL SHAIN

■ WASHINGTON—In a case that might have far-reaching implications on the future course of college radio, the last bastion of experimental and formatless programming, an FCC law judge recommended last week that the University of Pennsylvania's FM license not be renewed. At issue is whether students or the university trustees—the titular licensees—ought to run WXPN.

The station was fined \$8,000 in 1975 by the FCC for broadcasting obscene and indecent language during a phone-in show. According to FCC transcripts of the program, two student announcers apparently attempted to convince a 3-year-old boy that he ought to have sex with his mother. The mother had called the show and her son listened in and talked on an extension line while the two announcers conducted the interview.

At the time of the fine—which WXPN did not appeal, but paid—the university trustees were told to reestablish control over the station's programming. Administrative Law Judge Walter C. Miller said in his ruling that the trustees had merely turned operation of the station back over to students.

The U.S. Appeals Court in Washington just last month ruled that the FCC had no legal authority to regulate indecent language on the radio. (Had the university appealed its fine, presumably, it would not have had to pay it, according to that decision.) In order to avoid questions on the grounds of the refusal to renew WXPN's license, the judge based his ruling on a list of technical violations of FCC rules, including the use of marijuana and alcohol on the station premises. The judge noted, however, that WXPN had become notorious for

broadcasting "licentious slime and nauseating verbiage."

The issue of control over college stations has been a smoldering controversy at the FCC ever since the WXPN license renewal was designated for hearings a year and a half ago. At the time, staffers said that the commissioners were disturbed at the number of citizen complaints about college radio programming—usually centering on obscene language, suggestive lyrics and drug-related songs. The WXPN case, one aide said, was meant as a clear signal to colleges to "clean up their act or we're going to shut down their sandboxes."

The legal fine point here is licensee accountability, the FCC said. University trustees are responsible for their radio stations, because it is their names that appear in commission records. Student committees, more and more, are being delegated the authority to run educational broadcast operations. If standards applied to commercial broadcasters were in force for the educational outlets, the FCC appears to be saying, there would be no question about the licensee abdicating licensee responsibilities, a serious offence at the commission.

The judge's decision now goes to the full 7-member FCC for final disposition. The commission could uphold the ruling, impose a lighter penalty, or ignore it and renew WXPN's license. In the meantime, student control of college radio is very much in jeopardy.

Pieniek Exits RCA, Becomes Law Partner

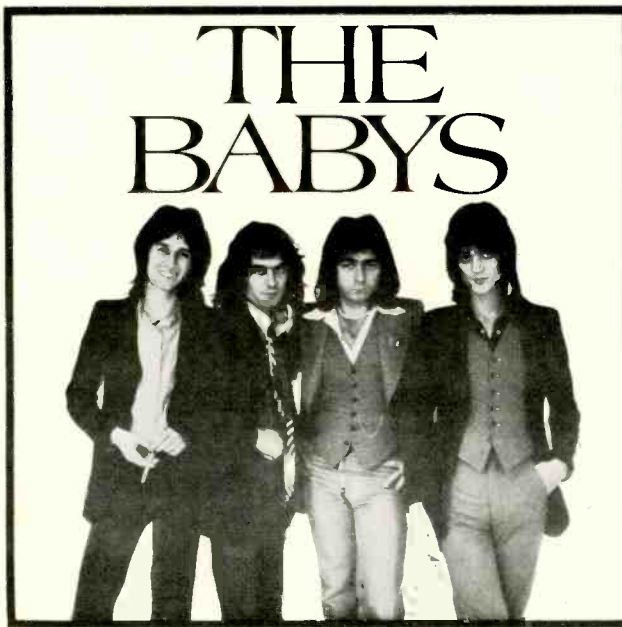
■ NEW YORK — Toby Pieniek, director of business and talent affairs, RCA Records, has resigned his post, effective April 15, to enter private law practice. He will become a partner in the firm of Harris, Korobkin, Cella & Pieniek.

Previously serving in similar capacities at the William Morris and International Creative Management talent agencies, Pieniek joined RCA in 1971. During his RCA and prior employment he was responsible for structuring and negotiating agreements in all phases of the entertainment industry, including the recording, publishing, television, motion picture, theater and literary areas, both domestic and internationally. At RCA he also directed the copyright and licensing and clearances departments.

The law firm, with offices in New York and Los Angeles, is relocating its New York office to 425 Park Avenue on April 18.

THERE'S A BUZZ ON THE BABYS

THE BABYS



4/13
Royal Oak Theatre,
Detroit, Mich.
4/15
The Agora,
Columbus, Ohio
4/17
The American Theatre,
St. Louis, Mo.
4/19
Ivanhoe Theatre,
Chicago, Illinois
4/22
Yorkville Theatre,
New York, N.Y.

4/23
Tower Theatre,
Philadelphia, PA
4/24
Lissner Auditorium,
Washington, D.C.
4/25
The Agora,
Cleveland, Ohio
4/28, 29 & 30
The Whiskey,
Los Angeles, CA
5/3
Old Waldorf,
San Francisco, CA
Booked by: ATI

Letters. We get letters. From Debbie and Kevin and Lori and Frank and Kim. From all throughout the United States. And each and every letter brings us the same message. The Babys are fantastic. When are they going to start touring? Well, Debbie and Kevin and Lori and Frank and Kim, your prayers have been answered. The Babys are going on tour. The buzz is about to stop. And the roar is about to begin.

Chrysalis
Records

CBS Ad Staff Puts Spotlight on Platinum

By BARRY TAYLOR

■ NEW YORK—As platinum has become a new and recognized standard of commercial success, the CBS Records advertising department has responded, launching a series of "image" ads to bolster the platinum idea with a highly personalized sheen.

"Just as the artist aspires to artistic success, we were looking to create something for the industry that would be a knockout—something nobody's seen before," Arnold Levine, vice president, advertising and creative services, CBS, told *Record World*. "Our intention was to consider the kind of music an artist must create to sell a platinum album and then design an ad that would convey that kind of class."

The first CBS platinum ad to appear in the trades was for the "Chicago X" album. The idea was generated by a chocolate candy bar designed to promote the record upon its release. The ad simply substituted a bar of platinum for the bar of chocolate and according to Levine, elicited such a favorable response from Columbia, the group, and its management that the art department was given the green light for subsequent efforts which became "more inventive and more crazy."

"Aside from being very music business oriented, we like to believe we're very design oriented and copy oriented people," Levine says of his department. "I don't know if we were the first people to have done this, but what we've created are image ads. They are not being designed to sell in the first order, but in a manner of speaking, that's just what they are doing."

"You're stating a matter of fact in a manner that is different. The original idea was to do something that would be startling. We decided to always use two pages and four color. We decided to avoid any hype and to refrain from showing the surface of the product or even the artist."

Subsequent ads spotlighted the platinum achievements of acts like Boston, Wild Cherry, Boz Scaggs, Lou Rawls and Aerosmith through symbolism that ranged from guitars shaped like flying saucers to an elephant balancing his hulking body atop a toy truck. "You try to find a personality that fits the music, the album and the artist," explains Levine, "You never do something because it's a nice visual or it looks or feels good. You want to always have some correlation to the artist and the music."

At the same time, Levine is looking forward to the next step,

to find that image that is so closely identifiable with the act that it will convey the message without the need to tell the reader in print what is being advertised. "To me, it's the ultimate in communication. The less copy you put in an ad while it still reads in the way you intended is what you strive for. To hone it down so everybody will know what it is without having to tell them is the beauty of communication. As it stands, you don't have to look at the bottom line of one of our ads to know that it's a platinum ad or that it's from CBS Records."

Levine credits the success of the platinum campaign and all other advertising endeavors to the leadership of the department's directors who have all been appointed within the last five months: Ron Finkelstein, copy director, and his assistant Patricia Kennelly; Myron Polenberg, art director; Nancy Steiger, radio and TV production director; Bonnie Brand, film and video tape production director and Ted Bernstein, director of special projects and presentations.

Another asset is that the CBS advertising operation is totally self-contained in the building, offering a flexibility that allows for a campaign to be facilitated to coincide with the artist's development.

"We are a total advertising agency service. Anything that can

be found on the outside in the way of writers, artists, designers, bullpen mechanical people, photo retouchers, radio and TV production people, can be found here along with a media department, Gotham, that buys all our time. We make available as many things as possible for CBS including TV which is up and coming as far as record advertising. We are perhaps the only department in the record business that can do it internally. TV can be a very costly concept in terms of production but we've developed the expertise to do it on such a low cost basis, we made it very attractive for the marketing division.

"The in-house facility is very important," Levine stresses. "We collectively give each other our knowledge of the magic business which is put toward the business of advertising and that, after all, is our main concern. The second order of business is to know what is going on and everybody's right here on the scene where it's happening."

"Working in house is the best way to maximize your efforts. It can be very difficult dealing with outside personnel because they don't always have the feel for what you want. You always have to give them a great deal of what is in your head. I can't imagine anyone out there who knows what is going on with a given record."

(Continued on page 109)

A&M Executives Go On the Road

■ LOS ANGELES — Jerry Moss, chairman of the board of A&M Records, has announced that five A&M executives will hit the road for a five-day blitz covering eleven cities from April 11 to 15 to promote current and forthcoming releases on the A&M label.

The group will include Moss; Gil Friesen, president; Barry Grieff, VP of merchandising; Bob Fead, senior VP and director of marketing and distribution; Harold Childs, VP of promotion; and Andy Meyer, assistant to the chairman. Their itinerary will include stops in Dallas, New Orleans, Atlanta, Boston, Washington, D.C., Philadelphia, Cleveland, Detroit, St. Louis, Minneapolis and Chicago.

Among the forthcoming A&M releases they will promote are albums by Supertramp, Captain & Tennille, 38 Special, The Tubes, The Brothers Johnson, Cat Stevens, David Liebman, Michael Katakis, and Elkie Brooks. Current A&M releases include albums by Joan Armatrading, Garland Jeffreys, Nils Lofgren and Quincy Jones' "Roots."

The executive contingent will travel in a private plane hired for the occasion and plans to hit three cities a day during the five-day stint. The trip will conclude on April 15 in Chicago where they will see both Joan Armatrading and the Brothers Johnson, who will be appearing there in separate shows.

Crystal UA Music VP

■ LOS ANGELES—L. Joseph Bos, chairman of the board, United Artists Music Publishing Group, has named Danny Crystal to the newly created position of vice president, motion picture music.



Danny Crystal

In the new post, Crystal's activities will be expanded by his serving as a direct liaison between the motion picture, record, and music publishing divisions of UA.


Crystal has been with the company for over 10 years, most recently as coordinator of motion picture music, with a previous tenure as director of artist relations for UA Records.

Dance Band Happening



Johnny's Dance Band, newly signed to Windsong Records (manufactured and distributed by RCA Records) celebrated the release of their new album, "Johnny's Dance Band," by headlining a special concert run in Philadelphia's Bijou Theater. Seen here congratulating JDB on a show well done are (kneeling, from left) Ray Anderson, RCA's division vice president, promotion; Larry Douglas VP, promotion, Windsong Records; and Mel Ilberman, RCA's division vice president, domestic operations. Standing are: Jack Kiernan, RCA's division vice president, marketing; Mario DeFilippo, RCA's director, sales; Dance Band members Chris Darway, Dave Mohn, Nanette Mancini, Johnny Jackson, Tony Juliano and Courtney Coletti; and Harold Thau, president of Windsong Records. On top of the pack holding up the wall is Dance Bander Bobby Lenti.

AL STEWART ON THE BORDER



AL STEWART ON THE BORDER

Out of his Platinum album "Year of the Cat" leaps the new single from Al Stewart.

"On The Border".

Bound to leave tracks all the way up the charts.



From **Janus Records**, a division of **GRT Corporation**.
8776 Sunset Blvd., Los Angeles, Ca. 90069

Management: Luke O'Reilly 𐄂𐄂𐄂𐄂𐄂𐄂 C Productions Ltd. **Agency:** I.C.M.

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **CLASS ACTS:** A lot of the performers who play the Roxy have style, and some of them have endured for quite a while, but precious few display the style and endurance of **Steve Allen**. The idea of Allen gigging at one of the Strip's pop clubs at all is pretty preposterous, but there he was last week, just as in command of himself and his audience as he's been for more than 25 years.

Allen, though he's basically known as a comedian on the tube, has been involved in a mind-boggling range of activities in his time; acting ("The **Benny Goodman Story**," a late night TV staple), writing poetry, novels and a host of other weirdness including "The Ground Is Our Table" (described as "a scholarly treatise on migratory farm labor") and pioneering the after-hours talk show routine are just a few of his gigs. The Roxy show was called "The Man and His Music" and featured Allen singing some of the supposedly 4,000 songs for which he wrote lyrics and/or music. '**Rico Caruso** he ain't, but with those tunes—which included a surprising number of classics like "Picnic" and "This Could Be the Start of Something Big"—it hardly mattered, especially since his finely-tuned wit was in such good form that one didn't even have to care about the music to appreciate him. But for those who did care about the music, **Terry Gibbs** and a big band made up mostly of veteran types who were playing without any rehearsal were swinging away with a vengeance. And the vibes duet near the end by Allen and Gibbs was definitely hot stuff.

Meanwhile, out in Santa Monica, another bunch of stylish endurers was celebrating its most encouraging album in years. Warner Brothers threw a little bash for "The **Beach Boys Love You**," **Brian Wilson** and company's new entry—and we have to admit that Warners showed some class of its own by not cancelling the party in the wake of the news about the Beach Boys' move to CBS. It was also nice to see that Brian has made it far enough back from all of his problems to really dominate one of the group's records for the first time since the hal- lowed "Pet Sounds."

HOLD THE ANCHOVIES: Dealmeister and executive producer **Pete Bennett** was sighted at Jacopo's, eating pizza with **Farrah Fawcett-Majors**, which certainly sounds like fun to us. Given the outcome of his last similar gastronomic tour—the first record for Laverne and Shirley's **Cindy Williams** and **Penny Marshall**—could a label deal be in the offing?

PENINSULAR ACCLAIM: An estimated 90,000 listeners showed up at Dub Palmer's Farm in Polk City, Florida for an open air concert last weekend, with **Jimmy Buffett** headlining a bill that also included **Orleans**, the **Atlanta Rhythm Section** and **Canned Heat**. The day long marathon, which kicked off at noon Saturday and finished at noon on the sabbath, was reportedly stretched to include a two and a half hour set by Buffett, simply because the audience wouldn't let him off stage.

ALL KING'S MEN: When **Carole King** was passing through Colorado a while back, she ran into **Dan Fogelberg**, who told her to check out a band named **Navarro** playing in the less-than-major-market of Rollinsville Stage Stop, near Boulder. She did, and our sources tell us the results have been interesting.

For starters, the band snared a contract with King's new label, Capitol, and are already wrapping up the last overdubs before mixing their first longplayer. They're also set to record with Carole on her first Capitol outing, and she has already warmed up for the collaboration
(Continued on page 89)

April-Blackwood Party



The staff of April-Blackwood Music recently concluded their second round of general development meetings with a party for 300 at N.Y.'s Park Lane Hotel. The meetings, which began in Los Angeles in March, were headed by vice president and general manager Jim Bishop. Pictured at the reception are, at left: Bob Esposito, vice president, creative affairs; RW publisher Bob Austin; Jim Bishop; Larry Fogel, director, east coast

Leber & Krebs Plan 'Beatlemania,' Mixed Media Broadway Production

By MARC KIRKEBY

■ **NEW YORK**—Steve Leber and David Krebs, the management team that has specialized in building the careers of such artists as Aerosmith and Ted Nugent, will now take on Broadway, with a show entitled "Beatlemania" that is being billed as a "mixed media semi-documentary" about rock music and the sixties.

The original conception was Leber's. He enlisted the services of Jules Fisher, one of Broadway's best-known set and lighting designers, to stage the production, which will center on four Beatle look-alikes and sound-alikes, playing Beatles music live on stage.

"We're making a positive statement about the music business," Leber said. "The business has influenced the times. People were influenced by The Beatles, and they in turn were affected by the times."

The show, which opens in Boston April 29 and moves to the Winter Garden Theatre here in mid-May, will have little dialogue, allowing the audience to make its own connections between the songs being played and the visuals being shown. Leber is wary of the previous attempts to blend rock music with the Broadway musical style. "We don't want to run into any of the other pitfalls of the musicals, which we think are old hat," he said.

"We're recreating the excitement that once was Beatlemania," Leber continued. "We're capturing everybody's memories. 'Grease' and 'American Graffiti' did well with the fifties; we decided nobody had really done the sixties."

Undisclosed, because a final selection has not been made, were the names of the four unknowns who will play the four Liverpoolians. The company is rehearsing with several more would-be Beatles than will ultimately be kept. "By opening night I will have committed to the four I want to use," Leber said.

The show will run approximately two hours with one intermission. Leber calls it "something anybody who grew up in the sixties can relate to," and stresses that The Beatles' music is only a focus, that the show takes in the entire decade and not just the British musical invasion.

The few outsiders who have seen the production, Leber said, "wanted to be negative when they came in and we turned their heads around. If the Beatles see the show themselves, they'll be astounded by the power of what was happening at the time."

Atlantic Ups McNichol

■ **NEW YORK**—Carol McNichol, former east coast publicity manager for Atlantic Records in New York, has been named director of east coast publicity, it was announced by Barbara Carr, director of publicity.



Carol McNichol

In this capacity, Ms. McNichol will continue to work in close association with Ms. Carr at the company's headquarters in New York, coordinating all publicity activities involving the major east coast-based publications and television outlets.

Ms. McNichol joined Atlantic's publicity department in 1974 as an assistant, was promoted to tour publicist in 1975, and has functioned as east coast publicity manager since early 1976. Before coming to Atlantic, she spent two years in the a&r department of RCA Records.

operations, and Irwin Mazur, director, west coast operations. At center are, from left: Irwin Mazur; Bishop; Bruce Lundvall, president, CBS records division; Fogel; artist/writer George Fishoff; and Esposito. At right are: Jim Tyrrell, vice president, marketing, Epic Records and Associated Labels; Ulpio Minucci, director, film, TV and special projects, April-Blackwood; composer Michael Kamen, and writer/lyricist Mort Goode.

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MSB 6574

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THE NEW B. J. THOMAS IS ON **myrrh** 

A&M Executive Realignment

(Continued from page 3)

Rondor Music, Inc., the company's publishing arms; and Gerry Lacoursiere, who has been upped to the position of president at the label's Canadian operation, A&M Records of Canada, Ltd.

During a press conference held on the A&M lot to announce the move, Moss attributed the realignment to the current success of the label and recent expansions in its domestic and overseas staff. Equally influential, he added, was the company's stature as an independent operation, on which he commented, "We were in uncharted waters . . . No other independent company has ever been as we are."

Greater operational flexibility was also cited as a factor, with both Moss and Alpert commenting that they expect to focus more on relationships with artists, producers and managers as a result of the realignment. While asserting that "Records and copyrights . . . are the two things that will continue to be the center of our operation," Moss also noted that the company's current feasibility studies on record manufacturing (see **RW**, April 9) and possible expansion of the A&M studio operation are both potential avenues of growth being explored.

Asked whether the appointments might also be geared to the company's stature as an independent and plans for its own distribution, Moss stressed that A&M's current distributing operations in Boston and Atlanta were initiated as "our only alternative in those markets," and went on to reaffirm the company's indie profile, saying, "I think our independent distributors have grown with us."

Moss and Alpert created A&M Records in 1962 and have served as president and executive vice president, respectively, for the past 15 years. As a co-founder and key musical force at the label, Alpert commented that his new position will enable him to focus more on producing and acquiring talent.

Gil Friesen joined A&M in 1964 as the label's general manager and progressed to the position of vice president, and most recently senior vice president, director of administration and creative services.

Bob Fead joined A&M in 1966 as national sales manager. In 1969 he was named vice president of sales and distribution. Fead will be responsible for the sales, distribution, and marketing of A&M product in the U.S. and will work closely with the label's distributors.

Chuck Kaye was responsible for building A&M's Irving/Almo Pub-

lishing company into one of the most successful publishing companies in the world; for establishing Rondor Music, Inc., A&M's International Publishing Division; and for establishing Almo Publications, Inc., which has in a short period of time become a major sheet music publisher. Kaye joined the organization in 1966 as the director of publishing and became vice president of A&R and publishing in 1969. After a year sabbatical in 1973, he returned to A&M as the executive vice-president of Irving/Almo Music and Rondor Music, Inc., in 1974.

Gerry Lacoursiere joined A&M Records in 1969, and in 1970 opened the label's second foreign office, A&M Records of Canada, Ltd. In 1973, he was named vice president and general manager of the company. Through the years,

Lacoursiere has developed his company to be a major force in the Canadian market.



Gerry Lacoursiere

All Smiles for Alice



The women who work for Warner Bros. Records recently took time out to honor one of their own: Alice Cooper—on the occasion of his last single, "I Never Cry," achieving RIAA gold status. Alice and the Warner Sisters seem to be shedding no tears on the front steps of the Warner Bros. Burbank headquarters.

Intl. Business Mgmt. Merges with Almar

■ LOS ANGELES — International Business Management, Inc. and Almar Management, Ltd. have merged, according to International Business Management president Robert A. Eisenstein.

The merged companies will continue business under the International Business Management, Inc. name with Eisenstein continuing to serve as president, Edgar F. Gross as chairman, and Alan E. Salke, president of Almar, as vice chairman. Betty M. Beall and Ronald Brenner will serve as vice presidents.

International Business Management, Inc. was formed in 1969 by Gross and Eisenstein. Salke formed Almar Management, Ltd. in 1975. He was formerly president of Villager Industries.

Commodores, Gaye Declared Gold

■ LOS ANGELES—"The Commodores" and Marvin Gaye's "Live At The London Palladium" albums have been declared gold, it was announced by Motown's Barney Ales.

Ad Campaign

Ales also revealed that Motown is planning a major television push in certain markets to promote the Stevie Wonder "Songs In The Key Of Life" album, as well as albums by Smokey Robinson, Marvin Gaye, The Commodores, Tata Vega, Delaney Bramlett, Thelma Houston and Jerry Butler. The label is also planning to intensify its printed media advertising both in consumer and trade publications as part of the promotion push, Ales said.

Mercury Ups Bone, Taps Mike Shavelson

■ CHICAGO—Mike Bone has been appointed to the newly created post of artist development manager for Phonogram, Inc./Mercury Records, it was announced by Jules Abramson, senior vice president/marketing for the firm.



Mike Bone, (top), Mike Shavelson

Bone was formerly national promotion/albums for Mercury, which will now be handled by Mike Shavelson. Bone will report directly to Abramson, and Shavelson to David Carrico, vice president/national promotion.

Bone's duties will include developing a select number of artists in conjunction with Phonogram/Mercury's field promotion staff, assisting in coordinating marketing campaigns, and aiding the foreign Phonogram organizations in their release of American product.

Shavelson joins Phonogram/Mercury from Epic Records, where he was in national album promotion for nearly two years. Before that, he worked for Warner Brothers in New York for four years.

A&M Promotes Spencer

■ LOS ANGELES — Ms. Billie Spencer has been named to the newly created post of special projects coordinator, artist relations department, reports Bob Garcia, director of artist relations for A&M Records.

Ms. Spencer had worked as an administrative assistant to Garcia, was formerly in product evaluation at Motown Records, a research assistant with WRC-TV (NBC), production assistant with WTOP-TV (CBS) both in Washington, D.C. and in artist and repertoire at Capitol Records.

The Beach Boys Love You

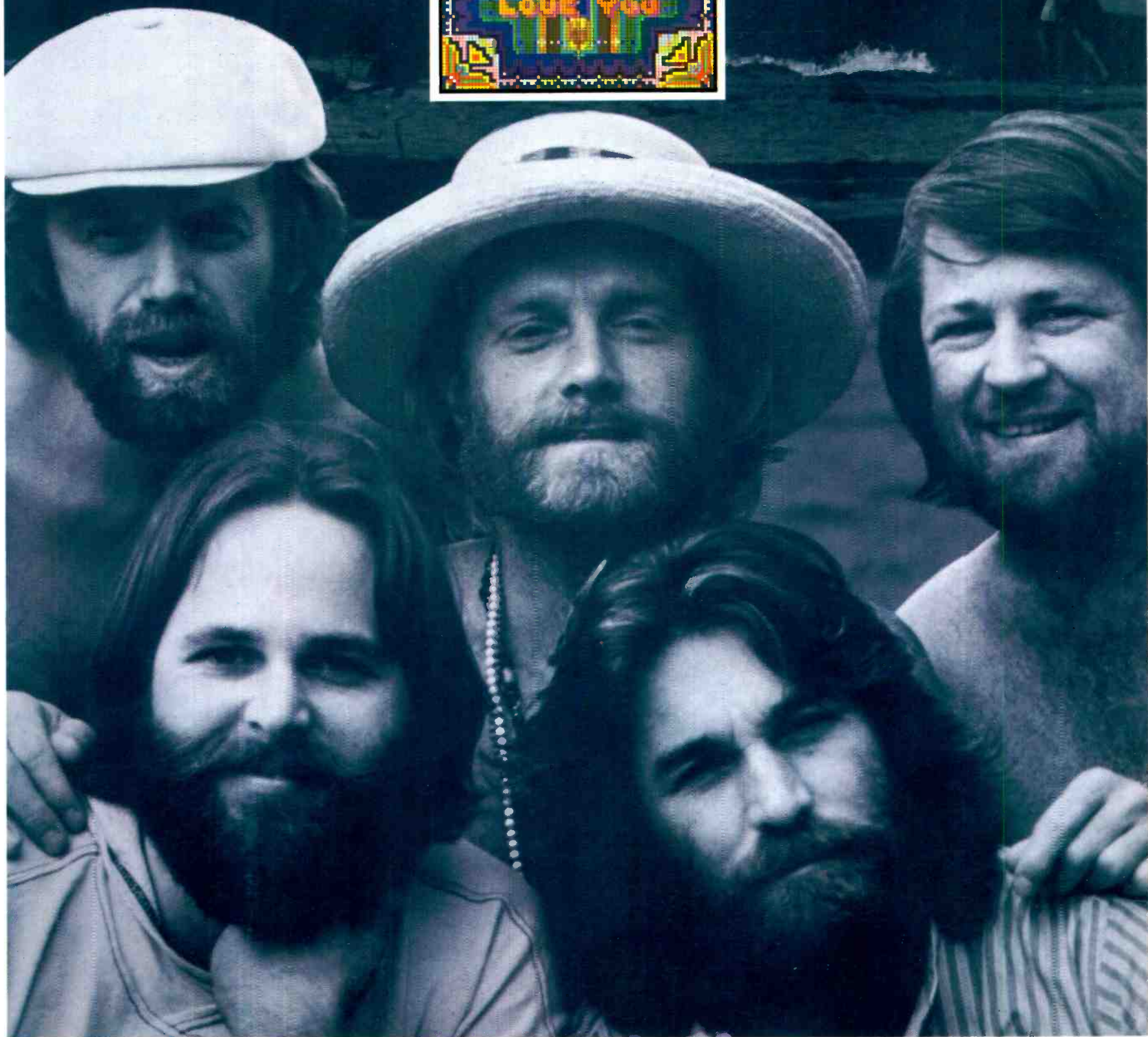
Rolling Stone's Comeback Artist of 1976, Brian Wilson,
(with brothers, cousin and friend)
follows 15 Big Ones with 14 new ones on the new Beach Boys album . . .

THE BEACH BOYS LOVE YOU.

It's a new creative peak for The First Family of American Pop Music.

It's produced by Brian Wilson.

It's on Brother/Reprise Records and Tapes. MSK 2258



Court Ruling Expands States' Rights To Tax Firms for Interstate Commerce

By MICHAEL SHAIN

■ WASHINGTON—For the second time in less than a month (RW, March 26) the Supreme Court has handed down a tax ruling which significantly expands the power of states to tax firms engaged in interstate commerce. Last week, the high court ruled that mail-order firms which maintain offices within a state are subject to sales taxes on the products they sell.

In effect, the ruling—a unanimous 7-0 decision—allows states to levy special use taxes, in lieu of sales taxes, on firms which have a certain minimal relationship to the state. But the ultimate effect may be that states will be allowed to tax all firms which solicit business within a state via radio, TV, newspapers or the mails.

Test Case

The case involved the National Geographic Society and the state of California. National Geographic solicited for sale of its books, maps, globes and other goods, through the mails, among California residents who subscribe to the magazine. The magazine also maintains two small offices, in Beverly Hills and San Francisco, for the purpose of selling advertising. The state billed the magazine for more than \$3,800 in taxes on the sale of the unrelated items.

National Geographic appealed

Leber-Krebs Taps Bruce Palley

■ NEW YORK—David Krebs and Steve Leber have announced the appointment of Bruce Palley to the position of director of finance for the Leber-Krebs organization.

Responsibilities

In this new position, Palley will create, establish and develop a variety of financial areas for Contemporary Communications Corp., Leber-Krebs, Inc. and their related companies. Included in Palley's duties will be the development of financial systems of control for live concert touring and the development of analysis of new and existing investments.

Prior to his latest appointment, Palley was financial tour manager for Aerosmith. Previous to his involvement with Leber-Krebs, Inc., Palley was a staff accountant for Copers & Lybrand, tour accountant for the Rolling Stones, handled copyright royalty and music audits for Prager & Fenton, and was later controller at Thames Talent.

the levy, saying that its connection with the state was too insignificant to warrant imposition of the tax. Two lower courts agreed, but the California Supreme Court said that the "slightest presence" of a firm within the state permitted the state to impose the tax. The Supreme Court decision upholds the state court ruling.

Firms Affected

Record firms immediately affected by the new decision are corporate organizations such as CBS and RCA, which have mail-order subsidiaries—run from New York—but which maintain branch offices in other states. In the future, if state legislatures begin to interpret the new ruling in its broadest terms, all mail-order record houses could be paying sales taxes—or other taxes veiled in a different name—in the states in which they solicit business.

UA Taps Two

■ LOS ANGELES — Pat Pipolo, vice president in charge of promotion for United Artists Records, has announced two new appointments to the label's national promotion staff.

Territory

Steve Evanoff joins UA as mid-western promotion manager for the cities of Cleveland, Pittsburgh, Cincinnati, Columbus and surrounding areas.

Andy Philpot, formerly of Heilicher Bros. Distributors, has also been appointed promotion manager for United Artists in Memphis, Little Rock, Nashville and surrounding areas.

Backstage with Bread



Bread was congratulated by Elektra/Asylum's top brass backstage following their SRO concert at Anaheim Convention Center, March 30. Bread recently scored their seventh gold album for "Lost Without Your Love." From left: Joe Smith E/A chairman; David Gates of Bread; James Griffin of Bread; and Mel Posner, E/A vice chairman.

Cotillion Signs Philippe Wynn



Philippe Wynn, former lead singer of Atlantic recording group the Spinners, has been signed to an exclusive long-term contract with Cotillion Records, it was announced by Henry Allen, president. "Hats Off To Mama" b/w "Like A Loser Needs A Winner (You're All I Need)," Wynn's debut single as a solo artist, has just been released on Cotillion, distributed worldwide by Atlantic Records. Shown at the signing in New York are, from left: Henry Allen, manager Ron Mason, Atlantic's national r&b promotion director Primus Robinson, and Philippe Wynn (seated).

Amherst Signs Jackie De Shannon

■ WEST SENECA, N.Y.—Amherst Records has entered into a long-term artist's agreement with Jackie De Shannon, according to Ron Kramer, Amherst's vice president of a&r.

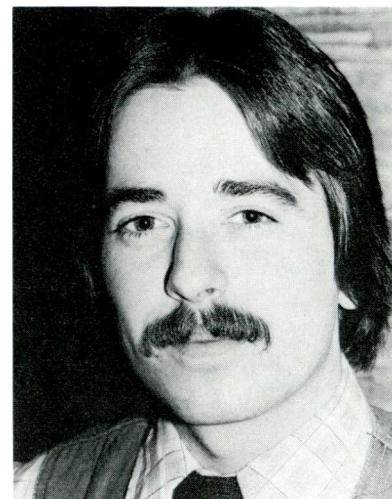
De Shannon will be going into the studio shortly to begin recording her first album for Amherst and the label is planning a major promotional campaign.

Houston Has Gold

■ LOS ANGELES — Thelma Houston's (Tamla) album, "Any Way You Like It," and single, "Don't Leave Me This Way," have both been declared gold, according to Barney Ales, president Motown Records.

Atlantic Ups Collins

■ NEW YORK—Art Collins, former publicity assistant for Atlantic Records in New York, has been named east coast publicity manager, it was announced by Barbara Carr, director of publicity.



Art Collins

In this capacity, Collins will continue to act as publicity liaison with the music industry trade publications in New York, to oversee all metropolitan (and selected national) concerts and club date admissions; and will become increasingly involved with general press and publicity activities on the east coast.

Collins joined Atlantic's publicity department as an assistant in May, 1975, after graduating from Curry College, where he served as music director of WMLN-FM for 3½ years.

Mann Mines Gold

■ LOS ANGELES—"The Roaring Silence," the Manfred Mann's Earth Band album, has been certified gold by the RIAA.

STRANGERS

&

FRIENDS



A THREE CHART ALBUM.

In the coming weeks,
you will find the new
Ronnie Laws album
on the Pop charts,
the R&B charts
and the Jazz charts.

It's music
for everyone.

FRIENDS AND STRANGERS.

THE BRILLIANT NEW RONNIE LAWS ALBUM.

Produced by Wayne Henderson.



(BNLA 730-H)

ROZZOR
LAWS



RECORD WORLD SEMINARS KEEP MOVING DOWN THE LINE...

NEXT STOP:

Memphis
April 23

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TIMETABLE.**

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4/26/75	San Francisco
8/ 9/75	Boston
11/15/75	Atlanta
1/17/76	Denver
4/ 3/76	St. Louis
6/12/76	New Orleans
7/24/76	Baltimore/D.C.
10/23/76	New York
1/ 8/77	Nashville
3/19/77	Los Angeles
4/23/77	Memphis

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BGreenfield & JSczajkowski '76

Spears Aims To Make KHJ 'Approachable'

By LENNY BEER

Michael Spears, newly named operations manager at KHJ in Los Angeles, held a meeting last week (6) for promotion representatives to familiarize them with the new approach he and his staff will be taking and to discuss and clarify his goals for KHJ.

In an interview with **Record World**, Spears reiterated most of the information covered in that meeting with the emphasis on the station's new approachability. Spears stated, "Just because KHJ has been on top of the radio community for so long does not mean that we will not be approachable. We will have an open door policy to the people we deal with." As to the music policy of the station, Spears added that his programming will be aggressive in nature: "We will add records at all differ-

ent times during the week depending on when we decide to program a particular song." Also, KHJ will program album cuts and Spears pointed out that just this week he added a David Soul cut which is hot in England. "We put it on," he said, "and watched for the reaction. It was positive and we will continue to program the record."

Rosie Guevara will continue to be the music director of the station and John Leader, currently a station jock, will also be involved with the music. Spears also stated that he will consider interesting promotions, but exclusives will not be important. "All we ask is equal treatment with the other stations in town."

As to the current on-the-air staff, Spears stated that for the time being all will remain constant. "I had a meeting with the jocks and told them that I hoped for the same people to be meeting again next year," he said. Spears will also hope to give the news a more interesting flavor to relieve the depression factor.

The basic feeling conveyed by Spears was that KHJ will be approachable and friendly in its dealings with the community and the industry. He brings a positive approach to a situation that has seen the station dip in the ratings, and will attempt what he must to bring up the excitement level and give his audience a lively, exciting feel to radio.

Behind a Great Woman, There's a Great Man.

Lucille is currently exploding on the charts. Already the number one country song in all three trades, she's crossed over and is now taking enormous jumps up all three pop charts.

Lucille is 47 with a bullet in Record World.

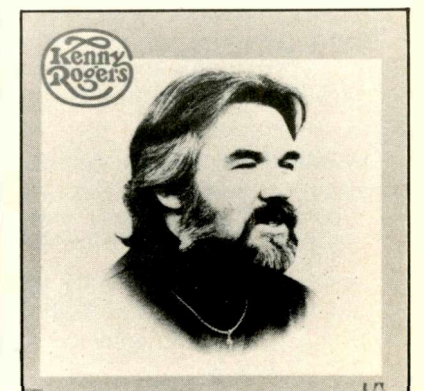
But Lucille would be nothing without the man that created her magic. That man is Kenny Rogers.

And what we really have here is another reassuring case proving that true talent always will out. For yes, this is the same Kenny Rogers who once propelled the First Edition to superstardom. This is the Kenny Rogers who decided to do it all over again. This time on his own. And did it, he did.

Kenny's record has been leap-frogging up the pop charts like a tadpole in heat. So if you look at Lucille as a hit, that's true. But there's more to it than that. Lucille represents the re-emergence of Kenny Rogers on a national scale.

Hello Lucille. Welcome back Kenny.

Lucille. A certified, smash hit from the Kenny Rogers album. On United Artists Records and Tapes. UAXW-929-Y



Midsong Taps Palmese

NEW YORK—Jane Palmese has been named to the national promotion staff at Midsong International Records, it was announced by Noel Love, vice president and general manager of the firm. Ms. Palmese will be responsible for in-depth secondary coverage and extensive traveling throughout the country on Midsong's behalf.

Ms. Palmese began her career in the record industry with Buddah Records. From there, she moved on to M.S. Distributors, where she handled midwest promotion. Her next and most recent association was with Island Records, where she worked on their promotion staff in New York.

Capitol Releases Four

LOS ANGELES — Capitol Records, Inc. will release Helen Reddy's "Ear Candy," Linda Ronstadt's "A Retrospective," the Rance Allen Group's "Say My Friend" and Johnny Martinez's "The Salsa Machine" on April 25, Jim Mazza, CRI vice president, marketing, has announced.

Island Promotes Marin

LOS ANGELES — Bill Valenziano, head of marketing at Island Records, has announced the promotion of Bob Marin to the position of merchandising director. Marin was previously field marketing manager for Island.

Prior to joining Island last year, Marin was a sales representative for Eric Mainland distributors, and before that a retailing manager for the Licorice Pizza record store chain.

Natalie Cole at Music Plus



Before embarking on a tour of Japan, Capitol recording artist Natalie Cole stopped by the Music Plus store in Hollywood to sign autographs.

UA Changes

(Continued from page 4)

marketing for Grunt Records, a post he held until being tapped by Epic.

Pipolo, who joined UA in 1976, previously held the post of vice president of promotion at Island Records. Before joining Island, he served as vice president, promotion, at MCA Records for seven years.

In his new post, Pipolo will be responsible for all product acquisition and will be involved in ongoing production and label

agreements currently including Chi-Sound, Roadshow and Jet Records. He will oversee the activities of Alan Warner, general manager of international repertoire, a&r manager Jeff Samuels and a&r administrator Norma Goldstein.

Denny Diante, who exits the company as head of pop a&r, is currently making arrangements for a non-exclusive production pact with the label, and will continue to produce UA acts.



Pat Pipolo



Stan Monteiro

THE SYLVERS—Capitol 4405

HIGH SCHOOL DANCE (prod. by Freddie Perren) (writers: L., R., J. & E. Sylvers) (Rosy, ASCAP) (3:48)

A jangling late bell kicks off this bright disco treatment that students of all ages are bound to add to their listening curriculum. No demerits.

TEDDY PENDERGRASS—Phila. Intl. ZS8 3622 (CBS)

I DON'T LOVE YOU ANY MORE (prod. by Gamble & Huff) (writers: same as prod.) (Mighty Three, BMI) (3:40)

Pendergrass' first solo single is so upbeat and percussive it makes breaking up seem easy to do, and gives great promise for a long, successful career.

SANTANA—Columbia 3-10524

GIVE ME LOVE (prod. by David Rubinson & Friends) (writer: P. Tellez) (Light, BMI) (3:17)

Santana's latest is more soul than salsa, but the easy-going feel of this change of pace might well return them to r&b, Latin and pop charts once again.

STARBUCK—Private Stock 45,144

EVERYBODY BE DANCIN' (prod. by Bruce Blackman & Mike Clark) (writer: Blackman) (Brother Bill's, ASCAP) (3:42)

The "Moonlight" group sets its sights on disco with this dance tune, blending wry commentary with plugs for label-mate Walter Murphy and the Rolling Stones.

DAVID LaFLAMME—Amherst 721

EASY WOMAN (prod. by D. LaFlamme) (writer: LaFlamme) (Halwill, ASCAP) (3:28)

LaFlamme borrows a page from Chicago in this big, danceable production number, with appeal for audiences from FM to pop to disco, and more.

BILLY PAUL—Phila. Intl. ZS8 3621 (CBS)

LET 'EM IN (prod. by Kenneth Gamble and Jack Faith) (writers: P. & L. McCartney) (MPL/ATV, BMI) (3:55)

Paul makes the Wings hit into a moving message song, with names changed and tapes of Dr. Martin Luther King intertwined. A unique, impressive treatment.

BILLY PRESTON—A&M 1925

GIRL (prod. by B. Preston & R. Margouleff) (writers: B. Preston & B. Fisher) (Irving/WEP, BMI; Almo/Rich-Fish, ASCAP) (3:15)

A funky Preston love song with great dance potential, this single features swirling keyboard fills and a somewhat higher-pitched vocal in a fine, soulful sound.

MOMENT OF TRUTH—Salsoul 2027

LOVIN' YOU IS KILLIN' ME (prod. by Reid Whitelaw & Norman Bergen) (writers: Whitelaw & Bergen) (Salsoul/Brookside/Ceberg, ASCAP) (3:25)

Hissing cymbals and Billy Jones' expressive baritone drive this high-energy disco track, a pleasing advance taste of the group's first lp.

BACHMAN-TURNER OVERDRIVE—

Mercury 73903

MY WHEELS WON'T TURN (prod. by Randy Bachman) (writer: R. Bachman) (Ranbach, Top Soil, BMI) (3:44)

A driving, energetic boogie tune that compels from its first notes, this single should set wheels turning for BTO again.

THE SANFORD-TOWNSEND BAND—

Warner Bros. 8370

SMOKE FROM A DISTANT FIRE (prod. by Jerry Wexler & Barry Beckett) (writers: Sanford-Townsend-Stewart) (Salmon/Mulhon/Unichappell/Turkey Tunes, BMI) (3:30)

FM's favorite from this group's debut album has a Scaggs-like soul flavor that could stoke some career fires.

MORRIS ALBERT—RCA 10958

CONVERSATION (prod. by Talmo Scarnarari & M. Albert) (writer: Albert) (Bevorada, ASCAP) (3:34)

An identifiably smooth, easy-paced ballad, held together with a female chorus, this conversation is certain to hurt no one's feelings.

EDDIE HOLMAN—Salsoul 2026

THIS WILL BE A NIGHT TO REMEMBER (prod. by Ron Baker) (writers: Tyson-Baker) (Lucky Three-Burma East, BMI) (2:53)

Holman's signature falsetto topped the charts with "Hey There Lonely Girl" in '69; here, the tempo is faster, but the style is just as compelling.

LUTHER—Cotillion 44216 (Atlantic)

THIS CLOSE TO YOU (prod. by Luther Vandross) (writer: Vandross) (Elvee-Deekay, ASCAP) (3:28)

As the weather gets warmer Luther could get hot with this steamy ballad, a fine vocal performance that could bring him major chart success.

THE KEANE BROTHERS—

20th Century 2337

HELP HELP! (prod. by David Foster) (writer: T. Keane) (Fox Fanfare/Tomjon, BMI) (3:29)

An ode to Amy Carter helped this pre-teen pop duo get started, and this up-tempo tune should help them reach an ever-wider audience.

JELLY—Asylum 45388

NO ONE LIKE MY BABY (prod. by Chuck Plotkin) (writers: Fred Bliffert & Rich Markey) (Mukunda Music, BMI) (3:05)

Jelly's a pop-rock trio with r&b interests, as demonstrated by this easy soul tune with backing by Seawind. MOR and FM play should spread the word.

WEAPONS OF PEACE—Playboy 6101 (CBS)

ROOTS MURAL THEME/MANY RAINS AGO (OLUWA) (prod. by group) (writers: Fried-Jones-Semenya) (DLW, ASCAP & Rashida & Semanya, BMI) (3:50)

The links between African music, gospel and soul emerge forcefully in this easy-going cover with impressive harmonies.

JANE OLIVOR—Columbia 3-10527

SOME ENCHANTED EVENING (prod. by Charlie Calello) (writers: Rodgers & Hammerstein) (Williamson, ASCAP) (3:15)

Olivor's showstopper has been completely recut here, its pace quickened, with beautiful results. MOR and pop attention seem a certainty.

RITA COOLIDGE—A&M 1922

(YOUR LOVE HAS LIFTED ME) HIGHER AND HIGHER (prod. by David Anderle) (writers: Smith-Jackson-Miner-Davis) (Chevis-Warner Tamerlane/BRC, BMI) (3:30)

Coolidge covers Jackie Wilson's 1967 hit with a mid-tempo rendition sparked by a Booker T. Jones organ solo in place of the horn break. Watch it go higher.

HEATWAVE—Epic 8-50370

BOOGIE NIGHTS (prod. by Barry Blue) (writer: R. Temperton) (Rondor/Almo, ASCAP) (3:36)

British disco, with hints of both Stevie Wonder and 10cc, makes a catchy, credible assault on American charts via this pleasing, offbeat song.

THE PERSUASIONS—Elektra 45396

PAPA OOM MOW MOW (prod. by David Dashev) (writers: A. Frazier/C. White/T. Wilson, Jr./T. Harris) (Beechwood, BMI) (2:18)

The best-known a cappella soul group kicks off its new label association with an energetic, humorous treatment of the 1962 hit by the Rivingtons.

DENIM—Epic 8-50346

TEQUILA (prod. by John Boylan) (writer: B. Browder) (Black Coffee Music, BMI) (2:35)

Not the Champs tune, but the transcendent track from this band's debut album. Latin touches and an upbeat feel make it easy to swallow.

JONATHAN EDWARDS—Warner

Bros. 8364

CAROLINA CAROLINE (prod. by Brian Ahern) (writer: Edwards) (Castle Hill, ASCAP) (3:13)

Edward emerges from his Nova Scotia seclusion with a dreamy ballad about the south; a hit and many covers may be found within its borders.

SOLOMON BURKE—Chess 30003

I'M GOING BACK TO MY ROOTS (prod. by Solomon Burke) (writer: S. Burke) (First Central Music/Gambi Music, BMI) (5:09)

Burke explores a popular concern of the moment in this atypical blend of disco and soul styles. Success with it shouldn't be just out of reach.

LEROY HUTSON—Curtom 0124 (WB)

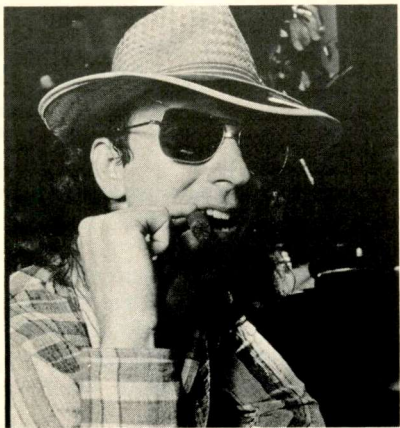
BLECKBERRY JAM (prod. by L. Hutson) (writer: Leroy Hutson) (Silent Giant/Aopa, ASCAP) (3:32)

There's more than a hint of Sly in this percussive, dance-funk number. Hutson's producing skills have grown with his performing, as this shows hard r&b and disco activity should a speedy result.

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ SOMEBODY ASKED US THIS WEEK HOW THINGS ARE AT RECORD WORLD, AND WE SAID THAT ALL WAS WELL NOW THAT IRA'S OUTTA HERE. WHEW! THANK GOD FOR SMALL FAVORS (AND WE DON'T MEAN IRA)! SO WE'VE GOT A NEW COLUMNIST. YOU'LL REMEMBER HIM FROM HIS STINT AS A GUEST COLUMNIST A FEW WEEKS AGO WHEN THE REDHEAD WAS ON VACATION: Hello screwheads. I guess you're glad to have me back, although I must admit the feeling isn't mutual. Actually, I'm being forced to write New York, N.Y. by our beloved managing editor, who is at this very moment threatening me with physical violence if I don't get the sucker typed up pronto. Well, I haven't been pumping iron lo these many weeks for nothing. Who's he think he's dealing with anyway? **Tom Carvel**? No sir, I take my cues from **Travis Bickel**: "I don't believe one should devote his life to morbid self-attention. I believe someone should become a person like other people." Hence the **Arnold Schwarzenegger**—or is that **Schvazzenegger**?—of rock critics; hence the new columnist.



So, for one time only we show you the new columnist, pre-Schwarzenegger. Well, let's put it this way: it's either the new columnist or a Nicaraguan drug dealer.

As long as we're on the subject of bodies — neat segue huh, Alison?—we may as well relate to you a weird item we encountered in the pages of the Inner City News, a tiny publication out of Mobile, Alabama. Headlined "Has **Michael Jackson** Chosen To Be Female," the unbylined story asserts in its first paragraph that

"the rumors are definitely real" and in its last paragraph that the rumors "spread far beyond the city limits of Mobile." In between it says the "word" was that Jackson "was considering or had completed a medical sex change." **Larry Jackson**, the Jacksons' uncle and road manager, denied the charges and is reported to have said he couldn't understand why someone would want to stoop so low to hurt the group's show. We concur. Since Michael showed no signs of becoming Michele during his visit to **Record World** a few weeks ago, we present the shoddy journalism award to the Inner City News for causing undue humiliation to be visited upon a first-rate artist and class fellow. The Jacksons, incidentally, are headlining at Nassau Coliseum on April 10.

BEATLEBEAT: All kinds of **Beatles** news was floating around this week. For example, on Monday we heard that **John Lennon** had signed with Portrait records. On Tuesday we heard that Lennon had signed with **Jimmy Ienner's** newly-formed Millennium label. On Wednesday we were reminded that the Beatles Hollywood Bowl concerts from 1965 will be released as a live album on Capitol. On Thursday we learned that the Beatles had lost a bid to ban the release of a two-record album, "The Beatles Live at the Hamburg Star Club 1962," which is to be released in Germany this week and in Britain next month. No U.S. release date has been set. The court ruled that **John, Paul, George and Ringo**, having known years ago that the tapes, which were made with their knowledge, would become a record, had waited too long before taking legal action to stop the record's release. On Friday, our own wild-eyed art director **Michael Schanzer** called to tell us the Beatles were all together in the studio recording a new album. Schanzer, of course, is hallucinating again.

SITUATION VACANT: Guitarist **Wilko Johnson** left **Dr. Feelgood** last week as the group was in town mixing their new album, "Sneaking Suspicion" with producer **Bert DeCoteaux**. Sources close to the group have revealed to N.Y., N.Y. that a rift between Wilko and the rest of the band developed earlier in the year but came to a head when he insisted on taking one of the finished tracks off the album. Wilko will be heard on all but one song on the new lp.

WRITE ON: **Rick Derringer:** "Henry Edwards." **The Eagles:** "Lester Bangs, Kris(teen) Nicholson, Dave Marsh . . ." **Ian Anderson:** "All of Them." The people being referred to by these rock personalities are their least favorite rock critics in a poll recently conducted by Creem magazine. But leave it to **Bruce Springsteen** to bring it down to basics: "I don't have any least favorite, I don't want to say that. This is going to turn out to be a vendetta list, right? The day that I do I won't give

(Continued on page 104)

Northwest 'Dollar Concerts' Create Alternative Showcase

By SAMUEL GRAHAM

■ LOS ANGELES—The theory behind them is not unique, but John and Ivy Bauer's "dollar concerts" in the Pacific Northwest (also known as the "Catch a Rising Star" series) are part of an increasingly rare breed. **RW's** research shows that as the series gains momentum it is proving to be an effective tool not only for presenting up-and-coming talent at a minimal cost to receptive concert audiences, but also for greatly stimulating record sales (and, to a lesser extent, airplay) in the area for the artists who perform.

The Bauers have so far presented two shows each in Seattle and Portland, the first featuring Robert Palmer and the second featuring the Sutherland Brothers and Quiver. Both have been cooperative efforts between the Bauers, radio stations KISW (Seattle) and KGON (Portland), the Paramount theatres in both cities and the acts' respective record companies (Island and Columbia). "We felt that the market was saturated with shows costing six or seven dollars," Ivy Bauer told **RW**. "These concerts are a great opportunity for kids who can't afford normal prices to be exposed to new talent. There is a huge amount of fresh new acts now, more than ever, and not all of them can generate airplay or be an opening act at a large venue right away. This way, everyone benefits: audiences, the acts themselves, record companies, retail stores, etc." Bauer added that the Portland and Seattle areas don't have clubs like the Roxy in Los Angeles or the Bottom Line in New York, so the Paramounts are an ideal small showcase for acts on the rise.

'Community Thing'

The Bauers themselves, after providing funds for sound and lighting equipment, ticket printing, some newsprint ads and the hall, have been losing money or breaking even on the concerts. "It's a community thing," said Ivy Bauer. "We're basically producing the shows for nothing, with the goal of building eventual headliners. And so far, the public's response has been incredible."

RW contacted radio stations and retail outlets in the areas to determine if the concerts have in fact had a significant effect. At Eucalyptus Records in Seattle, spokeswoman Chris Allen said that the store had received numerous requests for and increased sales of both Sutherland and Palmer product. Tom Keenan at Everybody's Records in Portland concurred, saying that Sutherland

sales in particular had "picked up the week before the show and were probably doubled or tripled for a month afterwards." As for Palmer, Keenan said, "sales weren't dramatically improved, but they might have dropped off entirely if not for the concert." He added that "I think the concerts will be a tremendous help if they can really get rolling."

The radio stations **RW** spoke to reported a less enthusiastic response. Program director Bob Brooks of KGON in Portland (one of the stations that helped stir up interest in the concerts through what Brooks called "a conversational approach, trying to communicate to listeners that we, the record companies and the promoters were working together to bring in acts that we genuinely felt were on the way up") said that "I have no specific information that would say we received anything other than sporadic requests for airplay after the shows." At two other stations, KZAM-FM in Seattle and KINK in Portland, spokesmen said that the acts had been supported on their stations by airplay, all along. However, the consensus was that the dollar concerts are a good idea for "increasing awareness" and should definitely be continued.

A Better Way?

While various record companies have experimented with similar concert bargains, assuming full financial responsibility, the practice has been largely dropped in recent years. The Bauers' northwestern shows, while still in an embryonic stage, suggest a more modest and probably more practical approach to showcasing new talent as headliners. The next shows will feature John Miles and Walter Egan, on April 24 in Seattle and April 25 in Portland.

Seven from Casablanca

■ LOS ANGELES — Casablanca Record and FilmWorks will be releasing seven albums in April. They include: "Parliament Live" and Paul Jabara's "The Perils of Paul" on Casablanca; Bruce Foster's "After The Show" on the Millennium label; "Cardiac Arrest" by Cameo, and "I Keep Coming Back For More" by Brandy & The Tabulations on the Chocolate City label. "Delights Of The Garden" by the Last Poets will be released on Douglas Records. Also, "Life" by Jimmy James & the Vagabonds is scheduled for release this month on Pye Records, the first release under Casablanca's licensing arrangement with Pye in Britain.

SWEET FORGIVENESS

BONNIE RAITT—Warner Bros. BS 2990 (6.98)
Having gathered perhaps her most hard hitting collection of songs, Raitt hits emotional heights that are rarely paralleled. Del Shannon's "Runaway" is a sparkling departure while Eric Kaz' "Gamblin' Man" and Daniel Moore's "Sweet Forgiveness" portray her in a more familiar blues based setting.

CAROLE BAYER SAGER

Elektra 7E-1100 (6.98)
A name that is familiar from the liner notes of numerous hit songs dating back to the Mindbenders' "Groovy Kind Of Love," Sager herself is in the spotlight this time with friends Melissa Manchester, Peter Allen, Tony Orlando and Marvin Hamlisch lending support. She proves herself a capable singer, instilling a personal quality into these 10 songs highlighted by "Shy As A Violet" and "Come In From the Rain."

FIREFLY

URIAH HEPP—Warner Bros. BS 3013 (6.98)
The group has undergone major personnel changes with the addition of Lucifer's Friend vocalist John Lawton and former Bowie bassist Trevor Bolder, but the heavy metal impact remains intact. A greater emphasis has been placed on the vocal work which shines on "Who Needs Me" and accounts for an overall vitality.

CONQUISTADOR

MAYNARD FERGUSON—Col PC 34457 (6.98)
With the exception of "Mister Mellow," Ferguson's latest is given over to Latin-flavored disco arrangements using a big band that features soloists George Benson and Bob James, among many others. The "Rocky" and "Star Trek" themes, along with the title cut, will probably garner the most disco play.

GUTS

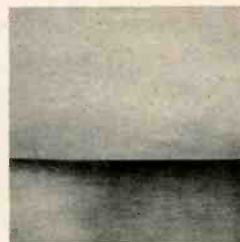
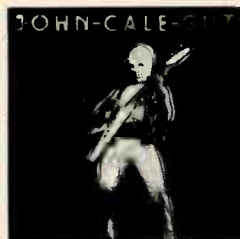
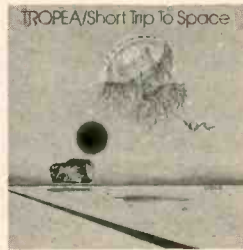
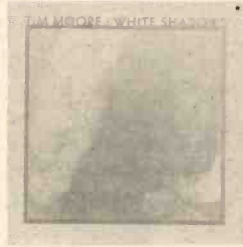
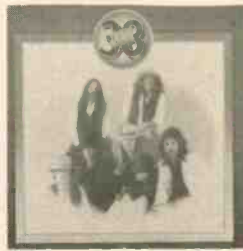
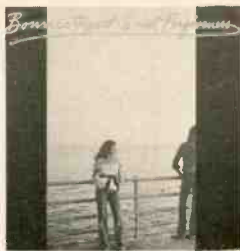
JOHN CALE—Island ILPS 9459 (6.98)
A compilation album of tracks culled from Cale's recent solo works, the set includes one previously unreleased number ("Mary Lou") and several from "Helen Of Troy" (available here only as an import). An all-star company of British musicians lend support and work comfortably with his idiosyncratic style.

DIARY

RALPH TOWNER—ECM 1032 ST (Polydor) (6.98)
This album out of the ECM catalogue (originally released in Europe in 1973) has been called one of the highlights in Towner's career. Playing 12 string and classical guitar, piano and gongs, he creates warm, sensuous moods through his dextrous approach. A six-minute re-make of "Icarus" stands out.

RAG'N ROLL REVUE

CATHY CHAMBERLAIN—Warner Bros. BS 3032 (6.98)
A familiar name on the cabaret circuit, Chamberlain's first album is an excellent representation of her synthesis of ragtime and rock. Material ranges from "Mack the Knife" and "Brother Can You Spare A Dime" to some of her own snappy numbers including one recorded live at Reno Sweeney's. "Debbie's Song" and "Back-seat Baby" instill a bounce.



38 SPECIAL

AM SP 4638 (6.98)
As producer, Dan Hartman held the reigns on Foghat's recent set and performs the same duties here for the debut of the group fronted by Ronnie Van Zant's brother, Donnie. The guitar-dominated sound is clear and avoids excess during a program of rich and varied material. "Just Wanna Rock and Roll" and Chuck Berry's "Around and Around" say it all.

WHITE SHADOWS

TIM MOORE—Asylum 7E 1088 (6.98)
With a reputation as a tunesmith already established through songs like "Second Avenue" and "Rock and Roll Love Letter," Moore makes great strides as a performer with this third lp. The lyrics, however, are still foremost, charged as they are with a subtle romanticism conveyed by his engaging delivery.

SHORT TRIP TO SPACE

TROPEA—Marlin 2204 (TK) (6.98)
A varied musical set that barnstorms with the opening "The Funk You See, Is The Funk You Do" but settles down to a more relaxed, jazzy groove with subsequent tracks. Tropea's guitar is impeccable as usual and with support from studio craftsmen like Steve Gadd, the Breckers, Larry Fast and Will Lee he has some of his best work to date.

2ND HONEYMOON/DON'T STOP THE WORLD

DEAF SCHOOL—Warner Bros. 2LS 3011 (7.98)
Since winning an amateur band competition in the U.K., the group has gone on to cultivate a devout following. Their two lps are being made available here as a specially priced set and introduce a unique talent that occasionally flirts with the divinely decadent ("What A Way To End It All") but always comes on strong with Enrico Cadillac's vocals.

SWEPT AWAY

STEVE HUNTER—Atco SD 36-148 (6.98)
The guitarist is a veteran of Mitch Ryder and Alice Cooper bands, currently on the road as part of Peter Gabriel's troupe. With his first solo effort, he works in a mainly instrumental vein, ranging from hard rock ("Eight Miles High") to traditional blues ("Goin' Down") while retaining a flowing, melodic feel.

EXPRESSO

GONG—Virgin PZ 34428 (CBS) (6.98)
The seven man group has transformed into a top notch soloing outfit since the arrival of guitarist Allan Holdsworth, a veteran of Soft Machine and The New Tony Williams Lifetime. Jazzy, Brazilian accents are integrated into the effervescent instrumental sound via percussives such as marimba, vibraphone, blocks and cuica.

CHILDREN ARE PEOPLE FEATURING TONY RANDALL

Clarus CL 1230
Randall narrates and occasionally sings on this series of eleven children's songs dealing with topics such as "We Are People," "We Learn From What They Do" and "My Heredity." Script and lyrics are by Rosemary Caggiano, music is by Bernie Fass.

(Continued on page 89)

After 25 years,
the most beloved group in the country
is
STILL MAKING HITS.
"STILL TOGETHER"

GLADYS KNIGHT & THE PIPS • Still Together



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BDS 5689

DISCO FILE TOP 20

APRIL 16, 1977

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

MCA Names Three District Product Mgrs.

■ LOS ANGELES—MCA Records vice president/product development Ed Spacek has announced several appointments to the newly created position of district product manager.

Frank Horowitz has been promoted from sales manager, Boston, to district product manager for the northeastern region. Jack Quinn, formerly a salesman in Dallas, has been promoted to district product manager for the southern region. Bill Wagoner has been promoted from sales manager, Los Angeles, to district product manager for the western region.

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DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Cory Wade, the young Miami-based producer responsible for the T Connection's "Do What You Wanna Do" (now in its third week as number one on the DISCO FILE Top 20), is back this week with what may be the most outrageous, adventuresome and off-the-wall productions of the year: a disco called "Do You Wanna Get Funky" by Peter Brown on TK. Brown and Wade have concocted an 8-minute masterpiece of funk disco with a series of vocal and instrumental segments, each more intense and explosive than the one before. Beginning with a loose, insinuating instrumental intro, the record unfolds rather unexpectedly, like a pot of water gradually heating up and boiling over. Brown's rough-edged, shouting vocals—after setting the scene for his seduction by a fire-eyed devil-woman who catches him with the no-nonsense line, "Do you wanna get funky with me?"—are followed by a steamy sax break over muffled sighs and moans. A deeply echoed percussion effect signals the next break and a chorus enters chanting, "I wanna set you on fire/'cause it's hot!" and gradually grows louder, as if they're being wheeled into the room. This, too, changes, cutting into a synthesizer and percussion section that is eventually joined by the chorus again, singing "It's so hot! I'm burning up!" in a sizzling stacatto which is then doubled-tracked and echoed in upon itself—a favorite disco DJ technique that sounds terrific here. When the chorus reaches a peak, it's overwhelmed by a sudden rising synthesizer siren that cuts off at an impossible height and turns back with a jolt to Brown, shouting at the top of his voice and ready to resume his vocals. Whew.

The flip side of "Do You Wanna Get Funky" is a 5:26 cut called
(Continued on page 103)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

STUDIO ONE/LOS ANGELES

DJ: Paul Dougan
DO WHAT YOU WANNA DO—
T Connection—TK (disco disc)
GOT TO GIVE IT UP—Marvin Gaye—
Tamla (lp cut)
I CAUGHT YOUR ACT—Hues Corporation
—Warner Bros. (disco disc)
I GOTTA KEEP DANCIN'—Carrie Lucas—
Soul Train (disco disc)
I NEED A MAN—Grace Jones—
Beam Junction (disco disc)
JUNGLE PEOPLE—Soulful Dynamics—
Epic (import)
STONE TO THE BONE—Timmie Thomas—
TK (disco disc)
**SUPERMAN/HURT ME, HURT ME/
CLOSER, CLOSER**—Celi Bee &
the Buzzy Bunch—APA (lp cuts)
SWEET DYNAMITE—Claudia Barry—
London (import disco disc)
TOUCH ME, TAKE ME—Black Light
Orchestra—RCA (import disco disc)

FLAMINGO/NEW YORK

DJ: Howard Merritt
DO WHAT YOU WANNA DO—
T Connection—TK (disco disc)
HOW CAN I KEEP IN TOUCH WITH YOU
—Hamilton Affair—Monument (lp cut)
**I DON'T LOVE YOU ANYMORE/THE MORE
I GET, THE MORE I WANT/BE SURE/
YOU CAN'T HIDE FROM YOURSELF**—
Teddy Pendergrass—Phila. Intl.
(lp cuts)
LIFE IS MUSIC/LADY LUCK—
Ritchie Family—TK (disco disc)
**LOVE IN C MINOR/MIDNIGHT LADY/
BLACK IS BLACK**—Cerrone—Cotillion
(lp cut)
MOST OF ALL—Gloria Gaynor—Polydor
(lp cut)
SLOW DOWN—John Miles—London
(disco disc)
STUBBORN KIND OF FELLA—
Buffalo Smoke—RCA (disco disc)
**SUPERMAN/CLOSER, CLOSER/ONE LOVE/
SMILE**—Celi Bee & the Buzzy Bunch—
APA (lp cuts)
**UP JUMPED THE DEVIL/YOU GOT TO
GIVE IT UP**—John Davis & the
Monster Orchestra—Sam (disco disc)

LOST AND FOUND/

WASHINGTON, D.C.

DJ: Bill Owens
COME TO AMERICA—Gibson Brothers—
Zagora (import)
DO WHAT YOU WANNA DO—
T Connection—TK (disco disc)
GOT TO GIVE IT UP—Marvin Gaye—
Tamla (lp cut)
I CAUGHT YOUR ACT—Hues Corporation
—Warner Bros.
**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)
KING OF CLUBS—Choclates—Able
(import)
ME AND YOU—Touch—Brunswick
(disco disc)
SLOW DOWN—John Miles—London
(disco disc)
**SUPERMAN/CLOSER, CLOSER/HURT ME,
HURT ME**—Celi Bee & the Buzzy Bunch
—APA (lp cuts)

EXPERIMENT/NEW YORK

DJ: John Benitez
I GOT IT—New York Port Authority—
Invictus
I WANNA BE NEAR YOU—Ruby Andrews
—ABC (lp cut)
JUNGLE PEOPLE—Soulful Dynamics—
Epic (import)
MARY HARTMAN, MARY HARTMAN—
Sounds of Inner City—West End
ONCE I'VE BEEN THERE—Norman Connors
Buddah (lp cut)
SEE YOU WHEN I GIT THERE—Lou Rawls
—Phila. Intl. (lp cut)
SLOW DOWN—John Miles—London
(disco disc)
SUPERMAN/CLOSER, CLOSER/ONE LOVE
—Celi Bee & the Buzzy Bunch—APA
(lp cuts)
WE'RE SO HOT—Sun—Capitol (lp cut)
**YOU CAN'T HIDE FROM YOURSELF/THE
MORE I GET, THE MORE I WANT**—
Teddy Pendergrass—Phila. Intl.
(lp cuts)

20 LPs from ABC

■ LOS ANGELES—ABC is scheduled to release 20 albums in April on the ABC and ABC-owned labels. On the ABC label are: Poco's "Indian Summer," Bobby Bland's "Reflections in Blue," Bobby Vinton's "The Name Is Love," "Big Daddy's Place" by Wayne Henderson, "Richard Tate," "The Floaters" and "Yes We Have No Mananas" by Kevin Ayers. On ABC/Dot are: "The Best Of Freddy Fender," Roy Clark's "My Music and Me" and Hank Thompson's "The Thompson Touch." ABC/Impulse is scheduled to release Les McCann's "Music Lets Me Be," Jean Ritchie's "None But One" and Ginger Baker's "Eleven Sides Of Baker" will be released on ABC/Sire. ABC's Westminster Gold Classical label will release five albums. They are: "Schubert, Weber, Brahms," "Brahms: 1st Piano Concerto," "Magic Harp (Mozart, Damase, Cliere)," "Bruchner: Symphone 9 and Bach: 13 chorale preludes" and "Milhaud/Saint Saens." In addition, ABC will release the country set of their "Collection Series." This five record package will include re-issues from Diana Trask, Joe Stampley, George Hamilton IV, Mac Wiseman, and Lefty Frizzell. Also, from ABC/Passport will be Brand X's "Moroccan Role."

ATI Names Elson Vice President

■ NEW YORK — Jeff Franklin, president of ATI, and Wally Meyrowitz, executive vice president of ATI, have announced the appointment of Bill Elson to the position of vice president of the booking agency.

Elson will be responsible for booking midwest tours, overseeing college dates and coordinating all midwest tour activities for the agency. He will work directly with Meyrowitz.

Prior to joining ATI, Elson spent over six years with Premier Talent. While with Premier, Elson was responsible for booking the midwest and southeast and handled artists Foghat, Black Oak Arkansas, Todd Rundgren, Starcastle, Head East and Brownsville Station.

Roulette Price Hike

■ NEW YORK — Mike Martucci, national sales director for Roulette/Pyramid Records, reported an increase from \$6.98 to \$7.98 in Roulette's two record set jazz series. The jazz line includes artists Pearl Bailey, Count Basie, Dinah Washington, Sarah Vaughn, Joe Williams, among others.

CLASSICAL RETAIL REPORT

APRIL 16, 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
- ILEANA COTRUBAS SINGS ITALIAN
ARIAS—Columbia
- IMPROVISATIONS—Shankar—Angel
- PUCCINI: SUOR ANGELICA—Scotto,
Horne, Maazel—Columbia
- PUCCINI: TOSCA—Caballe, Carreras,
Davis—Philips

KORVETTES/U.S.

- THE SYMPHONIC BACH—Ormandy—DG
- BRUCKNER: SYMPHONY NO. 4—DG
- THE GREAT PAVAROTTI—London
- PUCCINI: LA BOHEME—Freni, Pavarotti,
Karajan—London
- PUCCINI: TOSCA—Caballe, Carreras,
Davis—Philips
- RAVEL: BOLERO—Solti—London
- RIMSKY-KORSAKOV: MAY NIGHT—DG
- SCHUMANN: CELLO CONCERTO—
Rostropovich, Bernstein—Angel
- FREDERICA VON STADE SINGS FRENCH
OPERA ARIAS—Columbia
- VERDI: MACBETH—Cossotto, Milnes—
Angel

SAM GOODY/EAST COAST

- MONTserrat CABALLE SINGS DRAMATIC
SOPRANO ARIAS—London
- ILEANA COTRUBAS SINGS ITALIAN OPERA
ARIAS—Columbia
- GIORDANO: ANDREA CHENIER—Scotto,
Domingo, Milnes, Levine—RCA
- IMPROVISATIONS—Shankar—Angel
- OFFENBACH: LA VIE PARISIENNE—
Crespin—Angel
- THE GREAT PAVAROTTI—London
- PUCCINI: SUOR ANGELICA—Scotto,
Horne, Maazel—Columbia
- PUCCINI: TOSCA—Caballe, Carreras,
Davis—Philips
- SYLVIA SASS IN OPERA ARIAS—London
- VERDI: LA FORZA DEL DESTINO—Price,
Domingo, Milnes, Levine—RCA

HOME ENTERTAINMENT/ HOUSTON

- BERLIOZ: ROMEO AND JULIET—Ozawa
—DG
- BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO—Rampal, Bolling—Columbia

- JOSE CARRERAS SINGS RARE ITALIAN
OPERA ARIAS—Philips
- CONCERT OF THE CENTURY—Columbia
- DVORAK: SYMPHONIC POEMS—
Kubelik—DG
- MEYERBEER: LE PROPHETE—Horne, Scotto,
McCracken, Lewis—Columbia
- FREDERICA VON STADE SINGS FRENCH
OPERA ARIAS—Columbia
- TCHAIKOVSKY: SYMPHONY NO. 4—
Abbado—DG
- WEILL RETROSPECTIVE—DG
- WOLF-FERRARI: THE SECRET OF SUZANNE
—Chiara, Gardelli—London

TOWER RECORDS/ SAN DIEGO

- GLASS: NORTH STAR—Columbia
- BACH: BRANDENBURG CONCERTOS—
Muenchinger—London
- JOSE CARRERAS SINGS RARE ITALIAN
OPERA ARIAS—Philips
- THE GREAT PAVAROTTI—London
- PUCCINI: SUOR ANGELICA—Scotto,
Horne, Maazel—Columbia
- PUCCINI: TOSCA—Caballe, Carreras,
Davis—Philips
- SHOSTAKOVICH: CELLO CONCERTO NO. 2
Rostropovich, Ozawa—DG
- TOMITA: THE PLANETS—RCA
- VERDI: LA FORZA DEL DESTINO—Price,
Domingo, Milnes, Levine—RCA
- VIVALDI: THE FOUR SEASONS—
I Soisti Vereti—RCA
- WEBER: DIE DREI PINTOS—Popp,
Bertini—RCA

VOGUE RECORDS/LOS ANGELES

- BEETHOVEN: FAVORITE SONATAS—
Horowitz—Columbia
- BEETHOVEN: SYMPHONIES NOS. 8, 9—
Weingartner—Turnabout
- MONTserrat CABALLE SINGS DRAMATIC
SOPRANO ARIAS—London
- ILEANA COTRUBAS SINGS ITALIAN
OPERA ARIAS—Columbia
- GLASS: NORTH STAR—Columbia
- IMPROVISATIONS—Shankar—Angel
- THE GREAT PAVAROTTI—London
- PUCCINI: SUOR ANGELICA—Scotto,
Horne, Maazel—Columbia
- PUCCINI: HIGHLIGHTS FROM TOSCA—
Milashkina, Atlantov, Ermler—
Columbia
- RIMSKY-KORSAKOV: MAY NIGHT—DG

TOWER RECORDS/ SAN FRANCISCO

- BACH: ARIAS—Baker—Angel
- BARTOK: WOODEN PRINCE—Boulez—
Columbia
- MONTserrat CABALLE SINGS DRAMATIC
SOPRANO ARIAS—London
- ILEANA COTRUBAS SINGS ITALIAN
ARIAS—Columbia
- HAYDN: MINUTES—Dorati—London
- IMPROVISATIONS—Shankar—Angel
- PACHELBEL: KANON—Paillard—RCA
- THE GREAT PAVAROTTI—London
- MOZART: CONCERT ARIAS—Price, M.—
RCA
- TOMITA: PLANETS—RCA

A Starry Signing and Brilliance from DG

By SPEIGHT JENKINS

■ NEW YORK—The Sam Goody store at 51st Street and Sixth Avenue has seen several signings in the last winter, but last Monday, it witnessed not the advent of one star but three: Renata Scotto, Placido Domingo and James Levine, and a huge crowd waited in the rain to see them. The occasion celebrated the new recording on RCA of Umberto Giordano's *Andrea Chenier*, just released in New York in conjunction with Domingo's performance of the title role at the Met under Levine's baton. Miss Scotto, who now lives in New York, has just finished her stint of Mimis Musettas in *La Boheme* and is currently completing her Met season with a repetition of *Leonora* in *Il Trovatore*, with which she opened this season at the Met last October.

By noon both singers were there waiting for Levine who was conducting a rehearsal. They decided to begin without him because of the rain, but Levine ar-

rived only a few minutes late. Domingo, ever ebullient, donned a sign which said, "I'm singing tonight. I can't talk today," and the crowd was interestingly considerate. Or almost so. The first person in line insisted that Domingo hear him sing, that he had tried to contact the tenor to no response. Domingo, who makes a point of hearing young talent, particularly tenors, when he has the time, politely asked him to write him again. The man kept on until Wendy Hanson, one of the Metropolitan Opera's press officers, diplomatically moved him out.

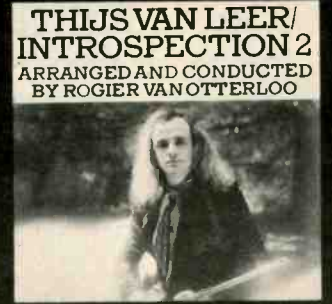
'Look-In'

From then on, everyone was easy. In answer to a question as to what she was doing, Miss Scotto told one of the many teenagers in the line, "Come to the Look-in tomorrow. I will do my Musetta for the children." (The Look-ins are an innovation of the late Goeran Gentele, general manager of
(Continued on page 96)

RAMPAL, VAN LEER, VAN DYKE

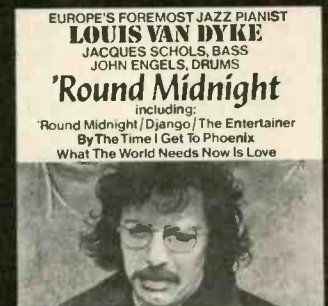


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RADIO WORLD

NABET Strikes CKLW

■ NEW YORK — The strike by members of the National Association of Broadcast Engineers and Technicians against CKLW-AM in Windsor, Ontario-Detroit entered its second week last Thursday (7) with no indication that a break was coming. Management personnel continue to operate station equipment normally handled by the technicians, who walked out March 31 after working for two days beyond the expiration of their contract with the station.

CKLW, according to its program director, Dick Bozzi, wants an "announce-operate situation" (in which the air personality serves as his own engineer) during the evening hours, shifts that are currently engineer-staffed. The station had guaranteed the displaced staffers other suitable positions within the station, Bozzi said. He characterized the strike as a "jurisdictional" issue.

There were no meetings between the two sides taking place late last week. CKLW is now reluctant, Bozzi said, to guarantee employment at the station for those who are currently striking it.

Babys Set Tour

■ LOS ANGELES—Chrysalis Records has announced that The Babys will embark on their first American tour on April 14.

Josephson Purchasing WNIC AM and FM

■ NEW YORK — Alvin H. Shulman, president of Marvin Josephson Associates, Inc. has announced that the Josephson company had reached agreement in principle to purchase radio stations WNIC AM and FM, Detroit, from their present owner, State Mutual Life Assurance Company of America. Completion of the transaction is subject to a definitive contract and to FCC approval.

Harvey Glascock Dies

■ MIAMI—Harvey L. Glascock died at Good Samaritan Hospital in West Palm Beach, Florida.

Glascock, a broadcasting veteran and owner of WSTU (Stuart, Florida) began his broadcasting career after serving in World War II as a captain in the U.S. Army. He started at WEAM in Virginia and later moved to stations WINX, WOOK and WMAL, all in Washington, D.C.

Glascock was general manager of WKDA (Nashville, Tenn.), WHK (Cleveland, Ohio), WIP (Philadelphia) and WNEW (New York).

Survivors include his wife, Genevieve Glascock, and two daughters, Patricia Ann and Barbara Ann Glascock of Stuart, Florida.

Parton Party



Shown at a party honoring Dolly Parton prior to her recent concert at the Paramount in Oakland, Cal. are (standing, from left) Carson Schreiber, RCA's west coast c&w promotion manager; David Forman, RCA's San Francisco area promotion manager; (seated, from left) David Newmark, RCA west coast promotion manager; Bill Collins, on-air personality of KNEW; Miss Parton, and Cliff Haynes, program director of KNEW.

AM ACTION

(Compiled by the Record World research department)

■ Stevie Wonder (Tamla). Meeting no resistance at all on this one as another half dozen or more primaries hit it, including WFIL, WQXI (26), WOKY, WQAM, KJR, WDRQ, and KCBQ. Half-chart jumps are not unusual for Wonder, and this is no exception. 23-16 Y100, 22-14 KXOK, 27-19 KHJ, 23-16 KFRC, 24-15 WRKO, HB-30 Z93, 39-32 WCOL, 3-2 Q102, 40-25 KILT and 29-27 WMPS. R&B action rounds out the picture (30 with a bullet on this week's R&B Singles Chart).

Hot (Big Tree). With a growing r&b base for sales support, the pop picture here is looking better and better with each passing week. New airplay on WQXI (27), CKLW (32), WQAM, WMET, 10Q, WAVZ and WJBQ. Jumps include 27-22 13Q, 24-21 WOKY, 20-16 WMPS, 28-19 WPGC, HB-29 Z93, 32-29 WCOL, 27-21 WLAC, 26-22 WHBQ, 34-31 KSLQ, 15-12 WDRQ, 26-22 K100, 25-20 WAIR, extra-29 WTIX and #13 KCBQ.



Fleetwood Mac

Foreigner (Atlantic). An exceptional week in the life of the debut single. Broke new ground with KFRC, WHBQ, KCBQ, WGCL and WMAK. Healthy moves are 22-17 WPGC, extra-23 KJR, 28-26 KSLQ, extra-23 KXOK, extra-26 WMET, 23-22 WOKY, extra-30 B100, 32-25 WAIR, extra-28 K100, plus more.

Rose Royce (MCA). Picks up new call letters as the first one continues to slowly die down. Added to WRKO, WCOL, WGCL and WMET. Some very noteworthy jumps include 23-12 KCBQ, 26-13 WMPS, 31-15 WDRQ, 27-20 KFRC, extra-24 KJR, 29-25 13Q, 20-15 WFIL, 22-17 WQAM, 19-15 WPGC, 18-15 CKLW, 12-6 WLAC, HB-20 KHJ, 30-22 WTIX, 24-20 KLIF, 24-21 KSLQ, #12 WHBQ, 15-13 Z93, 16-14 Y100, 15-13 WQXI, 21-15 B100, 26-19 WGSV, 23-15 WCA0, 29-22 KBEQ, 23-16 WHHY, 5-4 KERN and extra-16 WVBF.



Yvonne Elliman

KC and the Sunshine Band (TK). Thundering along, making big pop moves at key stations and garnering new markets in several other cities. New on WFIL,

(Continued on page 97)

TRACKS

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

Album	Label	Top 40 Panel	FM Airplay Panel
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
Fleetwood Mac	WB	Dreams	Dreams

This week's Tracks research involved the Bad Company album on Swan Song. The album is currently at #17 with a bullet on The Album Chart and the store penetration level is heavy nationally. "Burning Sky," the title cut, was the consensus choice from both the FM and Top 40 panels; however, on the FM side there was also considerable support for "Leaving You" and "Morning Sun."

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RECORD WORLD

THE MARKETING SOURCE FOR THE PROFESSIONALS



New Wave of Brazilian Artists: Next Big Trend?

By SAMUEL GRAHAM

■ LOS ANGELES — What could be the most vital and energizing musical trend since reggae is now developing at the hands of a new wave of Brazilian artists. Names like Milton Nascimento, Hermeto Pascoal, Jorge Ben and Dom Um Romao, though they are now known only to a select few, will very likely soon be reshuffling our notions not only of what Brazilian music really sounds like but of how potent a force it might be in the American market.

Most of us up here on the colder side of the Equator tend to take a rather North American view of South American music. Mention Brazil and we think either of Sergio Mendes and a covey of pristine young women singing "The Fool on the Hill" or endless versions of "The Girl from Ipanema" and "Fly Me to the Moon." To be sure, there are elements of authentic Brazilian in such tunes — bossa nova itself is of Brazilian origin — but by and large the music that has filtered up to the States has been a diluted version of the genuine item.

In the past few years, however, several Brazilians — such as composer Antonio Carlos Jobim (who actually became known around the same time as Mendes), percussionist Airta Moreira and his wife, Ginger Flora Purim, and keyboardist Eumir Deodato — have made some inroads in America, mostly on the jazz charts, playing music that much more accurately reflects the flavor of their origins. But even their records are somewhat "American" (of course there are exceptions), with their synthesizers, electric guitars and funky backbeats. The music of Nascimento and some of the others also has its hybrid elements, but it is the least culturally compromising of all and, perhaps either in spite of or because of that, potentially the most attractive to a wide cross-section of the American audience.

If Brazilian music is to have a figure equivalent to reggae's Bob Marley, it will be Milton Nascimento, a singer/guitarist/composer with the kind of refreshing talent that comes along all too rarely. A black Brazilian (as opposed to the European roots of someone like Jobim), he has recorded extensively in his homeland, but only in the mid-'70s has he made serious moves for American recognition. Much as Stan Getz helped expose Astrud and Joao Gilberto in the '60s, Nascimento (after being introduced here originally by Deodato) has been boosted stateside by Wayne Shorter, the saxophonist

who made some seminal recordings with Miles Davis and on his own and is now one of Weather Report's mainstays. Shorter featured him prominently on the 1975 album "Native Dancer" (Columbia); Nascimento's new "Milton" effort (A&M) in turn spotlights both Shorter and pianist Herbie Hancock.

Nascimento's music honestly defies classification. Like much South American music, it is built on a fusion of the harmonies and melodies of Europe and the rhythms of Africa and the Indians, but there is much more. His manner is disarmingly genuine, his songwriting contagious in its exhilaration; but mostly it's that voice, an instrument that is both fragile and robust, both celestial and earthy, at once bright and dark. The late Ralph Gleason once wrote: "His voice has a slight touch of the sophisticated romance of the French pop singers and the Italian romantic crooners popular here in the '30s. It is an indefinable touch — more a feeling than anything specific — but it is present just the same. It is most clearly heard in the slow numbers, the most romantic compositions, where the voice has a chance to let a tone grow as it is held. In the brighter tempo selections, Nascimento has a slightly jazz feeling which adds a special spice to the sound." Above all, Gleason said, his music is "honest in conception and in execution." That honesty, along with his more tangible musical gifts, is what makes Nascimento

so available to any audience, from strict jazz to MOR to rock and roll and beyond.

The musical community has certainly taken to Nascimento: besides Shorter, both Flora Purim and horn-man Charlie Rouse have included his song on their recording (including the title tracks of their latest works, "Nothing Will Be As It Was . . . Tomorrow" and "Cinnamon Flower," respectively). What remains is his acceptance by American audiences. According to his producer, Bob Fraboni, such acceptance will be effected faster as Nascimento learns to use English more and more in his writing (a portion of "Milton" is in fact in English): "In the end, talent is talent," says Fraboni. "When it's real, the way Milton's is, it gets through to people. But you can only take something so far when people can't understand what you're singing about, and Milton knows that. He has always admired The Beatles — he even wants to do an album of American and English songs sometime."

While Nascimento may be potentially the most accessible, there are other Brazilians eminently deserving of attention from North American listeners. Multi-instrumentalist Hermeto Pascoal, an old friend and musical associate of Airta and Flora, has been known for some time to musicians like Shorter, Miles Davis, Gil Evans and Duke Pearson and can be heard on his own "Slaves Mass" on Warner Brothers; his music is not always comfortable

to listen to, but it shares with the other Brazilians a feeling of undeniable honesty and utter lack of calculations. Dom Um Romao, who like Airta was once with Weather Report, is one of a slew of percussionists making names for themselves — his "Hotmosphere" and Paulinho Da Costa's "Agora" are on the Pablo label, while Mike Azevedo handles the congas for the multi-national group Caldera on Capitol. Then there is Jorge Ben, another guitarist/singer/composer (he wrote "Mas Que Nada," one of Brazil's best known songs) whose "new samba" is showcased by Island. Joao Gilberto, having long since transcended "The Girl From Ipanema," is now working with Tommy LiPuma, the brilliant producer and recent Grammy winner for his work with George Benson; and the one who helped make all this possible, like Mendes, Deodato (who, says LiPuma, has barely scratched the surface of his capabilities) and Airta, are still going strong.

A large group of expatriate Brazilian musicians, attracted by not only the bigger audiences and incomes but the political freedom that the land of milk and honey offers, have settled here. Conversely, some American artists have been impressed by the Equatorial way of life. Michael Franks, who with producer LiPuma actually did some of the work on his "Sleeping Gypsy" in Rio de Janeiro, talks admiringly of the natives, saying: "They're not afraid to be happy, the way we are sometimes. We're always imagining that we're going to be happy, after we deal with our responsibilities — we live on the weekend concept. People there are more alive in the present." LiPuma concurs, calling Brazilians "very mellow, beautiful people." Rob Fraboni describes the recording sessions with Nascimento and his band (in Malibu, at Shangri-La studios) as "much more like a festive occasion or a family affair than work. The spirit of these people is incredible — no pretenses, very humble."

Don Mizell, product manager for A&M's Horizon label, is preparing a promotional sampler called "A Day in Paradise" that will include some of these artists (not all, obviously, because of label conflicts and the fact that the sampler won't be limited to Brazilians alone). Mizell's purpose is not only to expose worthy talent but to help "get them away from the pigeon-holing that limits their careers. We're not calling it 'Third World Jazz' or anything else — we're just projecting it as another place where people can groove."

Rankin at Lincoln



Little David recording artist Kenny Rankin brought conductor/arranger Don Costa, a 30-piece orchestra, and tenor saxophonist Nino Tempo to Avery Fisher Hall at Lincoln Center in New York recently. The occasion was the premiere performance of "The Kenny Rankin Concert," emulating "The Kenny Rankin Album" on Little David Records (distributed worldwide by Atlantic), in which the artist performed the album's tunes entirely, as they were originally arranged and conducted by Don Costa on the recording. The concert was introduced by Little David artist/executive Flip Wilson, who was instrumental in signing Rankin to the label in 1971. Rankin, whose next stop with this orchestral format will be the Roxy in Los Angeles later this month, was greeted at a party hosted by Atlantic Records chairman Ahmet Ertegun following the Avery Fisher concert. Shown are, from left: (back row) Little David president Monte Kaye, Ahmet Ertegun, Kenny Rankin, Flip Wilson; and (front) Nino Tempo and Don Costa.

The Import Report

TOP SALES

HOLLIES LIVE—CBS
ROMANCE '76—Peter Baumann—Virgin
VICIOUS BUT FAIR—Streetwalkers—Vertigo

DISCOUNT RECORDS-AURA SOUNDE/NATIONAL

801 LIVE—Island
EXPERIENCE VOL. 1—Jimi Hendrix Experience—Polydor
GIMME SHELTER—Rolling Stones—Decca
GREATEST HITS—Nazareth—A&M
HOLLIES LIVE—CBS
LIVE AT THE PALLADIUM—Carpenters—A&M
ROLLIN—Bay City Rollers—Bell
STRATOSFEAR—Tangerine Dream—Virgin
THE NIGHT THE LIGHTS WENT ON IN LONG BEACH—ELO—WB
VICIOUS BUT FAIR—Streetwalkers—Vertigo

PANTASIA/NEW YORK

CHINA SEAS—Krazy Kat—Mountain
DIAMOND OF DREAMS—Heron—Bronze
LA DUSSELDORF—Nova
METRO—Transatlantic
OUT OF THE BLUE—Bak Mak—Nova
OVER—Peter Hammill—Charisma
ROCKETS—Decca
ROMANCE '76—Peter Baumann—Virgin
SAW DELIGHT—Can—Virgin
VISIONARY—Gordon Giltrap—Electric

RECORD WORLD—TSS STORES/LONG ISLAND

BEST OF KC & THE SUNSHINE BAND—Jay Boy
801 LIVE—Island
GAZEUS—Gong—Virgin
HOLLIES LIVE—CBS
IN A GLASS HOUSE—Gentle Giant—WWA
ONCE UPON A DREAM—Bay City Rollers—Bell
ROCK FOLLIES—Island
STACK 'O TRACKS—Beach Boys—EMI
THE HERMIT—John Renbourn—Transatlantic
VICIOUS BUT FAIR—Streetwalkers—Vertigo

RECORD THEATRE/ BUFFALO

BODY MUSIC—Klaus Schulze—Metronome
DOING A MOONLIGHT—Alkatraz—Rockfield UA
HOLLIES LIVE—CBS
OPUS PROGRESSIVE—Transit Express—RCA
ROCK FOLLIES—Island
ROMANCE '76—Peter Baumann—Virgin
STORY OF THE WHO—Polydor
TRIUMPH—Attic
VICIOUS BUT FAIR—Streetwalkers—Vertigo
WILHELM—UA

MUSHROOM/ NEW ORLEANS

DAMNED, DAMNED, DAMNED—The Damned—Stiff
801 LIVE—Island
LIVE—STATUS QUO—Vertigo
MALICE IN WONDERLAND—Paice, Ashton and Lord—Purple

MORIN HEIGHTS—Pilot—EMI
OVER—Peter Hammill—Charisma
PICTURES—Jack DeJohnette—ECM
SAW DELIGHT—Can—Virgin
TEENAGE DEPRESSION—Eddie and the Hot Rods—Island
ULTRAVOXI—Island

PEACHES/DALLAS

ANDY WARHOL'S VELVET UNDERGROUND FEATURING NICO—MGM
ANGELS EGG—Gong—Virgin
BEATLES TAPES—David Wigg—Polydor
ELECTRIC LADYLAND—Jimi Hendrix Experience—Polydor
GREATEST HITS—Fleetwood Mac—CBS
ONCE UPON A STAR—Bay City Rollers—Bell
ROLLIN—Bay City Rollers—Bell
STRATOSFEAR—Tangerine Dream—Virgin
WIND AND WUTHERING—Genesis—Charisma
WOULDN'T YOU LIKE IT—Bay City Rollers—Bell

INDEPENDENT/DENVER

ASTONISHING SOUNDS, AMAZING MUSIC—Hawkwind—Charisma
CACTUS CHOIR—Dave Greenslade—Warner Bros.
CELESTIAL OCEANS—Braiticket—RCA
801 LIVE—Island
MACULA TRANSFER—Edgar Froese—Virgin
ONCE UPON A DREAM—Bay City Rollers—Bell
SON OF MORRIS ON—Various—Transatlantic
STRANDS OF THE FUTURE—Pulsar—Decca
STRATOSFEAR—Tangerine Dream—Virgin
THE HERMIT—John Renbourn—Transatlantic

RECORD FACTORY/ SAN FRANCISCO

BARCLAY JAMES HARVEST LIVE (EP)—Polydor
BODY MUSIC—Klaus Schulze—Metronome
CONTRABAND—Golden Earring—Polydor
HOLLIES LIVE—CBS
LOTUS—Santana—CBS
MAKING MAGIC—Pat Travers—Polydor
ROMANCE '76—Peter Baumann—Virgin
RUSSIAN ROULETTE—Hollies—Polydor
STORY OF THE WHO—Polydor
THE NIGHT THE LIGHTS WENT ON IN LONG BEACH—ELO—WB

ODYSSEY/NATIONAL

BODY LOVE—Klaus Schulze—Metronome
ORANGE—Al Stewart—CBS
ROCK FOLLIES—Island
ROMANCE '76—Peter Baumann—Virgin
STORY OF THE WHO—Polydor
STORY SO FAR—John Martyn—Island
STRATOSFEAR—Tangerine Dream—Virgin
TWENTY GREATEST HITS—Various—Spector Intl.
VICIOUS BUT FAIR—Streetwalkers—Vertigo
YOGA—Popol Vuh—Cosmic Courriers

Waves to Polydor



Vocal rock group Waves is shown with a supportive cast at the Record Plant after signing a long-term contract with Polydor, Incorporated. Pictured are (standing from left) Bill Halverson, Waves' album producer; Marc Levine, bassist; Gene Holmes, guitarist; Michael Easley, guitarist; Martie Echito, keyboards; and Barry Oslander, Polydor's west coast A&M director. Seated (from left) are Marc Singer, drummer; and K. Clanton, vocalist. Kneeling is Andy Stern, Waves' attorney.

MCA Releases 5

■ LOS ANGELES—MCA Records will release five albums during the second half of April. Included in the release are: "LaSo," by LaSo, Golden Earring's "Mad Love," "Peaches and Herb," by Peaches and Herb and "Kiki Dee," by Kiki Dee on Rocket Records. Also scheduled for release is "Guitar Player" by Leonard Feather.

New Labels to Zamoiski

■ BALTIMORE — Several record companies have announced the appointment of The Jos. M. Zamoiski Co. to distribute their products.

Zamoiski, with headquarters in Baltimore, Maryland, services Maryland, Delaware, Virginia and the District of Columbia.

The new labels now marketed by Zamoiski are L. A. International Records, H&L, Brunswick and Dakar.

AUCTION SALE

1:30 p.m. HOLIDAY INN-VANDERBILT
 APRIL 20, 1977—NASHVILLE
 TERMS: CASH OR CERTIFIED CHECK

- AMPEX MM 1200-24, 15-30 ips, 24 track recorder/reproducer
- AMPEX MM 1200 2" to 1" conversion kit
- AMPEX MM 1200 16 track head assembly
- AMPEX MM 1200 remote control cable
- AMPEX AG 440C-1 one channel recorder/reproducer, 7 1/2-15 ips, NAB, servo capstan in console
- AMPEX AG 440C-1 (same as preceding except in portable case)
- AMPEX AG 440C-2 Two channel recorder/reproducer, 7 1/2-15 ips, NAB, servo capstan in console
- AMPEX AG 440C-2 (same as preceding except in portable case)
- AMPEX AG 440C-4 Four channel recorder/reproducer, 7 1/2-15 ips, NAB, servo capstan in console
- AMPEX AG 440C-4 (same as preceding except in portable case)
- AMPEX AG 440 Remote controls with 30' cable
- AMPEX AG 440 accessories in one group to include 14 input transformers, 8 rubber hold down knobs, four azimuth adjuster wrenches, and a 2 track head stack
- AMPEX Wideband PreAmplifier

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Who In The World:

David Soul: Multi-Media Success

■ NEW YORK — With the success of both his single (which has just turned gold) "Don't Give Up On Us" and his album, David Soul has established himself almost as solidly in the music business as he already has on television. Soul wrote four of the eleven cuts on his album and brought to his recording sessions a degree of expertise and intensity that surprised both Tony Macaulay, who produced "Don't Give Up On Us" and Elliot Mazer, who produced the rest of the lp.

Actually, it should have come as no surprise. The tall, handsome mid-Westerner broke into show business in a musical review and later toured mid-Western college towns performing contemporary and folk material. Just before achieving super-stardom on tele-

vision in "Starsky and Hutch," David Soul put together a production of "Baal," a rarely staged work by the German playwright Bertolt Brecht. In addition to portraying Baal, David composed special music for the Brecht ballads.

Even before starring as the tough, soft-spoken, well educated detective Ken Hutchinson in the ABC-TV series "Starsky and Hutch," Soul appeared in major roles in "Here Come The Brides," "The Streets Of San Francisco," "Cannon," "Medical Center," "The Rookies," "Ironside," "Star Trek," "McMillan and Wife," "Dan August" and "Owen Marshall, Counselor At Law." Despite an acting career that brought him success so early in life, Soul sought fulfillment in the music industry. Through Larry Uttal, whom he calls "the first person I ever met in the record business who understood what I was saying and believed in my talent," David Soul got his opportunity with Private Stock Records in the United States and in England, where his success is just as spectacular as it is here. Unlike many other television matinee idols whose record success has been shortlived, David Soul looks like a singer/songwriter whose career in the music business is just at the beginning of a very long run.

Dick Kline

(Continued from page 4)
recording industry with King Records in 1958 as a salesman, and held various positions until joining Atlantic in 1967.

Bob Sherwood

(Continued from page 4)
associate directors regarding the promotion of Columbia label product.

In his new position, Sherwood will be responsible for the overall coordination of the activities of the national promotion staff in supporting single and album releases on Columbia. He will maintain contact with radio reports, trade magazines and radio tipsheets in giving direction to the national promotion effort. He also assumes responsibility for the activities of the Columbia local promotion managers, while initiating and developing promotion programs and campaigns for various artists on the Columbia roster. Sherwood will report directly to Don Dempsey, vice president, marketing, Columbia Records.

Sherwood first joined CBS Records as national promotion manager, Columbia Records in April 1973 and, a year later, was promoted to associate director, national singles promotion. In March 1975, he was appointed to director, national promotion, singles product. In April of 1976, he was promoted to director, national promotion.

Prior to joining CBS Records, Sherwood was affiliated with many radio stations, including KROY in Sacramento, WRIT in Milwaukee, WYSL in Buffalo and WGSL in Cleveland.

Step Lively



RCA recording artists Aztec Two-Step performed to a sell-out crowd at Avery Fisher Hall in New York City's Lincoln Center recently, and at a cocktail reception held afterwards were seen celebrating with, from left: Ted Feigin of Harris/Feigin, the group's management; Aztec's Neal Shulman; Steve Harris, the other half of Harris/Feigin; Ken Glancy, president, RCA Records; Rex Fowler, the other half of Aztec, and Mike Berniker, RCA's division vice president, pop a&r.

WEA Promotes Allen

■ LOS ANGELES—Irwin B. Goldstein, director of national credit for the Warner-Elektra-Atlantic Corp., has announced the promotion of Herb Allen to the post of assistant director of national credit for the company. Allen's new duties will include supervision of national and local branch accounts.

Allen has been an assistant national credit manager for the last 2½ years handling litigation matters, and prior to that was the Los Angeles branch regional credit manager.

Additionally, Goldstein announced the promotion of Kathie Gates to the position of assistant to the director of national credit.

Jacksons Go Gold

■ NEW YORK — Epic Records' The Jacksons have had their album, "The Jacksons," certified gold by the RIAA.

Mel Posner

(Continued from page 4)

At press time, company sources withheld comment on any related executive shifts within the Elektra/Asylum management team. Speculative reports that Steve Wax would be named to fill Posner's vacated presidency were not verified.

Alice Scores in Australia



Warner Bros. recording artist Alice Cooper has just completed a tour of Australia. WEA Records Pty. Limited presented Cooper with platinum records for "Alice Cooper Goes To Hell," "School's Out" and "Billion Dollar Babies." He also received a gold disk for "Alice Cooper's Greatest Hits." Pictured from left are Shep Gordon, Alice's Manager; Alice Cooper; Peter Ikin, WEA Australia's artist and product marketing manager.

Allen Klein Indicted

(Continued from page 4)

nounced by Robert B. Fiske, Jr., United States Attorney, alleges that Klein failed to report \$216,000 in income from 1970 to 1972, and that he evaded \$125,000 in Federal tax on that sum. Klein received from Capitol Records promotional copies of albums by the Beatles and their individual members, the indictment charges, then told an unnamed Abkco employee to sell the records to wholesalers and distributors, also unnamed.

The indictment also charges that Klein demanded that Capitol not stamp the albums in question as promotional records, which would presumably make them easier to sell.

Albums Named

The albums involved comprise the Beatles' final lp, "Let It Be," and solo works by the individual members of the group. All of the discs were first released on Apple Records, which Klein managed for the group. Also included among the albums named is "The Concert For Bangla Desh," proceeds from the sale of which were earmarked for famine relief in that country.

Sentence Faced

Klein is scheduled to appear in U.S. District Court for the Southern District of New York this Thursday (14) to plead to the tax charges. If convicted, he could be sentenced to as much as 24 years in prison on three counts of Federal income tax evasion and three counts of filing false tax returns. He also could be fined up to \$45,000.

Abkco headquarters reported that Klein was out of town last week, and he could not be reached for comment.

ALPHABETICAL LISTING SINGLES CHART

PRODUCER, PUBLISHER, LICENSEE

101 THE SINGLES CHART 150

APRIL 16, 1977

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16 9

AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) Buddy Kilen (Tree, BMI)	36	LONELY BOY Peter Asher (Luckycy, BMI)	54	101 101	SOUND AND VISION DAVID BOWIE—RCA PB 10905 (Bewlay Bros./Fleur, BMI)
ANGEL IN YOUR ARMS Clayton Ivey, Terry Woodford (Song Tailors, BMI/I've Got The Music, ASCAP)	34	LONG TIME John Boylan and Tom Scholz (Pure, BMI)	35	102 107	UNDERCOVER ANGEL ALAN O'DAY—Pacific 001 (Atlantic) (WB, ASCAP)
ARIEL Rob Stevens (Blendingwell, ASCAP)	88	LOVE IS BETTER IN THE A.M. Don Davis (Groovesville, BMI)	90	103 108	THE PINOCCHIO THEORY BOOTSY S RUBBER BAND—Warner Bros. 8328 (Rubber Band, BMI)
AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) Rufus (American Broadcasting/Elaine, ASCAP)	43	LOVE'S GROWN DEEP Kenny Nolan & Charlie Callelo (Sound of Nolan/Chelsea, BMI)	70	104 106	UPTOWN FESTIVAL SHALAMAR—Soul Train 10885 (RCA) (Jobete, ASCAP; Stonegate, BMI)
BACK IN THE SADDLE Jack Douglas (Daksel/Song and Dance/Vindaloo, BMI)	87	LOVE THEME FROM "A STAR IS BORN" (EVERGREEN) Barbra Streisand & Phil Ramone (First Artists/Emanuel/20th Century, ASCAP)	12	105 113	HOT TO TROT WILD CHERRY—Epic/Sweet City 8 50362 (Bema/RWP, ASCAP)
BLINDED BY THE LIGHT Manfred Mann (Laurel Canyon, ASCAP)	17	LUCILLE Larry Butler (Brougham Hall/Andite Invasion, BMI)	47	106 103	LOVE IN "C" MINOR CERRONE—Cotillion 44215 (Atlantic) (Fefee, Cerrone, SACEM)
BOOGIE CHILD Bee Gees (Stigwood/Unichappell, BMI)	59	MARGARITAVILLE Norbert Putnam (Coral Reefer, BMI)	85	107 116	DO WHAT YOU WANNA DO T CONNECTION—Dash 5032 (TK) (Sherlyn, Decibel, BMI)
BROOKLYN Joey Auerback & Velton Ray Bunch (Dora/Jen, BMI)	99	MAYBE I'M AMAZED Paul McCartney (MacLen, BMI)	26	108 114	WHATCHA GONNA DO? PABLO CRUISE—A&M 1920 (Irving/Pablo Cruise, BMI)
CALLING DR. LOVE Eddie Kramer (Cafe Americana/Kiss Songs, ASCAP)	27	MY SWEET LADY Milton Okun (Cherry Lane, ASCAP)	78	109 —	GONNA FLY NOW (THEME FROM 'ROCKY') BILL CONTI—United Artists XW940 Y (UA, ASCAP, Unart, BMI)
CALLING OCCUPANTS Klaatu (Klaatoons ASCAP)	84	NEVER HAVE TO SAY GOODBYE AGAIN Louie Shelton (Chickenkey assigned to Dawnbreaker, BMI)	100	110 —	MY WHEELS WON'T TURN BACHMAN-TURNER OVERDRIVE—Mercury 73903 (Ranbach, BMIC/Topsoil, BMI)
CAN'T STOP DANCIN' Daryl Dragon (Ahab, BMI)	39	NEW KID IN TOWN Bill Szymczyk (publisher not listed)	61	111 122	KEEP THAT SAME OLD FEELING SIDE EFFECT—Fantasy 792 (Four Knights, BMI)
CAR WASH Norman Whitfield (Duchess, BMI)	57	NIGHT MOVES Jac Richardson (Gar, ASCAP)	19	112 127	HOLD BACK THE NIGHT GRAHAM PARKER AND THE RUMOUR—Mercury 74000 (Carlin, ASCAP)
CARRY ON WAYWARD SON Jeff Glixman (Don Kirshner, BMI)	16	OLD FASHIONED BOY (YOU'RE THE ONE) Dick Darnell (Rick/Variena, BMI)	52	113 —	THAT MAGIC TOUCH ANGEL—Casablanca NB 878 (White Angel/Hudson Bay, BMI)
CHERRY BABY Jack Douglas (Rock Steady, Starzongo, ASCAP)	45	PHANTOM WRITER Gary Wright (High Waves, ASCAP)	76	114 109	ARRESTED FOR DRIVING WHILE BLIND ZZ TOP—London 251 (Hamstein, BMI)
CINDERELLA Jim Mason (Powder, ASCAP)	60	RICH GIRL Christopher Bond (Unichappell, BMI)	2	115 —	WHILE I'M ALONE MAZE—Capitol P 4392 (Pecle, BMI)
COULDN'T GET IT RIGHT Climax Blues Band (Bleu Disque/Jiru/Air (London)	28	RIGHT TIME OF THE NIGHT Jim Ed Norman (American Broadcasting, ASCAP)	18	116 117	SUPER BAND KOOL & THE GANG—De-Lite 1590 (Delightful/Gang, BMI)
CRACKERBOX PALACE George Harrison (Ganga B.V., BMI)	63	ROMEO Val Garay (Jet Lag, BMI)	75	117 118	(YOU NEVER CAN TELL) C'EST LA VIE EMMYLOU HARRIS—Warner Bros. WBS 8329 (Arc, BMI)
DANCE AND SHAKE YOUR TAMBOURINE P. Adams & G. Carmichael (Sug-Sug, ASCAP)	96	SAD GIRLS S. Proffer (Koppelman-Bandier, BMI)	89	118 149	SPRING RAIN SILVETTI—Salsoul 2014 (Barnegat, BMI)
DANCIN' MAN Q (Ameb/Gravenhurst, BMI)	41	SAILING SHIPS C. Ivey & T. Woodford (Song Tailors/Everybodys/Intercontinental, BMI)	92	119 119	SIX PACKS A DAY BILLY LEMONS—Ariola America P 7661 (Capitol) (Stansell, BMI)
DANCIN' Freida (Delightful/Cabrini, BMI)	79	SAM John Farrar (John Farrar/Blue Gum/Dejamus, BMI/ASCAP)	42	120 121	LAYING BESIDE YOU EUGENE RECORD—Warner Bros. WBS 8322 (Angelsshell, BMI)
DANCING QUEEN Benny Andersson & Bjorn Ulvaeus (Countess, BMI)	11	SAY YOU'LL STAY UNTIL TOMORROW Gordon Mills (Dick James, BMI)	15	121 —	GONNA FLY NOW (THEME FROM 'ROCKY') MAYNARD FERGUSON—Columbia 3 10468 (UA, ASCAP, Unart, BMI)
DEEPLY Charlie Callelo (Fox Gimbel, BMI)	91	SHOW YOU THE WAY TO GO Kenneth Gamble & Leon Huff (Mighty Three, BMI)	62	122 123	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS—Columbia 3 10495 (Razzle Dazzle, BMI)
DISCO INFERNO Baker-Harris-Young (Six Strings/Golden Fleece, BMI)	69	SING Hank Madress & Dave Appel (Churrn, ASCAP)	68	123 124	SO SO SATISFIED ASHFORD & SIMPSON—Warner Bros. 8337 (Nick-O-Val, ASCAP)
DISCO LUCY Lawrence (Desilu, ASCAP)	50	SIR DUKE Stevie Wonder (Jobete/Black Bull, ASCAP)	32	124 112	OOH CHILD VALERIE CARTER—Columbia 3 10505 (Kama Sutra/Sleeping Sun, BMI)
DON'T LEAVE ME THIS WAY Hal Davis (Mighty Three, BMI)	7	SLEEPWALKER R. D. Davies (Davray Ltd., PRS)	71	125 129	BAA BAA BLACK SHEEP MIKE POST—Epic 8 50325 (No Pub. listed)
DON'T GIVE UP ON US Tony Macaulay (Almo/Macaulay, ASCAP)	1	SLOW DANCING (DON'T TURN ME ON) Norbert Putnam (Music Man/Flying Addis, BMI)	86	126 105	TIME IS MOVIN' BLACKBYRDS—Fantasy 787 (Blackbyrds, BMI)
DOWN TO THE STATION Bob Montgomery (Combine, BMI)	93	SO IN TO YOU Buddy Buie (Low-Sal, BMI)	9	127 128	I CAN'T SAY GOODBYE MILLIE JACKSON—Spring SP 170 (Polydor) (Gaucha/Bill-Lee, BMI)
DO YA Jeff Lynne (UA/Jet Intersong, ASCAP)	30	SOMETHING 'BOUT CHA S. Alaimo (Sherlyn, BMI)	65	128 126	SLOW DOWN JOHN MILES—London 5N 682 (British Pocket, ASCAP)
DREAMS Fleetwood Mac with Richard Dashut & Ken Caillat (Gentoo/Welsh Witch, BMI)	64	SOMETIMES Millie Jackson (Stallion, BMI)	56	129 130	FREE LOVE JEAN CARN—Phila. Intl. ZS8 3614 (CBS) (Mighty Three, BMI)
ENJOY YOURSELF Kenneth Gamble & Leon Huff (Mighty Three, BMI)	29	SOUTHERN NIGHTS (Gary Klein (Warner Tamerlane/Marsaint, BMI)	5	130 125	BLESSED IS THE WOMAN (WITH A MAN LIKE MINE) SHIRLEY BROWN—Arista 0231 (Dejauno, BMI)
EVERYBODY BE DANCIN' Bruce Blackman & Mike Clark (Brother Bill's, ASCAP)	98	SUB ROSA SUBWAY Klaatu (Klaatoons, ASCAP)	84	131 —	OUT OF THE BLUE (CAN YOU FEEL) GAP BAND—Tatoe 10884 (RCA) (Big Heart, BMI)
FEELS LIKE THE FIRST TIME John Sinclair & Gary Lyons (Somerset/Evansongs, ASCAP)	38	THE FIRST CUT IS THE DEEPEST Tom Dowd (Dutchess, BMI)	46	132 132	RIGOR MORTIS CAMEO—Chocolate City 005 (Better Days, BMI)
FLY AT NIGHT Ross Turney & Bill Henderson (Chilliwick/Mushtunes, BMI)	82	THE PRIDE Isley Brothers (Bovina, ASCAP)	94	133 135	QUEEN OF THE PURPLE SAGE FREE BEER—RCA 10881 (Sacco, BMI)
FLY LIKE AN EAGLE Steve Miller (Sailor, ASCAP)	31	THE THINGS WE DO FOR LOVE 10cc (Man-Ken, BMI)	3	134 133	SO CLOSE HELEN SCHNEIDER—Windsong CB 10904 (RCA) (Out of Business, BMI)
FREE Maurice White & Charles Stepney (Kee-Drick, BMI)	25	THE WHISTLER Ian Anderson (Chrysalis, ASCAP)	74	135 137	GOOD THING MAN FRANK LUCAS—ICA 001 (ICA, BMI)
GLORIA Michael Stokes (Desert Moon/Willow Girl, BMI)	48	THEME FROM "CHARLIE'S ANGELS" Joe Reisman (Spell/Gold, BMI)	95	136 136	IT AIN'T EASY COMIN' DOWN CHARLENE—Prodigal 0632 (Motown) (Stone Diamond, BMI)
GO YOUR OWN WAY Fleetwood Mac with Richard Dashut & Ken Caillat (Gentoo, BMI)	22	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) Michael Sulton (Jobete, ASCAP; Stone Diamond, BMI)	53	137 139	JIGSAW WOMAN MARK & CLARK BAND—Columbia 3 10500 (Don Kirshner, BMI/Kirshner Songs, ASCAP)
GOT TO GIVE IT UP Tommy LiPuma (Almo, ASCAP)	67	THIS IS THE WAY THAT I FEEL Rick Hall (Fame, BMI)	97	138 115	ME AND THE ELEPHANTS BOBBY GOLDSBORO—Epic 8 50342 (Youngun, BMI)
HEARD IT IN A LOVE SONG Paul Hornsby (No Exit, BMI)	49	TIE YOUR MOTHER DOWN Queen (Queen/Beechwood, BMI)	66	139 134	SHAKE IT TO THE RIGHT THE SANFORD/TOWNSEND BAND—Warner Bros. 8302 (Salem/Muhon/Unichappell, BMI)
HELLO STRANGER Freddie Perren (Cotillion/Braintree/Lovelane, BMI)	51	TORN BETWEEN TWO LOVERS P. Yarrow & B. Beckett (Muscle Shoals, BMI; Silver Dawn, ASCAP)	14	140 142	ALL THE KIDS ON THE STREET HOLLYWOOD STARS—Arista SP56 (8th Power/Screen Gems/Bad Boy, BMI)
HERE COME THOSE TEARS AGAIN Jon Landau (Swallow Turn/WB ASCAP), Open Window/Warner-Tamerlane, BMI)	40	TRYING TO LOVE TWO William Bell & Paul Mitchell (Bell-Kat, BMI)	8	141 110	DON'T BELIEVE A WORD THIN LIZZY—Mercury 73892 (RSO/Chappell, ASCAP)
HIGH SCHOOL DANCE Freddie Perren (Rosy, ASCAP)	83	WEEKEND IN NEW ENGLAND Ron Dante and Barry Manilow (Unart/Piano Picker, BMI)	37	142 141	WELCOME TO OUR WORLD (OF MERRY MUSIC) MASS PRODUCTION—Cotillion 44213 (Atlantic) (Pepper, ASCAP)
HOTEL CALIFORNIA Bill Szymczyk (Pub. not listed)	4	WHEN I NEED YOU Richard Perry (Unichappell/Begonia/Albert Hammond, ASCAP)	10	143 —	WE'RE STILL TOGETHER PEACHES & HERB—MCA 40701 (Warner-Tamerlane/Van McCoy, BMI)
I'M YOUR BOOGIE MAN Casey/Finch (Sherlyn, Harrick, BMI)	21	WHODUNIT Freddie Perren (Bull Pen/Perren-Vibes, BMI/ASCAP)	44	144 —	HIGH ON LOVE ELLIOTT RANDALL—Kirshner ZS8 4269 (CBS) (Kirshner Songs, ASCAP)
I'VE GOT LOVE ON MY MIND Chuck Jackson and Marvin Yancy (Jay's Ent./Chappell & Co., ASCAP)	6	YEAR OF THE CAT Alan Parsons (Dick James/Unichappell, BMI)	33	145 145	DANCE LITTLE LADY DANCE DANNY WHITE—Rocky Coast RC 19765 (TK) (Chappell, ASCAP)
I LIKE DREAMING Kenny Nolan & Charlie Callelo (Sound of Nolan/Chelsea, BMI)	20	YOU ARE ON MY MIND James William Guercio (Big Elk/Make Me Smile, ASCAP)	80	146 143	RACE AMONG THE RUINS GORDON LIGHTFOOT—Reprise RPS 1380 (WB) (Mose, CAPAC)
I THINK WE'RE ALONE NOW (Patricia, BMI)	72	YOU'RE THROWING A GOOD LOVE AWAY Thom Bell (Mighty Three, BMI)	73	147 144	I TRIED TO TELL MYSELF AL GREEN—Hi 2322 (London) (Jec, BMI)
I WANNA DO IT TO YOU Jerry Butler (Jobete & Butler, ASCAP)	77	YOU TAKE MY HEART AWAY Joel Diamond (United Artists ASCAP/UnArt, BMI)	81	148 146	I'M SCARED BURTON CUMMINGS—Portrait 6 70002 (Schillelagh, BMI)
I WANNA GET NEXT TO YOU Norman Whitfield (Duchess, BMI)	13	YOUR LOVE Don Davis (El Patricio, BMI)	23	149 148	I CAUGHT YOUR ACT HUES CORP.—Warner Bros. WBS 8334 (JiMi/Ensign, ASCAP)
I WISH Stevie Wonder (Jobete/Black Bull, ASCAP)	58			150 —	YOU'RE WHAT'S MISSING IN MY LIFE G. C. CAMERON—Motown M 1412F (Holland-Dozier-Holland/Jobete, ASCAP/Stone Diamond, BMI)
LIDO SHUFFLE Joe Wissert (Boz Scagg/Hudmar, ASCAP)	24				
LIVING NEXT DOOR TO ALICE M. Chapman with Nicky Chinn (Chinnichap, BMI)	55				

"Write the words to my song!"

Mac Davis:
"I Believe in Music",
"Baby, Don't Get Hooked on Me"

Marvin Hamlisch:
"A Chorus Line", "The Sting"

Paul Anka:
"My Way", "Havin' My Baby"



Paul Williams:
"We've Only Just Begun",
"Evergreen" (Love theme
from "A Star is Born")

Smokey Robinson:
"Shop Around",
"You Really Got a Hold on Me"

Seals & Crofts:
"Diamond Girl",
"Summer Breeze"

Michel Legrand:
"The Windmills of Your Mind",
"I Will Wait for You"

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APRIL 16, 1977



THE SINGLES CHART

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

APR. 16	APR. 9		WKS. ON CHART
1	2	DON'T GIVE UP ON US DAVID SOUL Private Stock 129	12
2	1	RICH GIRL DARYL HALL & JOHN OATES/RCA PB 10860	12
3	3	THE THINGS WE DO FOR LOVE 10CC/Mercury 73875	14
4	6	HOTEL CALIFORNIA EAGLES/Asylum 45386	7
5	9	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol P 4376	8
6	7	I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360	11
7	4	DON'T LEAVE ME THIS WAY THELMA HOUSTON/ Tamla T 54278F (Motown)	17
8	10	TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839	10
9	11	SO IN TO YOU ATLANTA RHYTHM SECTION/Polydor PD 14373	11
10	17	WHEN I NEED YOU LEO SAYER/Warner Bros. WBS 8332	8
11	8	DANCING QUEEN ABBA/Atlantic 3372	18
12	5	LOVE THEME FROM "A STAR IS BORN" (EVERGREEN) BARBRA STREISAND/Columbia 3 10450	17
13	20	I WANNA GET NEXT TO YOU ROSE ROYCE/MCA 40662	6
14	13	TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America P 7638 (Capitol)	21
15	14	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308	15
16	12	CARRY ON WAYWARD SON KANSAS/Kirshner ZS8 4267 (CBS)	17
17	15	BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252	23
18	22	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223	8
19	16	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol P 4369	20
20	18	I LIKE DREAMIN' KENNY NOLAN/20th Century TC 2287	23
21	32	I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND/ T.K. 1022	7
22	19	GO YOUR OWN WAY FLEETWOOD MAC/Warner Bros. WBS 8304	16
23	33	YOUR LOVE MARILYN McCOO & BILLY DAVIS, JR./ABC 12262	5
24	29	LIDO SHUFFLE BOZ SCAGGS/Columbia 3 10491	6
25	25	FREE DENIECE WILLIAMS/Columbia 3 10429	23
26	21	MAYBE I'M AMAZED WINGS/Capitol SPRO 8571	10
27	35	CALLING DR. LOVE KISS/Casablanca 880	6
28	34	COULDN'T GET IT RIGHT CLIMAX BLUES BAND/Sire 736 (ABC)	7
29	23	ENJOY YOURSELF JACKSONS/Epic 8 50289	23
30	26	DO YA ELECTRIC LIGHT ORCHESTRA/United Artists XW939 Y	10
31	24	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol P 4372	19
32	40	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)	3
33	31	YEAR OF THE CAT AL STEWART/Janus 266	17
34	42	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)	7
35	27	LONG TIME BOSTON/Epic 8 50329	13
36	52	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313	5
37	28	WEEKEND IN NEW ENGLAND BARRY MANILOW/Arista 0212	20
38	56	FEELS LIKE THE FIRST TIME FOREIGNER/Atlantic 3394	4
39	44	CAN'T STOP DANCIN' CAPTAIN & TENNILLE/A&M 1912	4
40	37	HERE COME THOSE TEARS AGAIN JACKSON BROWNE/ Asylum 45379	11
41	47	DANCIN' MAN Q/Epic/Sweet City 8 50335	5
42	38	SAM OLIVIA NEWTON-JOHN/MCA 40670	10
43	36	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN/ABC 12239	11
44	48	WHODUNIT TAVARES/Capitol 4398	5
45	53	CHERRY BABY STARZ/Capitol 4399	5
46	39	THE FIRST CUT IS THE DEEPEST ROD STEWART/ Warner Bros. WBS 8321	10
47	57	LUCILLE KENNY ROGERS/United Artists XW929 Y	5
48	30	GLORIA ENCHANTMENT/United Artists XW912 Y	13
49	54	HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn CPS 0270 (WB)	6



50	41	DISCO LUCY WILTON PLACE STREET BAND/Island 078	8
51	71	HELLO STRANGER YVONNE ELLIMAN/RSO 871 (Polydor)	4
52	60	OLD FASHIONED BOY (YOU'RE THE ONE) STALLION/ Casablanca 877	5
53	55	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON/Tamla T 54270F (Motown)	7
54	65	LONELY BOY ANDREW GOLD/Asylum 45384	5
55	46	LIVING NEXT DOOR TO ALICE SMOKIE/RSO 860 (Polydor)	19
56	59	SOMETIMES FACTS OF LIFE/Kayvette 5128 (T.K.)	9
57	45	CAR WASH ROSE ROYCE/MCA 40615	23
58	49	I WISH STEVIE WONDER/Tamla T 54274F (Motown)	20
59	50	BOOGIE CHILD BEE GEES/RSO 867 (Polydor)	13
60	69	CINDERELLA FIREFALL/Atlantic 3392	4
61	43	NEW KID IN TOWN EAGLES/Asylum 45373	18
62	72	SHOW YOU THE WAY TO GO JACKSONS/Epic 8 50350	3
63	51	CRACKERBOX PALACE GEORGE HARRISON/Dark Horse DRC 8313 (WB)	12

CHARTMAKER OF THE WEEK

64	—	DREAMS FLEETWOOD MAC Warner Bros. WBS 8371	1
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65	67	SOMETHING 'BOUT 'CHA LATIMORE/Glades 1739 (T.K.)	11
66	68	TIE YOUR MOTHER DOWN QUEEN/Elektra 45385	5
67	79	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)	2
68	70	SING TONY ORLANDO & DAWN/Elektra 45387	4
69	77	DISCO INFERNO TRAMMPS/Atlantic 3389	3
70	87	LOVE'S GROWN DEEP KENNY NOLAN/20th Century 2331	3
71	74	SLEEPWALKER KINKS/Arista SP 5	3
72	81	I THINK WE'RE ALONE NOW RUBINOOS/Beserkley B 5741 (Playboy)	2
73	82	YOU'RE THROWING A GOOD LOVE AWAY SPINNERS/ Atlantic 3382	2
74	84	THE WHISTLER JETHRO TULL/Chrysalis CHS 2135	2
75	78	ROMEO MR. BIG /Arista 0229	4
76	73	PHANTOM WRITER GARY WRIGHT/Warner Bros. WBS 8331	8
77	80	I WANNA DO IT TO YOU JERRY BUTLER/Motown M 1414F	7
78	83	MY SWEET LADY JOHN DENVER/RCA PB 10911	3
79	88	DANCIN' CROWN HEIGHTS AFFAIR/De-Lite 1588	2
80	—	YOU ARE ON MY MIND CHICAGO/Columbia 3 10523	1
81	85	YOU TAKE MY HEART AWAY JAMES DARREN/ Private Stock 45136	2
82	—	FLY AT NIGHT (IN THE MORNING WE LAND) CHILLIWACK/ Mushroom M 7024	1
83	—	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405	1
84	97	SUB ROSA SUBWAY/CALLING OCCUPANTS KLAATU/ Capitol P 4412	3
85	—	MARGARITAVILLE JIMMY BUFFETT/ABC 12254	1
86	89	SLOW DANCIN' (DON'T TURN ME ON) ADDRISI BROS./ Buddah BDA 566	2
87	98	BACK IN THE SADDLE AEROSMITH/Columbia 3 10516	2
88	99	ARIEL DEAN FRIEDMAN/Lifesong 45002	2
89	90	SAD GIRL CARL GRAVES/Ariola America 7660 (Capitol)	6
90	86	LOVE IS BETTER IN THE A.M. JOHNNIE TAYLOR/Columbia 3 10478	7
91	92	DEEPLY ANSON WILLIAMS/Chelsea CH 3061	4
92	94	SAILING SHIPS MESA/Ariola America P 7654 (Capitol)	2
93	95	DOWN TO THE STATION B. W. STEVENSON/Warner Bros. WBS 8343	2
94	96	THE PRIDE ISLEY BROTHERS/T-Neck ZS8 2262 (CBS)	3
95	93	THEME FROM "CHARLIE'S ANGELS" HENRY MANCINI/ RCA 10888	5
96	—	DANCE AND SHAKE YOUR TAMBOURINE UNIVERSAL ROBOT BAND/Red Greg 207	1
97	—	THIS IS THE WAY THAT I FEEL MARIE OSMOND/Polydor PD 14385	1
98	—	EVERYBODY BE DANCIN' STARBUCK/Private Stock 45144	1
99	100	BROOKLYN CODY JAMESON/Atco 7073	2
100	—	NEVER HAVE TO SAY GOODBYE AGAIN DEARDORF & JOSEPH/Arista 0230	1

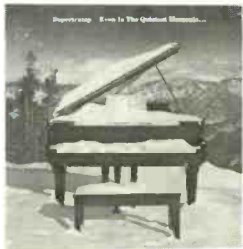
PRODUCERS AND PUBLISHERS ON PAGE 31



THE FM AIRPLAY REPORT

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

FLASHMAKER



EVEN IN THE QUIETEST MOMENTS

SUPERTRAMP
A&M

MOST ADDED

- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- DICKEY BETTS AND GREAT SOUTHERN—Arista
- SWEET FORGIVENESS—Bonnie Raitt—WB
- FUNDAMENTAL ROLL—Walter Egan—Columbia
- SAY NO MORE—Les Dudek—Columbia
- LOVE YOU—Beach Boys—WB
- A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
- NATURAL AVENUE—John Lodge—Deram
- TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC
- IN YOUR MIND—Bryan Ferry—Atlantic

WNEW-FM/NEW YORK

- ADDS:**
- DICKEY BETTS AND GREAT SOUTHERN—Arista
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - JOHNNY'S DANCE BAND—Windsong
 - LAVENDER HILL MOB—UA
 - LOVE YOU—Beach Boys—WB
 - NATURAL AVENUE—John Lodge—Deram
 - CAROL BAYER SAGER—Elektra
 - HELEN SCHNEIDER—Windsong
 - STAGE PASS—Michael Stanley Band—Epic
 - WHITE SHADOWS—Tim Moore—Asylum

- HEAVY ACTION (airplay in descending order)**
- WORKS—Emerson Lake & Palmer—Atlantic
 - HOTEL CALIFORNIA—Eagles—Asylum
 - FUNDAMENTAL ROLL—Walter Egan—Columbia
 - RUMOURS—Fleetwood Mac—WB
 - GHOST WRITER—Garland Jeffreys—A&M
 - JUST A STORY FROM AMERICA—Elliot Murphy—Columbia
 - BORN TO RUN—Bruce Springsteen—Columbia
 - NIGHT MOVES—Bob Seger—Capitol
 - BURNING SKY—Bad Company—Swan Song
 - PETER GABRIEL—Atco

WLIR-FM/LONG ISLAND

- ADDS:**
- DOWDY FERRY ROAD—England Dan and John Ford Coley—Big Tree

- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- IN A DIFFERENT CLIMATE—Mallard—Virgin
- KLAATU—Capitol
- LOVE YOU—Beach Boys—WB
- ONE OF THOSE DAYS IN ENGLAND—Roy Harper—Chrysalis
- STAGE PASS—Michael Stanley Band—Epic
- SWEET FORGIVENESS—Bonnie Raitt—WB
- TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC
- WHITE SHADOWS—Tim Moore—Elektra
- HEAVY ACTION (airplay):**
- ALESSI—A&M
- PETER GABRIEL—Atco
- HOTEL CALIFORNIA—Eagles—Asylum
- I CAME TO DANCE—Nils Lofgren—A&M
- NIGHT MOVES—Bob Seger—Capitol
- RUMOURS—Fleetwood Mac—WB
- SAY NO MORE—Les Dudek—Columbia
- SEA LEVEL—Capricorn
- SLEEPWALKER—Kinks—Arista
- THUNDERBYRD—Roger McGuinn—Columbia

WBAB-FM/LONG ISLAND

- ADDS:**
- DICKEY BETTS AND GREAT SOUTHERN—Arista
 - BORN TO BREAK MY HEART (EP)—Bruce Foster—Millennium
 - EGG CREAM—Pyramid
 - LOVE YOU—Beach Boys—WB
 - RUBY—PBR International
 - CAROL BAYER SAGER—Elektra
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - FIREFLY—Uriah Heep—WB
 - WHITE SHADOWS—Tim Moore—Elektra
 - HEAVY ACTION (airplay in descending order)**
 - RUMOURS—Fleetwood Mac—WB
 - WORKS—Emerson Lake & Palmer—Atlantic
 - HOTEL CALIFORNIA—Eagles—Asylum
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - PETER GABRIEL—Atco
 - WIND & WUTHERING—Genesis—Atco
 - SLEEPWALKER—Kinks—Arista
 - LIGHT OF SMILES—Gary Wright—WB
 - SONGWRITER—Justin Hayward—Deram
 - DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom

WCOZ-FM/BOSTON

- HEAVY ACTION (airplay):**
- AMNESIA—Pousette Dart Band—Capitol
 - HOTEL CALIFORNIA—Eagles—Asylum
 - NEW WORLD RECORD—Electric Light Orchestra—UA
 - NIGHT MOVES—Bob Seger—Capitol
 - RUMOURS—Fleetwood Mac—WB
 - SLEEPWALKER—Kinks—Arista
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - WORKS—Emerson Lake & Palmer—Atlantic

WBLM-FM/MAINE

- ADDS:**
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - IN YOUR MIND—Bryan Ferry—Atlantic
 - LAVENDER HILL MOB—UA
 - LIVE AT THE LONDON PALLADIUM—Marvin Gaye—Tamla
 - MOLKIE COLE—Janus

- MUSICMAGIC—Return To Forever—Columbia
- NATURAL AVENUE—John Lodge—Deram
- SAY NO MORE—Les Dudek—Columbia
- SWEET FORGIVENESS—Bonnie Raitt—WB
- THE KENNY RANKIN ALBUM—Kenny Rankin—Atlantic
- HEAVY ACTION (airplay in descending order)**
- WORKS—Emerson Lake & Palmer—Atlantic
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- LOVE ON THE WING—Jesse Colin Young—WB
- HIT AND RUN—Ian Matthews—Columbia
- RUMOURS—Fleetwood Mac—WB
- THUNDERBYRD—Roger McGuinn—Columbia
- PETER GABRIEL—Atco
- FOREIGNER—Atlantic
- SONGWRITER—Justin Hayward—Deram
- GHOST WRITER—Garland Jeffreys—A&M

WHFS-FM/WASHINGTON

- ADDS:**
- A COLLECTOR'S ITEM—Star Spangled Washboard Band—Flying Fish
 - DICKEY BETTS AND GREAT SOUTHERN—Arista
 - CHIRPIN'—Persuasions—Elektra
 - LOVE RUSTLER—Delbert McClinton—ABC
 - RUBY—PBR International
 - SWINGTIME IN SPRINGTIME—Lew London—Philo
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - WHEN THE STORM IS OVER—New Grass Revival—Flying Fish
 - YOUR PLACE OR MINE—Gary Stewart—RCA
 - HEAVY ACTION (airplay, phones):**
 - FROM A RADIO ENGINE—Michael Nesmith—Island
 - FUNDAMENTAL ROLL—Walter Egan—Columbia
 - HEAVY WEATHER—Weather Report—Columbia
 - HIT AND RUN—Ian Matthews—Columbia
 - I CAME TO DANCE—Nils Lofgren—A&M
 - IN THE FALLING DARK—Bruce Cockburn—True North
 - LOVE ON THE WING—Jesse Colin Young—WB
 - SEA LEVEL—Capricorn
 - THUNDERBYRD—Roger McGuinn—Deram
 - TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC

WQDR-FM/RALEIGH

- ADDS:**
- FUNDAMENTAL ROLL—Walter Egan—Columbia
 - SAILBOAT—Jonathon Edwards—WB
 - SAY NO MORE—Les Dudek—Columbia
 - HEAVY AIRPLAY (airplay, sales, phones):**
 - BOSTON—Epic
 - CHANGES IN ATTITUDE, CHANGES IN LATITUDE—Jimmy Buffett—ABC
 - FESTIVAL—Santana—Columbia
 - HEAVY WEATHER—Weather Report—Columbia
 - HOTEL CALIFORNIA—Eagles—Asylum
 - IN FLIGHT—George Benson—WB
 - LEFTOVERTURE—Kansas—Kirschner
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - RUMOURS—Fleetwood Mac—WB
 - WORKS—Emerson Lake & Palmer—Atlantic

WQSR-FM/SARASOTA

- ADDS:**
- A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
 - DOWDY FERRY ROAD—England Dan and John Ford Coley—Big Tree
 - FROM ME TO YOU—George Duke—Epic
 - GO FOR YOUR GUNS—Isley Brothers—T-Neck
 - HIT AND RUN—Ian Matthews—Columbia
 - IN YOUR MIND—Bryan Ferry—Atlantic
 - NATURAL AVENUE—John Lodge—Deram
 - ONE OF THOSE DAYS IN ENGLAND—Roy Harper—Chrysalis
 - SKY TRAIN—Valerie Miles—RCA
 - STAGE PASS—Michael Stanley Band—Epic

- HEAVY ACTION (airplay, sales, phones):**
- ANIMALS—Pink Floyd—Columbia
 - CHANGES IN ATTITUDE, CHANGES IN LATITUDE—Jimmy Buffett—ABC
 - FUNDAMENTAL ROLL—Walter Egan—Columbia
 - JUST A STONE'S THROW AWAY—Valerie Carter—Columbia
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - RUMOURS—Fleetwood Mac—WB
 - SAILBOAT—Jonathan Edwards—WB
 - SLEEPWALKER—Kinks—Arista
 - TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC
 - WAKING AND DREAMING—Orleans—Asylum

WAIV-FM/JACKSONVILLE

- ADDS:**
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
 - A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - GETTIN' LUCKY—Head East—A&M
 - HIPSHOT—Steven Dees—RCA
 - SAY NO MORE—Les Dudek—Columbia
 - TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC
 - TRANS-EUROPE EXPRESS—Kraftwerk—Capitol
 - VIOLATION—Starz—Capitol
 - YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

- HEAVY ACTION (airplay, sales, phones):**
- BURNING SKY—Bad Company—Swan Song
 - FOREIGNER—Atlantic
 - DEAN FRIEDMAN—Lifesong
 - FUNDAMENTAL ROLL—Walter Egan—Columbia
 - GOLD PLATED—Climax Blues Band—Sire
 - HOTEL CALIFORNIA—Eagles—Asylum
 - RUMOURS—Fleetwood Mac—WB
 - SLEEPWALKER—Kinks—Arista
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - 38 SPECIAL—A&M

WINZ-FM/MIAMI

- ADDS:**
- DICKEY BETTS AND GREAT SOUTHERN—Arista
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - EXCUSE ME I JUST CUT AN ALBUM—Faith Band—Village
 - DEAN FRIEDMAN—Lifesong

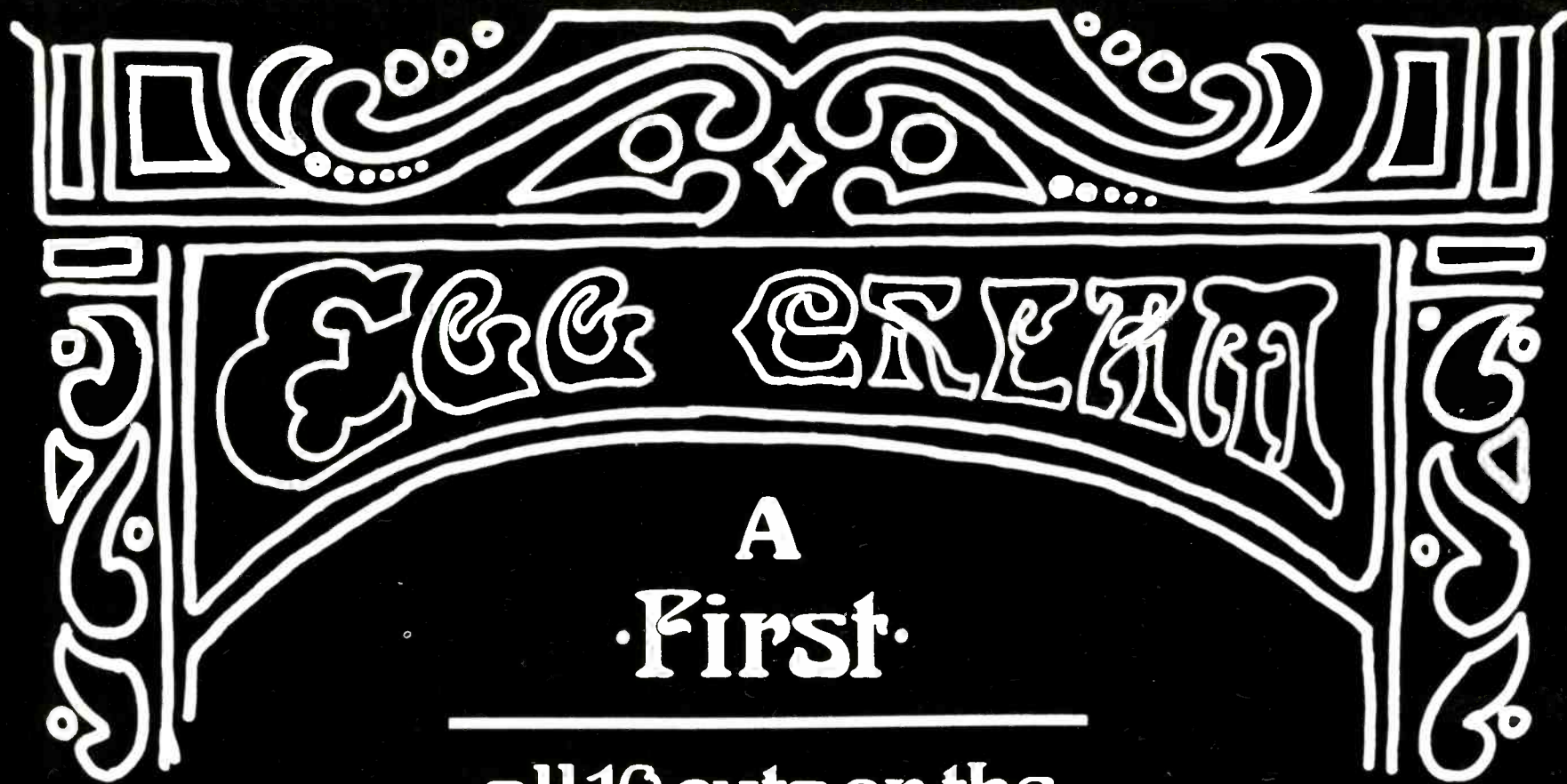
- FUNDAMENTAL ROLL—Walter Egan—Columbia
- HEAVY AIRPLAY (airplay, phones):**
- ANIMALS—Pink Floyd—Columbia
- BURNING SKY—Bad Company—Swan Song
- CHANGES IN ATTITUDE, CHANGES IN LATITUDE—Jimmy Buffett—ABC
- FOREIGNER—Atlantic
- NIGHT MOVES—Bob Seger—Capitol
- RUMOURS—Fleetwood Mac—WB
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SONGWRITER—Justin Hayward—Deram
- THE YEAR OF THE CAT—Al Stewart—Janus

WIOQ-FM/PHILADELPHIA

- ADDS:**
- DICKEY BETTS AND GREAT SOUTHERN—Arista
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - EXPRESSO—Gong—Virgin
 - FIREFLY—Uriah Heep—WB
 - FUNDAMENTAL ROLL—Walter Egan—Columbia
 - IGUACU—Passport—Atlantic
 - LOVE YOU—Beach Boys—WB
 - ONE OF THOSE DAYS IN ENGLAND—Roy Harper—Chrysalis
 - SAY NO MORE—Les Dudek—Columbia
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - HEAVY ACTION (airplay, phones):**
 - AMNESIA—Pousette-Dart Band—Capitol
 - DOWNTOWN TONIGHT—Racing Cars—Chrysalis
 - FOREIGNER—Atlantic
 - GHOST WRITER—Garland Jeffreys—A&M
 - GO FOR YOUR GUNS—Isley Brothers—T-Neck
 - JUST A STORY FROM AMERICA—Elliot Murphy—Columbia
 - RUMOURS—Fleetwood Mac—WB
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - SANFORD-TOWNSEND BAND—WB
 - WORKS—Emerson Lake & Palmer—Atlantic

WYDD-FM/PITTSBURGH

- ADDS:**
- A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
 - EGG CREAM—Pyramid
 - FUNDAMENTAL ROLL—Walter Egan—Columbia
 - GO FOR YOUR GUNS—Isley Brothers—T-Neck
 - IGUACU—Passport—Atlantic
 - IN YOUR MIND—Bryan Ferry—Atlantic
 - SAY NO MORE—Les Dudek—Columbia
 - THE IDIOT—Iggy Pop—RCA
 - TOUCAN DO IT TOO—The Amazing Rhythm Aces—ABC
 - VIOLATION—Starz—Capitol
 - HEAVY ACTION (airplay, sales):**
 - PETER GABRIEL—Atco
 - HOTEL CALIFORNIA—Eagles—Asylum
 - JUST A STONE'S THROW AWAY—Valerie Carter—Columbia
 - NIGHT MOVES—Bob Seger—Capitol
 - RUMOURS—Fleetwood Mac—WB
 - SANFORD-TOWNSEND BAND—WB
 - SEA LEVEL—Capricorn
 - SLEEPWALKER—Kinks—Arista
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic



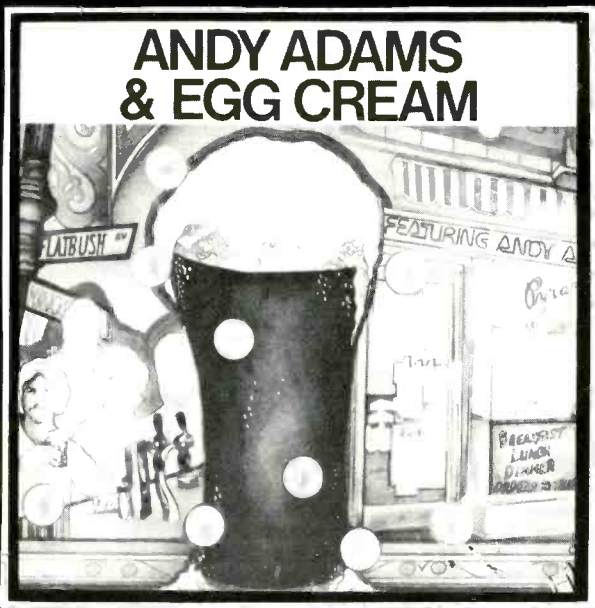
**A
First.**

all 10 cuts on the
Andy Adams & Egg Cream
 Debut Album
 have been cleared
 for Airplay at
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- RUMOURS—Fleetwood Mac—WB
- WORKS—Emerson Lake & Palmer—Atlantic
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- SLEEPWALKER—Kinks—Arista
- BURNING SKY—Bad Company—Swan Song
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- PETER GABRIEL—Atco
- FOREIGNER—Atlantic
- NIGHT MOVIES—Bob Seger—Capitol

KPFT-FM/HOUSTON

- ADDS:**
- A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
 - BAUTISTA—ABC
 - IN A DIFFERENT CLIMATE—Mallard—Virgin
 - IN YOUR MIND—Bryan Ferry—Atlantic
 - ROUGH DIAMOND—Island
 - GALE FORCE—Fantasy
 - JIMMY PONDER—White Room—Impulse
 - CHIRPIN'—Persuasions—Elektra
 - DICKEY BETTS AND GREAT SOUTHERN—Arista
 - HEAVY ACTION (airplay in descending order)**
 - MUSICMAGIC—Return To Forever—Columbia
 - GHOST WRITER—Garland Jeffreys—A&M
 - PETER GABRIEL—Atco
 - IGUACU—Passport—Atco
 - HEAVY WEATHER—Weather Report—Columbia
 - MARQUEE MOON—Television—Elektra
 - I CAME TO DANCE—Nils Lofgren—A&M
 - WORKS—Emerson Lake & Palmer—Atlantic
 - TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC
 - SWEET AWAY—Steve Hunter—Atco

KZEW-FM/DALLAS

- ADDS:**
- BALCONI'S FAULT—Balcone's Fault
 - DICKEY BETTS AND GREAT SOUTHERN—Arista
 - YVONNE ELLIMAN—RSO
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - FUNDAMENTAL ROLL—Walter Egan—Columbia
 - NATURAL AVENUE—John Lodge—Deram
 - SAY NO MORE—Les Dudek—Columbia
 - YOU GET WHAT YOU PAY FOR—REO Speedwagon—Epic
 - HEAVY ACTION (airplay, sales, phones, in descending order):**
 - ANIMALS—Pink Floyd—Columbia

- RUMOURS—Fleetwood Mac—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- LETOVERTURE—Kansas—Kirshner
- WORKS—Emerson, Lake & Palmer—Atlantic
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- RA—Utopia—Bearsville
- HEAVY WEATHER—Weather Report—Columbia
- WIND & WUTHERING—Genesis—Atco
- NIGHT MOVES—Bob Seger—Capitol

WWWW-FM/DETROIT

- ADDS:**
- FUNDAMENTAL ROLL—Walter Egan—Columbia
 - GETTIN' LUCKY—Head East—A&M
 - I CAME TO DANCE—Nils Lofgren—A&M
 - ISLANDS—The Band—Capitol
 - NITE CITY—20th Century
 - SAY NO MORE—Les Dudek—Columbia
 - THE IDIOT—Iggy Pop—RCA
 - VIOLATION—Starz—Capitol
 - JENNIFER WARNES—Arista
 - WORKS—Emerson Lake & Palmer—Atlantic
 - HEAVY ACTION (airplay in descending order)**
 - HOTEL CALIFORNIA—Eagles—Asylum
 - BOSTON—Epic
 - BURNING SKY—Bad Company—Swan Song
 - LETOVERTURE—Kansas—Kirshner
 - RUMOURS—Fleetwood Mac—WB
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - ANIMALS—Pink Floyd—Columbia
 - TEJAS—ZZ Top—London
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis

WEBN-FM/CINCINNATI

- ADDS:**
- FOREIGNER—Atlantic
 - HEAVY WEATHER—Weather Report—Columbia
 - IGUACU—Passport—Atlantic
 - LOVE ON THE WING—Jesse Colin Young—WB
 - NATURAL AVENUE—John Lodge—Deram
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - HEAVY AIRPLAY (airplay):**
 - BOSTON—Epic
 - HOTEL CALIFORNIA—Eagles—Asylum
 - IN FLIGHT—George Benson—WB
 - LETOVERTURE—Kansas—Kirshner
 - NIGHT MOVES—Bob Seger—Capitol
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - RUMOURS—Fleetwood Mac—WB
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - WORKS—Emerson Lake & Palmer—Atlantic

WMMS-FM/CLEVELAND

- ADDS:**
- AGROPHOBIA—Susie Quatro—Rack
 - DICKEY BETTS AND GREAT SOUTHERN—Arista
 - EGG CREAM—Pyramid
 - KLAATU—Capitol
 - LIVE AT THE LONDON PALLADIUM—Marvin Gaye—Tamla
 - LOVE YOU—Beach Boys—WB
 - NATURAL AVENUE—John Lodge—Deram
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - HEAVY ACTION (airplay, sales):**
 - JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
 - BURNING SKY—Bad Company—Swan Song
 - FOREIGNER—Atlantic
 - PETER GABRIEL—Atco

- HOTEL CALIFORNIA—Eagles—Asylum
- I CAME TO DANCE—Nils Lofgren—A&M
- RUMOURS—Fleetwood Mac—WB
- STAGE PASS—Michael Stanley Band—Epic
- THE IDIOT—Iggy Pop—RCA
- WORKS—Emerson Lake & Palmer—Atlantic

KSHE-FM/ST. LOUIS

- ADDS:**
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - FIREFLY—Uriah Heep—WB
 - IN YOUR MIND—Bryan Ferry—Atlantic
 - LOVE YOU—Beach Boys—WB
 - THE IDIOT—Iggy Pop—RCA
 - HEAVY ACTION (airplay, sales):**
 - ANIMALS—Pink Floyd—Columbia
 - BURNING SKY—Bad Company—Swan Song
 - CAROLINA DREAMS—Marshall Tucker Band—Capricorn
 - DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
 - FOREIGNER—Atlantic
 - GETTIN' LUCKY—Head East—A&M
 - RUMOURS—Fleetwood Mac—WB
 - SLEEPWALKER—Kinks—Arista
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

WXRT-FM/CHICAGO

- ADDS:**
- DIARY—Ralph Towner—Polydor
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - FUNDAMENTAL ROLL—Walter Egan—Columbia
 - GHOST WRITER—Garland Jeffreys—A&M
 - TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC
 - HEAVY ACTION (airplay, sales, phones, in descending order):**
 - RUMOURS—Fleetwood Mac—WB
 - PETER GABRIEL—Atco
 - BURNING SKIES—Bad Company—Swan Song
 - SLEEPWALKER—Kinks—Arista
 - FOREIGNER—Atlantic
 - HEAVY WEATHER—Weather Report—Columbia
 - ANIMALS—Pink Floyd—Columbia
 - WIND & WUTHERING—Genesis—Atlantic
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor

WZMF-FM/MILWAUKEE

- ADDS:**
- DICKEY BETTS AND GREAT SOUTHERN—Arista
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - FUNDAMENTAL ROLL—Walter Egan—Columbia
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - THUNDERBYRD—Roger McGuinn—Columbia
 - HEAVY ACTION (airplay, sales, phones):**
 - JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
 - BOSTON—Epic
 - BURNING SKY—Bad Company—Swan Song
 - PETER GABRIEL—Atco
 - HOTEL CALIFORNIA—Eagles—Asylum
 - LETOVERTURE—Kansas—Kirshner
 - KLAATU—Capitol
 - RUMOURS—Fleetwood Mac—WB
 - WORKS—Emerson Lake & Palmer—Atlantic
 - YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

KQRS-FM/MINNEAPOLIS

- ADDS:**
- ALBERT KING—Utopia
 - JOYOUS LAKE—Pat Martino—WB
 - LOST FEELING—B. W. Stevenson—WB
 - TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC

- HEAVY ACTION (airplay):**
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- DICKEY BETTS AND GREAT SOUTHERN—Arista
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- FROM ME TO YOU—George Duke—Epic
- LIVE AT THE LONDON PALLADIUM—Marvin Gaye—Tamla
- JUST A STORY FROM AMERICA—Elliott Murphy—Columbia
- LOVE ON THE WING—Jesse Colin Young—WB
- MUSICMAGIC—Return To Forever—Epic
- SAY NO MORE—Les Dudek—Columbia
- WORKS—Emerson Lake & Palmer—Atlantic

WNOE-FM/NEW ORLEANS

- ADDS:**
- A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
 - AH, THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—WB
 - HEAVY ACTION (airplay, sales, phones):**
 - A NEW WORLD RECORD—Electric Light Orchestra—UA
 - BURNING SKY—Bad Company—Swan Song
 - CHANGES IN ATTITUDES, CHANGES IN LATITUDE—Jimmy Buffett—ABC
 - HOTEL CALIFORNIA—Eagles—Asylum
 - LETOVERTURE—Kansas—Kirshner
 - RUMOURS—Fleetwood Mac—WB
 - SEA LEVEL—Capricorn
 - SLEEPWALKER—Kinks—Arista
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - WORKS—Emerson Lake & Palmer—Atlantic

KBPI-FM/DENVER

- ADDS:**
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - FUNDAMENTAL ROLL—Walter Egan—Columbia
 - LOVE ON THE WING—Jesse Colin Young—WB
 - SAY NO MORE—Les Dudek—Columbia

HEAVY ACTION (airplay, sales, phones):

- BURNING SKY—Bad Company—Swan Song
- NIGHT MOVES—Bob Seger—Capitol
- RUMOURS—Fleetwood Mac—WB
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- WORKS—Emerson Lake & Palmer—Atlantic

KOME-FM/SAN JOSE

- ADDS:**
- CONQUISTADOR—Maynard Ferguson—Columbia
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - FUNDAMENTAL ROLL—Walter Egan—Columbia
 - HIPSHOT—Steven Dees—RCA
 - IN A DIFFERENT CLIMATE—Mallard—Virgin
 - SHOUT IT OUT—Patrice Rushen—Prestige
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - THE IDIOT—Iggy Pop—RCA
 - HEAVY ACTION (sales, airplay):**
 - ANIMALS—Pink Floyd—Columbia
 - BURNING SKY—Bad Company—Swan Song
 - PETER GABRIEL—Atco
 - I CAME TO DANCE—Nils Lofgren—A&M
 - ISLANDS—Band—Capitol
 - LOVE ON THE WING—Jesse Colin Young—WB
 - RUMOURS—Fleetwood Mac—WB
 - SAY NO MORE—Les Dudek—Columbia

- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis

KWST-FM/LOS ANGELES

- ADDS:**
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Columbia
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - HEAVY ACTION (airplay, sales, phones, in descending order):**
 - DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
 - RUMOURS—Fleetwood Mac—WB
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - ANIMALS—Pink Floyd—Columbia
 - SLEEPWALKER—Kinks—Arista
 - BURNING SKY—Bad Company—Swan Song
 - FOREIGNER—Atlantic
 - SEA LEVEL—Capricorn
 - CAROLINA DREAMS—Marshall Tucker Band—Capricorn
 - WORKS—Emerson Lake & Palmer—Atlantic

KSAN-FM/SAN FRANCISCO

- ADDS:**
- DICKEY BETTS AND GREAT SOUTHERN—Arista
 - CHIRPIN'—Persuasions—Elektra
 - DIARY—Ralph Towner—ECM
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - GALE FORCE—Fantasy
 - I WANT TO COME BACK AS A SONG—Walter Jackson—UA
 - LOVE YOU—Beach Boys—WB
 - NOW DO YOU WANT ME TO DANCE—Graham Central Station—WB
 - WHITE SHADOWS—Tim Moore—Asylum
 - HEAVY ACTION (airplay in descending order)**
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - IN YOUR MIND—Bryan Ferry—Atlantic
 - RUMOURS—Fleetwood Mac—WB
 - SLEEPWALKER—Kinks—Arista
 - FUNDAMENTAL ROLL—Walter Egan—Columbia
 - HOLD BACK THE NIGHT (single)—Graham Parker—Mercury
 - SO HIGH—Dave Mason—Columbia
 - RUBY—PBR International
 - THE IDIOT—Iggy Pop—RCA
 - SWEPT AWAY—Steve Hunter—Atco

KZEL-FM/EUGENE

- ADDS:**
- A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
 - DOWDY FERRY ROAD—England Dan and John Ford Coley—Big Tree
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - DAVID GRISMAN QUINTET—Kaleidoscope
 - HOW CAN YOU LIVE LIKE THAT—Eddie Harris—Atlantic
 - IN A DIFFERENT CLIMATE—Mallard—Virgin
 - IN YOUR MIND—Bryan Ferry—Atlantic
 - JOYOUS—Pleasure—Fantasy
 - STORMY BLUES—Billie Holiday—Verve

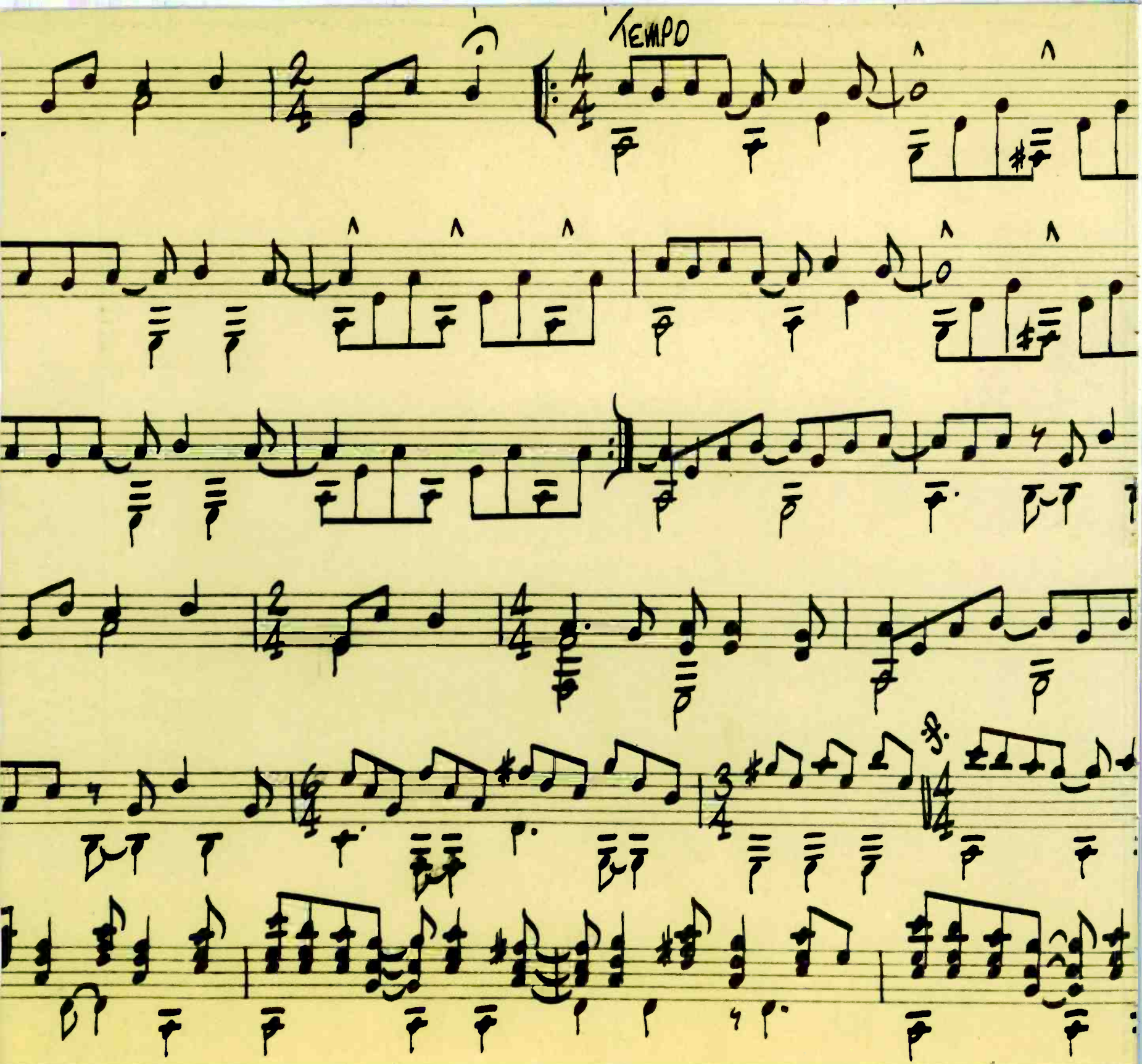
- HEAVY ACTION (airplay, phones):**
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
 - JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
 - FOREIGNER—Atlantic
 - FUNDAMENTAL ROLL—Walter Egan—Columbia
 - HEAVY WEATHER—Weather Report—Columbia
 - IN FLIGHT—George Benson—WB
 - LOVE ON THE WING—Jesse Colin Young—WB
 - RUMOURS—Fleetwood Mac—WB
 - TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC
 - WORKS—Emerson Lake & Palmer—Atlantic

A Record World Special

April 16, 1977

The World Of Music Publishing





A salute to the publishers of the world would not be possible without the existence of the person who puts the music to the page: the writer.

We salute ourselves and all publishers everywhere but above all we thank and salute our writers and all writers for what they've given us: music to be published.

IRVING/ALMO/RONDOR INTERNATIONAL
and
ALMO PUBLICATIONS



The World Of Music Publishing

According to legend, the field of music publishing began in the 1400s when an inventive European printer transposed a letter character and pressed the first musical note to parchment.

It is fair to assume that at that moment an art form became a business and established for all time the concept that music belonged to the creator until or unless the artist decided to relinquish ownership.

Music publishing, in both the printer and ownership roles, is one of the oldest professions in the creative arts and also one of the most flexible. Over the centuries, publishers have changed with the times as the economic climate demanded.

In this century, publishers have adjusted to trends in the presentation of music from music hall and cafe entertainment, to vaudeville, to live radio performance and, of course, to the phonograph record and tape. During each of these eras a different segment of the business community emerged as the most powerful, but the publisher has always remained a constant source of creative inspiration and protection for the composer.

Perhaps the most influential decade for all art forms was the 1960s. For the publishers it was a time when their role was de-emphasized because of the enormous influx of singer/songwriters who opted to become their own publishers. As we approach the 1980s, we can see that it was a period in which the publishers simply adjusted their roles to accommodate the phenomenon and now, having survived the upheaval, are in the forefront of modern music administration once again.

With this special issue, **Record World** salutes the music publisher, who has played and continues to play a vital role in the music industry.

BMI and American Music

By RUSSELL SANJEK

(Russel Sanjek is vice president, public relations for BMI)

■ NEW YORK—When World War II began some 137 music publishers, ostensibly the entire American pop music business, shared a performing rights income of about \$6 million. Columbia, Victor and Decca provided virtually all of the pop records sold, and sale of 300,000 copies was a blockbusting success. Chart position was measured by the number of live performances in prime time on the four radio networks. Candidates for this success were pre-selected by a few dozen New York and Hollywood publishing companies. Sales of sheet music weren't considered, nor was the broadcast performance of recordings. When a record made a song a hit it was usually because of juke box plays.

Today many thousands of publishers are represented by the three American performing rights organizations, over 16,000 in BMI. They share in the distribution of over \$110 million paid by music users, chiefly radio and television broadcasters. Hundreds of companies, located in almost every state, bring Americans the great variety of recorded music they have come to expect as an essential part of their way of life. The popularity of music is no longer measured by results of a weekly 35 hours of concentrated radio exploitation in three major markets. Nearly 8000 radio facilities beam both the newest and the oldest in recorded music to an audience that owns over four million radio sets. The success of a pop hit is measured by a number of factors, all of which represent public acceptance rather than establishment judgement.

The fantastic burgeoning of American music publishing and its income in the three decades following the Second World War owes its impetus to a number of social, economic and technological factors. Population shifts, the dramatic effects of a world conflict on our national psyche, rising awareness of the commercial appeal of ethnic music, a post war economy that has raised our standard of living and increased to frightening heights the capital necessary to sustain it, the rise of the youth market, improved recording and manufacturing technology and the democratization of American music for which BMI is responsible, have all played significant roles in that growth.

It is interesting to contrast the condition of pop music publishing 1945-1977 to that of the first 35 years of the American republic.

During this period some of our still favorite standards were written and published—"Home, Sweet Home," "Silent Night," "Auld Lang Syne," "The Star Spangled Banner," "The Last Rose of Summer" and "Hail to the Chief." It was a time when popular music reached a public of 10,000,000 Americans only through the sale of printed sheet music. The star performers of the time were usually British actor-singers who played the major show business cities—New York, Boston, Philadelphia, Baltimore, Savannah, New Orleans—and toured east of the Mississippi on southern and western circuits.

By 1825, 25 printers were engaged in music publication, concentrated in the northeastern establishment region. Although some music publishers did their own printing and engraving, they were a minority of the 200 popular music firms that had been started. Publishing houses could be found as far north as Portland, Maine, and in the south in Virginia, South Carolina, Georgia and Louisiana. Although American songwriters were everywhere, 90 percent of published popular music was pirated from European copyrights.

The country was on the threshold of a pop music explosion. About 1829, white actor-singer Thomas Dartmouth "Daddy" Rice introduced black popular song and dance forms to white audiences when he first jumped "Jim Crow." A truly American form of popular music had surfaced which quickly captured international audiences. The Americanization of the world's popular music had begun.

ASCAP: Recognizing the Role of the Publisher

By STANLEY ADAMS

(Stanley Adams is president of ASCAP)

■ NEW YORK—In the music explosion that has echoed so happily and profitably around the world, the names of gifted performers sound loud and clear on every continent. Millions know of the superstars, and some people know about the talented writers who create their material—but almost no one is aware of the remarkable men and women who publish America's music. Their activities do not seem nearly as glamorous, and they are—to a large degree—forgotten.

That is not the case at ASCAP. From our birth in 1914, this society has always recognized the crucial role of the music publisher as a full partner in the process or

WB Emphasizes The Creative

By SAM SUTHERLAND

■ LOS ANGELES — At Warner Bros. Music, president Ed Silvers and executive vice president Mel Bly characterize their six-year tenure as chief operating officers for the publishing combine as a continued battle to emphasize the "creative instead of the reactionary." That premium on innovation has been most conspicuously demonstrated by the company's aggressive print division, which has applied the marketing and merchandising savvy of the record business to the comparatively conservative folio trade; at the same time, Silvers and Bly point out, Warner Bros. has been among those publishers to adapt the promotional emphasis of the record manufacturer to the needs of both catalogue copyrights and new originals developed through Warner Bros. writing staff.

Warner Bros. Music, based here, has also maintained an active New York office headed by Henry Marks, and recently made its first broad inroad into Music Row with the formation of its Nashville office, directed by Tim Wipperman. With wholly-owned overseas publishing companies in Germany, England, France, Italy and Australia formed over the last four years, and other ongoing affiliations with licensees like Japan's Nichion providing added international coverage, Warner Bros. is now one of the largest publishers in the world.

That global profile belies the compact size of the company's executive team and its contract writing staff. Bly stresses that the maintenance of a "small, family-like" scale to the managers and writers staffs has been a conscious goal from the outset: in recent years, the roster of inhouse song-

writers has actually contracted to its present team of ten writers, a move which the company's two key execs assert has enabled Warner Bros. to devote more time and expertise to not only promoting but actually criticizing and revising new songs.

Clearly one cornerstone of Warner Bros.' publishing capacity is a diversified and extensive catalogue of vintage standards ranging from Rodgers and Hart to Bob Dylan. Added to that base are the recent catalogues of some 30 professional writers who are administered through Warner Bros., a group of artists including the Eagles, Van McCoy, America, John McLaughlin, Jackson Browne, the Doobie Brothers, Gary Wright and more recent pop arrivals like Warren Zevon.

"Most of the artists we're involved with as professional writers, we were involved with before they hit," Silvers notes.

(Continued on page 46)

Acuff-Rose Continues To Build Momentum

■ NASHVILLE—Acuff-Rose Publications, Inc., one of the world's oldest and largest publishers of country music after coming off of a banner year in 1976, continues to build the momentum. Acuff-Rose had the grand total of 49 chart records last year, winning 13 awards, including the BMI Song Of The Year, "When Will I Be Loved."

The promotion department is composed of Dick Kiser, Don Powell, Ray McClain, Roy Acuff, Jr. and Jimmy Holland. When not working the road themselves

(Continued on page 17)

bringing the best of American music to the international marketplace. While it is true that composer Victor Herbert is widely recognized as the founding father of ASCAP, it is equally true that music publisher George Maxwell played just as important a role in getting ASCAP and the licensing of performing rights in the U.S. off the ground. Indeed, it was Maxwell—the U.S. publisher for Puccini—who sent the message to Victor Herbert urging him to spearhead the organization of our nation's first performing rights effort. Working closely with Maxwell was another prominent publisher, Jay Witmark.

Directors

From that day to this, publishers have played an essential role in this society and in the

music business. ASCAP is the only U.S. performing rights organization that has music publishers on its board of directors—now as in 1914. Half of our board—12 capable and imaginative men—consists of music publishers. For the record, we have also had a woman music publisher on our board in the past and may well again. Of the dozen, nine are active in the pop field and three vigorously represent the interests of the symphonic and concert community.

Leadership

I am pleased that individuals of such extraordinary experience and ability are helping to guide ASCAP. These men are leaders of major firms, and they bring to our policy making precious and

(Continued on page 44)

Don Kirshner

**"Regarded as pop music's most
successful publisher ..."**

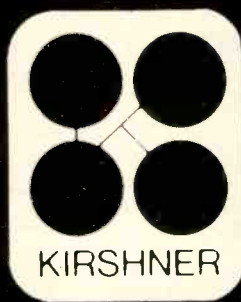
The Illustrated
Encyclopedia of Rock-1977

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An Eventful Year for Irving/Almo

■ LOS ANGELES—"1976?" Chuck Kaye, executive vice president of Irving/Almo Music and Rondor Music, Inc., pauses to reflect.

"To put it mildly, it was not only a successful year but an eventful one—filled with growth and creative development. We launched Almo Publications, our print division, under the direction of the veteran music man, Joe Carlton. To develop our own print operation was something that I felt was necessary for some time. Almo Publications now insures that we have a talented staff available to represent a highly creative group of artists and writers.

"The print division is not only concerned with market penetration and strong distribution, but with the general theme of true and honest reproduction of the originator's musical integrity. This new area of the company has grown extremely fast, and we have found ourselves in the enviable position of becoming the attractive alternative.

"The list of artists and writers represented speaks for itself—artists and writers like Peter Frampton, the Captain & Tennille, the Carpenters, the Beach Boys, the Eagles, the Brothers Johnson, Burton Cummings, Kiss, Nazareth, Orleans, Olivia Newton-John, Pink Floyd, just to name a few.

"Bob Grace is the managing director of Rondor (London), who has had a tremendous year rep-

resenting the Irving/Almo catalogues (including Gallagher & Lyle, Joan Armatrading, Supertramp and the Beach Boys, who have had the biggest live album ever in England, "Beach Boys Live"). Ted Nugent was also very big for us in England. Rondor (London) happens to be one of the most successful and aggressive publishing companies in England, and I'm very proud to be able to say it.

"We also opened our own Rondor Company in Australia under the direction of John Bromell, formerly of Essex Music in Australia. It is John's first year with the company, and it has been a profitable one. He is now representing the catalogues of such internationally famous artists as Burton Cummings, the Crusaders and, of course, all of the Irving/Almo and Rondor catalogues.

"We've gotten involved with one of the most exciting writer/producers in Nashville, Troy Seals, and his publishing company, Down In Dixie Music. A joint venture exists between us, and we are enjoying the development of a new satellite office in Nashville headed by Troy. Troy's track record speaks for itself. Lance Freed, my executive director, has dedicated a lot of time and energy to this project and it's beginning to pay off handsomely.

"With a base such as this, there is no area that we can't service for our creative people. The point is that to service our artists and writers properly and efficiently, we have to have capable people in efficient positions and that's part of what we did in 1976. Our main concern has always been and will remain, working with writers, developing copyrights and helping their careers.

"Our professional staff (Brenda Andrews, Joel Sill and Kevin Eade) deserves a lot of congratulations for their fine work. Last year we had 29 singles on the charts. We

were probably rated (chartwise) the #2 publisher in the world. It's a real compliment to our staff.

"There's no field of music we don't cover — r&b, country, top 40, soft rock — and we've got the facilities on both the administrative and creative sides to handle our artists' and writers' needs on every level, whether it's foreign representation of domestic work or vice versa, getting the best possible cover recordings of our writers' work, or turning out the highest quality, best-looking matching folios of our artists' albums.

Garrett Music: Independently Successful

■ LOS ANGELES—Bud Dain, VP, professional manager of Garrett Music Enterprises, sees a boom in producers going back to the independent publishers in acquiring tunes for their acts, even if the artist happens to be a self-contained singer/songwriter. Dain, who runs Snuff Garrett Music Company, one of the largest independent pubberies in the country today, pointed out that "Even if artists write their own songs, there are just too many good songs and good songwriters for them to ignore." To ignore outside material might mean overlooking a potential million seller. Also, Dain contends that many of the self-contained singer/songwriters signed when that was the industry trend, are still vying for chart status but often find that the well to their own songwriting resources may be temporarily dry, or their trademark "sound" effete, and consequently in demand of fresh outlets, and new musical directions.

Currently Garrett Music Enterprises, which includes Peso (BMI), Senor (ASCAP) and a dozen other firms, is demonstrating Dain's belief that the independent publisher is more successful today than perhaps it was 10 years ago when the singer/songwriter dominated the charts. The Garrett company is currently represented by Cher's new single, "Warpaint and Soft Feathers," by Al Capps and Sandy Pinkert, the Steve Dorff tune, "Rubie's Lounge," a new single by Brenda Lee, and "Look Whose Man You Are," written by Gloria Sklerov and recorded by Billie Jo Spears.

Other artists who have just recorded new Garrett Music copyrights include Elvis, Tom Jones, Anthony Newley, John Davidson, John Travolta, Mel Tillis and Dottie West.

How does Garrett Music Enterprises discover new songwriters? There are many ways, Dain averred, the most obvious being of course via blind tapes sent in the mail. This he feels provides only a small percentage of new songwriting talent. Dain and Steve Dorff recently discovered Fonda Feingold as a result of a demo delivered by the postman and were so excited, they flew to Atlanta to sign her. Less conventional ways might explain the method how Snuff Garrett, president of the multi-million dollar company, discovered the lyric to the new Cher single, "Warpaint & Soft Feathers." In Arizona, while buying some western art, Snuff was approached by Clorretta Miller, who upon learning he was a producer, recited a poem. Snuff encouraged her to send the catchy verse to his Hollywood based company. She did and with the help of Al Capps and Sandy Pinkert, Cher's new single came to be.

Last year, while Snuff Garrett was in New York, he learned that Doc Pomus, the great writer of such classic tunes as "Save The Last Dance For Me," "This Magic Moment," "Teenager In Love," "Can't Get Used To Losing You," etc., was not signed to a company. He immediately got in touch with Pomus and signed him to his firm. Garrett and Dain teamed Pomus up with John Durrell and together they penned "Love The Devil Out Of Ya," which Cher just recorded.

Garrett and his staff also glean material and songwriters by being so heavily involved with the active production of records. Garrett is one of the most sought after producers in the industry. The dynamics of a successful publishing operation juxtaposed to a perpetually creative production division assures the total evolution of a song.

BNB:

A 'Total Concept' Company

■ LOS ANGELES—In a move toward becoming a "total-concept" entertainment company, BNB Associates, already established as one of the leading management firms in the industry, has devised and put into operation not only a new record label, Tat-too Records, but also a publishing operation, known as Big Heart Publishing (BMI) and Mermaid Music (ASCAP). By combining expertise with these newly created avenues of representation, BNB will be able to completely service its acts, resulting in increased television, radio and concert exposure and thriving creative atmosphere for the development of new talent.

Don Blocker, president of the Big Heart Publishing arm, makes a concentrated effort on the home front and in the international market to seek out the very best in worldwide publishing representation. He recently returned from the MIDEM Conven-

tion in Cannes, France where he introduced the material of such BNB artists as Becky Hobbs, Les McCann, Sons of Champlin, The Gap Band and The Hollywood Hornets.

Blocker feels there is a tremendous foreign respect for the musical creativity of the west coast talent pool. To nurture this, there is a heavy campaign to seek out and support the work of American artists. Blocker's associate, Carolyn Machado, for example, travels extensively to the various music capitols. She recently returned from Nashville where she met with success introducing Big Heart's pop/country catalogue to southern producers and artists. Revenues from such efforts are immediately re-invested by BNB and Big Heart in their recording and publishing accounts, in purchasing new song material, in signing new staff writers, and to, most importantly, spur creativity.

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Director of Music Publishing: Kelli G. Ross

'Open Policy' for Ross, Sunbury-Dunbar

By PAT BAIRD

■ NEW YORK—Kelli Ross, recently named director of music publishing, Sunbury/Dunbar Music, hopes to establish "an open policy" at the RCA publishing division. Ms. Ross also continues in her position as manager of the international publishing division but says she is "anxious" to enlarge the domestic operation.

"I think the entire industry is coming back to the publisher," she told *RW* recently. "There was always a stigma against the record company-held publishers, but those companies are beginning to function again solely as publishers. We must go back to the open door policy and make ourselves available to the street and everywhere else. Publishing became a banking business, and still is in many cases. When you're in the banking business, you're no longer being creative."

Sunbury/Dunbar was started in the mid-sixties, a period in which, Ross admits, the industry was moving away from the large publishing houses and adapting to the singer/songwriter phenomenon. RCA was also one of the last of the major record companies to start a domestic publishing company. Ross helped develop the international division when she joined the company in August of 1975. The division now consists of 11 wholly owned subsidiaries around the world.

Gosh Copyright

Last year Ross bought the sub-publishing rights for several territories to the Bobby Gosh composition "A Little Bit More." It became one of the company's most successful copyrights of that year.

"In the U.K. alone, the Dr. Hook version sold 800 thousand singles and 250 thousand albums," she explained. "In Scandinavia we got 11 cover versions. I heard that song before it was released and just felt it could happen. When you're buying for someone else in other markets, you must have a commitment as to what they want, but sometimes you have to go with what you want."

In the American market, Ross is particularly impressed with the success of Sunbury/Dunbar writers in the country music field. "I'm Gonna Love You" written by Baker Knight and recorded by Dave & Sugar, "The Last Gunfighter Ballad" recorded by Johnny Cash and written by Guy Clark, and "Standing Room Only" written by Charles Silver and Susan Manchester and recorded by Barbara Mandrell were all high on the country charts in the past year.

"Country music has a let's get down and be honest kind of movement," she said. "It has a personal truth we all want to hear, whatever the truth is in each area. I think the success of country music here will happen in Europe as well."

In the pop area, Sunbury/Dunbar publishes Vicki Sue Robinson ("Turn the Beat Around") and administers the catalogue of Bruce Johnston ("I Write The Songs," "Disney Girls"). Two of the company's most successful catalogue copyrights are "It's Impossible" and "Yesterday I Heard The Rain." They also hold the early catalogues of Harry Nilsson and The Guess Who.

Guy Clark and Steve Earl are staff writers in Nashville and Fred Freemans and Harry Neals (co-writers of the Bar-Kays' "Too Hot To Stop") are staff writers for the company in Los Angeles. Bill Seidman and Gordon Grody (who will soon have an album out on RCA) are New York staff writers.

Ross took over the Sunbury/Dunbar position in February and will soon name additions to the professional staffs in the company's three offices. "I think it's very important that our offices communicate with each other because of the crossover possibilities," she said. "They can hap-

pen in all their variations."

Like most publishers, Ross feels that all aspects of the music business begin with "the song. It's the first part of the record, the songwriter's creation. I respect that creativity with awe. I can't imagine how anyone creates from a void. Some of it's good, some of it's bad but I'm zealous about protecting the writer."

While Sunbury/Dunbar functions as a separate division of the RCA corporation, Ross describes their relationship with RCA Records, and especially a&r head Mike Berniker, as "cooperative."

"The communications between our offices is good," she said. "They can feel free to recommend us as a publisher because our reputation has always been as an active publisher and not just a holding company. We work with writers, not just songs in conjunction with records."

Carlin Complex: Privately-Owned Giant

■ NEW YORK—Carlin Music is one of the world's largest privately owned publishing companies with dozens of affiliates, subpublishers and administered artists catalogues. Freddy Bienstock, owner of Carlin in the U.K. and co-owner with Jerry

MPL: Expanding Indie

■ NEW YORK—MPL Communications, Inc. was formed about four years ago and "immediately engaged in the acquisition of catalogues," according to company head Lee Eastman. "I believe we are the fastest growing independent—privately owned—publishing company today," Eastman added in a telephone interview with *Record World*.

Acquisitions

With the Paul McCartney catalogue as its starting base, MPL has gone on to acquire the Buddy Holly, E.H. Morris, Whale Music and Morley Music catalogues, in addition to purchasing individual titles such as "Tragedy" and other songs. The company can also claim three hit Broadway shows currently running—"A Chorus Line," "Shenandoah" and "Grease," with "Annie" on its way to being number four.

With both American and Eng-

(Continued on page 44)

C.A.M. Keeps on Growing

■ NEW YORK—"We operate just as a label does," said Vittorio Benedetto, head of C.A.M.-U.S.A., the highly successful publishing and production company. "We have staff meetings, our own promotion, a&r and publishing departments. We are exactly like a label only without pressing and distribution."

Benedetto came to the United States in 1964 to start up an American counterpart to the already flourishing European organization. At that time C.A.M.'s domain was exclusively publishing, specifically film scores. Today C.A.M. accounts for \$1 million in BMI billings on its film scores, a catalogue which includes upwards of 6000 titles. Much of this income is generated, according to Benedetto, by the licensing of films for television showings.

The company adds approximately 100 new pictures a year, and has garnered several Academy Awards over 13 years. And of great pride to Benedetto is the international popularity of the song "More," C.A.M.'s single most successful copyright. "We've done very well with 'All By Myself' and a lot of other pop songs," he said, "but the standards still emerge from films."

Since the establishment of C.A.M. here, however, the company has expanded its scope and as of 1977 its services as a production company are valued by a good number of artists ranging from Eric Carmen (Arista) to DeJa Vu (Capitol) to the Dynamiters (Epic), among others. Benedetto acts as executive producer on all albums bearing the C.A.M. imprint although he has several staff producers at his command as well as the contacts to try and put together artists and outside producers (Carmen and Gus Dudgeon) when that appears to be the most intelligent approach.

Benedetto is ever on the watch for newcomers—be they writers, performers or producers. He believes firmly in "giving unknowns a chance, letting them try."

C.A.M. itself is now 20 years old, a family-owned company with a worldwide network. "Each territory is independent," Benedetto pointed out, "so that any given copyright will go where it will be worked to best advantage. We'd rather it go to another company if that company is better suited to handling it than our own."

As for 1977, Benedetto needed few words: "We're still growing."

Leiber and Mike Stoller of all the conglomerate American companies, has an almost encyclopedic knowledge of all Carlin's international holdings which include Starday-King Music, Hudson Bay Music and the recently acquired New York Times Music.

Speculation about the possible purchase of the Times catalogue circulated for nearly a year before the deal with Bienstock was announced.

Times Purchase

"We first started negotiations in early summer last year," Bienstock said recently. "However, I had a feeling that our timing was off and that they weren't really receptive to us as the purchaser. At the end of last year they were ready for us. That's one of the advantages of a private company. We can make decisions very quickly without having to go to a board of directors. That kind of mobility is very much to our advantage."

The catalogue was sold for slightly more than \$3 million and brought into the Carlin complex the scores to the Broadway musical hits "Fiddler on the Roof," "Fiorello," "The Me Nobody Knows," "Company" and "Follies," among others. Bienstock said that this was one area in which the company was not previously involved and hopes to become more active in the future.

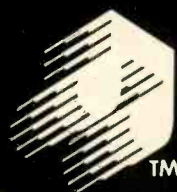
According to Bienstock, the company now holds some 30,000 individual copyrights in the U.S. and 80,000 in the U.K. Starday-King is numerically their largest

(Continued on page 31)

REMEMBER

- ...when music publishers had great professional managers with talent to spot emerging writers and the guts to sign and develop them
- ...maintained full-time promotion men
- ...had staffs of writers who stayed for years becoming part of the family
- ...were a major source of talent and material for record companies and producers?

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Creativity Keys Screen Gems Success

■ NEW YORK — "Professional/creative activities are the primary factors in the long-range planning at Screen Gems/Colgems-EMI Music," says Lester Sill, president of the firm.

Screen Gems/Colgems-EMI Music is basically a neophyte publishing company, as related to the older established companies in the field. But in terms of manpower and experience, Screen Gems is vintage. The company's strength is cemented by the longevity of its key executives. Sill and Screen Gems/Colgems-EMI Music's vice president and general manager Irwin Robinson have been with the firm for 13 years. Roger Gordon, west coast professional manager, and Ira Jaffe, director of talent acquisition and development, have both put in nine years. Irwin Schuster, vice president and director of professional activities, and Jack Rosner, west coast business affairs manager, have worked for Screen Gems for eight years. Paul Tannen, the company's general manager in Nashville, has been there five years, and Danny Davis, vice president of exploitation, has been with Screen Gems for ten years.

"Regarding new catalogues, a decision is made only after everyone on the staff in all our offices has had a chance to listen to the song or copyrights in question," says Sill. "The primary reason Screen Gems would buy a catalogue would be for its long-range development, rather than to simply add more income to the company. Any catalogue that we would consider would have to fit into the creative scope of our activities.

"We are not a broker/publisher," adds Sill. "There are broker/publishers or large conglomerates who are interested in offsetting high income in other areas and who might buy a catalogue for tax purposes. In this operation, manpower and creativity are the overriding factors."

Screen Gems acquired Roosevelt Music in 1968 and Press Music in 1975. "In both cases, the reason for buying was the material and songs which we felt would help us in areas we were somewhat weak," says Sill.

Beechwood Music, another division of EMI, and its affiliates, Central Songs and Glenwood Music, are currently being consolidated with Screen Gems-EMI Music. The entire project, which will be completed by the end of this year, will eventually lead to a cross-pollination of the catalogues, making the company one of the most active in the world.

"The reason we appear overcautious and thorough in evaluating the purchase of a catalogue," continues Irwin Robinson, vice president and general manager, "is because we are very much concerned with the creative future of what we are going to buy. We may acquire a catalogue and be willing to wait to recoup our investment simply because down the line we feel it meets our standards."

Sill recalls a time when Screen Gems was considering the possible acquisition of a particular catalogue. "This catalogue had been covered in every area during its heyday," says Sill. "It was overexposed and used to excess. Mapping out its future, we saw only a slowly declining value year

by year. Sure, we would have gotten our investment back, but where would we be in terms of the creative future of the company?" Adds Robinson, "The catalogue had really reached its saturation point."

With Ira Jaffe, the firm's director of talent acquisition and development, constantly on the prowl for new groups and new writers around the country, Screen Gems/Colgems-EMI Music is also developing a new area in which it will sign persons to recording placement pacts in addition to publishing deals. The first three examples of this approach involve The Side of the Road Gang, The Jeff Pollard Band, and Mickey Denne and Ken Gold in London.

Screen Gems/Colgems-EMI Mu-

sic also maintains a full promotional staff for its copyrights, headed by Danny Davis, vice president of exploitation, on the west coast. The company has also recently added Mike Steele, well-known radio personality who was music director with KEEL (Shreveport) and WDRQ (Detroit), to handle midwest promotion out of his Detroit office. "We just don't own the kind of catalogues with long histories that you find at places like Warner Brothers, MCA, Chappell, or Shapiro-Bernstein," says Robinson. "We've just had to go out there and survive. Our manpower, backed by its experience and longevity with Screen Gems/Colgems-EMI Music, has shown that they can do the job."

No Exit: A Home for Southern Sounds

■ MACON—In 1968, Phil Walden took two major steps within the music industry: the formation of Capricorn Records, and the formation of No Exit Music Company. Since its inception, the music purchasing firm has been administered by Carolyn S. Brown, vice president of No Exit Music, Inc.

No Exit Music Company is licensed by BMI, and publishes music by Gregg Allman, Toy Caldwell, Jimmy Hall and Dru Lombard,

as well as a host of other writers and performers. Perhaps the biggest hit in the No Exit catalogue is Richard Betts' "Ramblin' Man." Recorded in 1973 by The Allman Brothers Band, the song was released as a single by Capricorn Records, and went on to become a top 5 record on the charts.

The Marshall Tucker Band has been recording for Capricorn the past five years, with all of their songs being published by No

Exit Music. The band scored a hit in 1975 with a song called "Fire On The Mountain," from their album "Searchin' For A Rainbow." They also had a hit with the album's title track. In 1976, Waylon Jennings had a top 10 country hit with "Can't You See" from The Marshall Tucker Band's first album.

"No Exit Music Company is very much a part of today's southern music," explains Carolyn Brown. "Most people know who records for Capricorn and that most of the artists songs are published by No Exit. There is always new music coming out of the south, and No Exit Music Company is in the forefront."

In addition to The Allman Brothers Band and The Marshall Tucker Band, other recording groups signed to No Exit Music include Wet Willie, Grinderswitch, Bonnie Bramlett, Easy Street, Rabbitt, and two new groups, who are about to record for the first time, Stillwater and The Dixie Dregs.

In addition, an ASCAP licensee has been formed in the name of Rear Exit Music Co. The most recent release of material published by Rear Exit Music is an album titled "Masters In Philadelphia" by a group of English studio musicians The Philharmonics. The tunes are classical compositions.

Also on the Rear Exit Music roster are Scott Boyer and Tommy Talton, the founding members of country-rock ensemble Cowboy. Many songs written by Boyer or Talton have been recorded by various country and pop performers. Scott Boyer's composition, "It's Time," was recorded on a recent Eric Clapton album. Like No Exit Music, Rear Exit is administered by Carolyn Brown.

Tree: 25 Years of Success

■ NASHVILLE — Founded by Jack Stapp in 1951, Tree International has grown from a simple hip-pocket operation into one of the world's largest country music publishers, which has evolved into an empire that now encompasses 14 foreign offices, in addition to New York, Hollywood and the firm's Nashville headquarters.

Having celebrated its Silver Anniversary during the year of 1976, this creative conglomerate reaffirmed once again that the music industry's own "Tree" will never stop growing. Business within the Tree complex was bolstered within the past 12 months by a 43 percent increase in the monies received from its international copyrights. Their Stateside operation also experienced an upsurge in activity, reporting a 25 percent increase in the number of Tree songs recorded this past year, as well as a 10 percent increase in the amount of Tree material consistently in the charts.

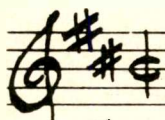
Expansion within the staff found Dan Wilson moving from Jim Reeves Enterprises to the professional department at Tree International, while an impressive number of writers were also add-

ed to the roster. Among them were Doodle Owens, Don Cook, Rick Schulman, Janet Stover, Harris M. Taft, Glenn Douglas Tubb, Red. J. Williams, Danny Dill, Dan Eckley, Rock Killough, Mike McCale, O.B. McClinton, Rudy McNeely, Gary McConnell, Gene Nordan, Jamie O'Hara, Margo Pendarvis, Allen Rhody and Betty Robinson, as well as Clark, Edwards & Flynn.

The aggressive Tree organization has also seen fit to previously experiment with an outdoor billboard advertisement, which was displayed on Sunset Strip in Los Angeles, urging viewers to "Call A Nashville Hit Man." Believed to have been the first endeavor of its kind for any Nashville-based publishing company, the ad campaign has definitely proved to be a factor in the acceptance of Tree songs in that locality.

Constantly striving to remain a leader among today's major music publishers, Tree International is accredited with its current stature as the result of careful and continuous direction from an astute management team of Jack Stapp, Buddy Killen and Don Gant.

ANOTHER GREAT YEAR



IN 1976 WE BROUGHT YOU SUCH GREAT HITS AS "LIVIN' THING,"
"STRANGE MAGK" AND "SHOWDOWN" AS RECORDED BY ELECTRIC LIGHT ORCHESTRA
— GEORGE BENSON'S "BREEZIN"— JAMESTAYLOR'S "WOMAN'S GOTTA HAVE IT"—
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"WEEKEND IN NEW ENGLAND"— MAXINE NIGHTINGALE'S "RIGHT BACK WHERE WE
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"MORE, MORE, MORE" RECORDED BY THE ANDREA TRUE CONNECTION— AND GREAT
MUSIC FROM MAJOR FILMS INCLUDING BILL CONTI'S "ROCKY"— HENRY MANCINI'S
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WATCH US FILL IN THE LINES WITH MORE GREAT MUSIC IN '77!

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Chappell: A Multi-Media Success Story

■ NEW YORK—The key to Chappell's continuing success in the contemporary field lies in several factors. One is the company's dedication to the development of writer/artists, several of whom have emerged during the 1976-1977 period.

An example of the Chappell philosophy is the enormous success of RCA recording artists Daryl Hall and John Oates, who have achieved national prominence with their 1976 hit, "Sara Smile," the re-release of their classic single, "She's Gone," and three gold lps. Capitol's Natalie Cole, greatly aided by her Chappell writer/producers Chuck Jackson and Marvin Yancy, has also become a star of international importance, winning not only #1 spots in the U.S. charts but also the Grand Prize in the Tokyo Music Festival.

Another new writer/artist, Phonogram's Graham Parker, who placed at or near the top in most major critics' polls, has also emerged as a major artist for Intersong, administered in the U.S. by Chappell. A&M recording artist Kim Carnes, whose song "Love Comes From Unexpected Places," written with husband Dave Ellington, recently won the Grand Prize in the 1976 American Song Festival.

1977 looks like another strong year for Chappell in this area with debut lps coming from some of its most successful writers. Carole Sager, one of the music industry's most active lyricists, will bow as a performer with her Elektra lp, which includes songs written with Marvin Hamlisch, Melissa Manchester, Bette Midler and others. Also in the studio are Phil Galdston and Peter Thom, who are preparing their first lp for Warner Bros. with producer John Simon. Another act is The Odyssey Trio (RCA), which is being produced by Chappell writer/producer Sandy Linzer. Recently released are albums by L.A.-based Kerry Chater (Warner Bros.) and Marge Raymond and Flame (RCA).

Another important aspect of Chappell's roster is its writer/producers. Through their Chicago-based Jays Enterprises, the team of Chuck Jackson and Marvin Yancy has emerged as one of the most successful in the industry, writing and producing such gold Natalie Cole lps as "Inseparable" and "Natalie" which contain #1 hits "This Will Be" and "Inseparable." The team has written and/or produced hits for Aretha Franklin, The Impressions, Ronnie Dyson and The Tymes. Producer/writer Billy Jackson,

who has had continuous success with his group The Tymes (RCA), is expanding his Celenia Productions with such groups as Lifestyle, recently signed to MCA Records. Producer of one of this season's major new acts, Dr. Buzard's Original Savannah Band (RCA), Sandy Linzer, in addition to turning out songs for such artists as Frankie Valli, Tony Orlando, and Glen Campbell, is producing The Odyssey Trio for RCA. Other creative teams include Sylvester Bradford and Johnny Gonzalez, producer of The Temprees, and Alan Lorber and Lenny Scheer, Free Beer producers.

An important aspect of both its

A Powerful Promotion Force Makes Magic for Midsong

■ NEW YORK — "The heart of the Midsong Music Companies is the publishing operation," states Ed O'Loughlin, newly-appointed executive vice president of the firm. "At Midsong we have a unique situation where the publishing operation has an arrangement with the parent record company to use its facilities. And that includes the services of Noel Love, Midsong's vice president and general manager, and Howard Rosen, vice president and director of promotion, and the national staff of Midsong. All in all, it gives us one of the most powerful promotional forces in the music publishing business."

In the plans for expansion during 1977, Midsong will staff a full-fledged publishing operation on the west coast. Also, Bob Cobb was recently appointed professional manager at Midsong, and will work out of New York. His former association was with Shada Music where he worked within the firm's professional department for five years.

The publishing operation encompasses Midsong Music (ASCAP) and Diagonal Music (BMI). Midsong has landed five hits in the last 18 months: "Let Her In" and "Whenever I'm Away From You," by John Travolta; "Get Up And Boogie" and "Fly, Robin, Fly," by Silver Convention; and Carol Douglas' number one disco hit, "Midnight Love Affair." Tony Orlando and Dawn also had an MOR hit with the same tune. Other new and forthcoming songs that the Midsong Music Companies will publish are: "Life Ain't Worth Living," by Gloria Gaynor (MGM/Polydor); "Gonna Stay With My Baby Tonight," by George McCrae (TK); "Elise," by Bobby Vinton (ABC) and Frankie

catalogue strength and the diversity of artists is the Jerry Butler/Chappell Chicago Songwriters Workshop. Under the creative supervision of Motown recording artist Jerry Butler, whose just-released lp, "Suite for the Single Girl," has received enthusiastic reviews and considerable airplay, and assisted by Curtom/Gemigo artist Billy Butler, the creative environment has helped produce such talents as Jackson and Yancy, writer Skip Scarborough ("Love Ballad" for LTD), and such hit songs as gold-record winner "Ain't Understanding Mellow." Among its budding talent is the team of Len Ron Hanks and Zane Grey, whose

Valli (Private Stock); "Can't Let You Go," the title track from the upcoming John Travolta lp (Midsong); and "Everybody's Fool," by Brenda & The Tabulations (Chocolate City/Casablanca).

"Generally speaking, you're signing writer/artists today," continues O'Loughlin. "They're recording lps for you, and you're nurturing their songs in other directions and not limiting the songs to strictly the writers. For instance, Keith Herman has just released his 'Good News Day' album on Midsong, and already his material is touching a host of different areas. Andy Williams and Perry Como have both expressed interest."

O'Loughlin feels there is greater openmindedness in artists doing outside songs besides their own. "Nowadays you have to be more than just a song plugger or music publisher. You have to be able to expand into a&r or the record field and extract ideas from today's writers. And you have to be able to direct these songs into other areas."

In addition to being a record company, "Midsong is an active publishing company," says O'Loughlin. "It's not a holding company, nor is it only an administration company. It's a creative, viable company. It means changing lyrics, changing melodies, advising writers in which direction to go, and offering services to the writer to have his or her song shown to the right artist and/or producer around the world. Our international strength is a key to the success we've encountered so far. We're still a young company, though we stand as a major force in today's record/publishing industry. And furthermore, there's a lot of room for us to grow."

songs have recently been recorded by The Ebony's and Mystique, and Homer Talbert, who wrote several of the songs on the new Butler lp.

In the same innovative tradition as the establishment of the Chicago Workshop, Chappell took another giant step in the area of writer and artist development with the construction of two on-the-premises demo studios—a 16-track in New York, an 8-track in Los Angeles.

An important source of catalogue strength is derived from the recent RSO/Chappell publishing agreement, which has brought such international superstars as The Bee Gees, Eric Clapton and Thin Lizzy to the roster.

Another source of success is the Chappell-Nashville office. Only seven years young, Chappell-Nashville is one of the hottest publishers in Music City, winning 10 ASCAP and BMI awards last year. Writer Rory Bourke ("Most Beautiful Girl," "Easy As Pie") won more ASCAP country music awards than any other writer this year. Among Chappell's continuing list of #1 records were "Cherokee Maiden" by Merle Haggard and "Among My Souvenirs" by Marty Robbins.

While Chappell's move into the contemporary field has been total, it has achieved a unique position. While moving aggressively into new musical areas, Chappell has maintained and developed its enormous and rich standard catalogue which contains the works of such legendary writers as Richard Rogers, Cole Porter, George and Ira Gershwin, Noel Coward, Lerner & Loewe, and many others.

Chappell's burgeoning print division has moved into new and exciting areas. Now "racking" its own books in music, record and book stores nationally, 1976-1977 has seen Chappell's first hard-cover publication, beginning with Tom T. Hall's "How I Write Songs, Why You Can," Johnny Bond's "Tex Ritter Story," and "Cole Porter, A Musical Anthology," and also the exciting new rock superstar book series in conjunction with Sire Records. Currently involved in a new joint publication venture with Theodore Presser Company, Chappell looks forward to an exciting future in print.

Whether in print, on television, radio or film, record or stage, Chappell is experiencing multimedia success. Continually building and sending copyrights into the international market, many artists from abroad have simultaneously found a musical home here.

THE STARS OF OUR SHOW



Victor Benedetto
Head of CAM Production/Publishing



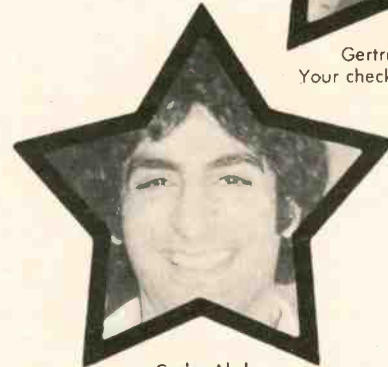
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Gertrude Lefker
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Mike Corbett
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Faye Rosen
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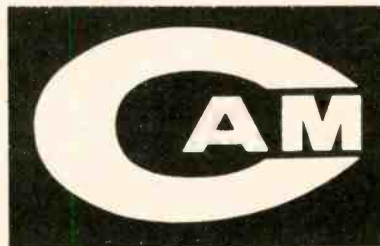
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ABC Music: The Best of Both Worlds

■ LOS ANGELES—An active music publishing company faces something of a dilemma in that on one hand it should be personal enough to concentrate on each of its writers and on every one of its songs, and on the other hand it should have the resources and prestige to get the songs heard and placed. Jay Morgenstern, president of ABC Music Publishing, Inc., says that the company, which is currently on the charts with Pete McCann's "Right Time Of The Night" by Jennifer Warnes; Gordon Evans and Luther Dixon's "I Know" by Tommy West; "At Midnight" by Rufus; "Feel Free" by The Four Tops; and Oskar Solomon's "I Will" by Wendell Atkins; is succeeding in this difficult endeavor by combining what he calls the best of the old-time, small company philosophy with the resources of a large company.

Morgenstern explains, "At ABC Music we try to offer our writers every service we can, from production to promotion to follow-up. We're very concerned with staying in touch with the street since we realize that it's easy for a company of our size (20,000 copyrights or so) to lose that contact. So, all of us here, myself included, listen to the songs that come in and we all get right out on the street to work our songs. Another thing that we do here along the lines of the old school of publishing houses is that we keep working our whole catalogue. It just doesn't make sense to let a good song lie there and eventually die just because you can't place it right away."

This policy has paid off recently for ABC Music with Elvis cutting the 20 year old "Pledgin' My Love," with Ringo recording Duboff and Robinson's "Can She Do It Like She Dances," which the company has been working for almost three years, and with Webb Pierce doing "Remember When," written by Buck Ram and Mickey Addy. Of course, this aspect of ABC's job is made easier by the strength of its catalogue, which includes many of the songs of Lambert and Potter, Daniel and Matthew Moore, Jimmy Buffett, Jim Croce, John Phillips, Kenny Loggins, B. B. King, P. F. Sloan and Steve Barri, plus numerous standards like "For All We Know," "Hound Dog," "Treat Her Right" and "Dedicated To The One I Love."

Morgenstern says that the publishing company works its catalogue in much the same way that it works the material of current staff writers: "We concentrate on certain writers and songs each

month. For example, March might be Peter McCann month, April—Becker & Fagen month, and May might be a catalogue month with the emphasis on Lambert & Potter and Kenny Loggins songs. Of course we don't forget about the rest of our songs when we're working a particular writer, but it's a good way to deal with the fact that it's impossible to concentrate on all 20,000 songs at a given time."

This strategy seems to be pretty

A Year of Hits for Dawnbreaker

■ LOS ANGELES — The success story of Dawnbreaker Music Company began in January of 1973 when Seals and Crofts, their manager, Marcia Day, and their producer, Louie Sheldon, originally formed the company. At that time they shared a small office in Hollywood, California and their entire resources consisted of one hit single, "Summer Breeze," a catalogue of 50 songs by Seals and Crofts and a lot of energy and expectations for the future.

Today, under the direction of Rick Joseph, Dawnbreaker Music has evolved to its present state as one of the industry's fastest growing publishing companies, representing such artists as Seals and Crofts, England Dan and John Ford Coley, Deardorff and Joseph and Parker McGee.

Marcia Day hired Rick Joseph directly upon his graduation from California State. He had little experience in the music business but his concept was to: "... establish a small intimate company with special emphasis on finding new singer/songwriters and helping them to develop their talent to its fullest potential."

He accomplished this at first by initiating the unusual approach of soliciting material by placing small ads in such publications as *The Village Voice*, *Variety*, *Free Press*, etc. The response was amazing and within the first three months he was receiving 20 tapes a day, including one sent in by an unknown songwriter, Parker McGee, composer of England Dan and John Ford Coley's hits, "I Really Want To See You Tonight" and "Nights are Forever Without You."

Parker McGee

Parker McGee is a perfect example of the type of relationship Dawnbreaker establishes with its artists. Originally hired on "assignment," he composed hit songs for other artists (Seals and Crofts, "Goodbye Old Buddies;" England Dan and John Ford Coley, "I Really Want To See You Tonight" and "Nights are Forever

effective. In the year that Morgenstern has been with the company, the net income of the firm has just about doubled. ABC scored last year with "Sweet Thing" by Rufus, "Country Boy" by Glen Campbell, "Catfish" by The Four Tops, "The Fez" and "Kid Charlemagne" by Steely Dan, "Don't Pull Your Love" also by Glen Campbell, "Once A Fool" by Kiki Dee, and the soundtrack from "Nashville," including the Academy Award winning "I'm Easy."

Without You") but he was always encouraged to develop his own unique talent. Recently he signed a recording contract with Big Tree Records and his debut album, "Parker McGee," features his new hit single, "I Can't Say No To You."

In the first year of Dawnbreaker Music, in addition to seeking out new talent and material, Rick Joseph contacted established producers, managers and artists and within the first few months such groups as The Doobie Brothers and Three Dog Night were recording songs from the Dawnbreaker catalogue.

In addition, Dawnbreaker acts as administrator to other music catalogues, the most noted of these being Ray Griff's Blue Echo Music, winner of 17 ASCAP awards for 1976, more than any other catalogue of country music for that year.

Assisting Rick Joseph at Dawnbreaker are two men from various backgrounds in the music industry: Dude McClean and Bob Wyld.

Dude McClean originally signed with Dawnbreaker as a writer and now heads the country division. Bob Wyld produced two gold albums for The Blue McGoos and the hit singles "Tobacco Road" and "We Ain't Got Nothing Yet." He is now a professional manager and, along with Dude, works very closely with Rick, finding and developing new talent as well as placing Dawnbreaker Music.

With such new singer-songwriters as England Dan and John Ford Coley, Parker McGee and Deardorff and Joseph currently hitting the charts, the original concept of "finding and developing new artists and helping them to develop their talent to its fullest potential" has certainly proven to be a valuable formula for success. Perhaps it can best be summed up by this statement from Rick Joseph: "In the past four years our dreams have become reality and reality has given us new dreams."

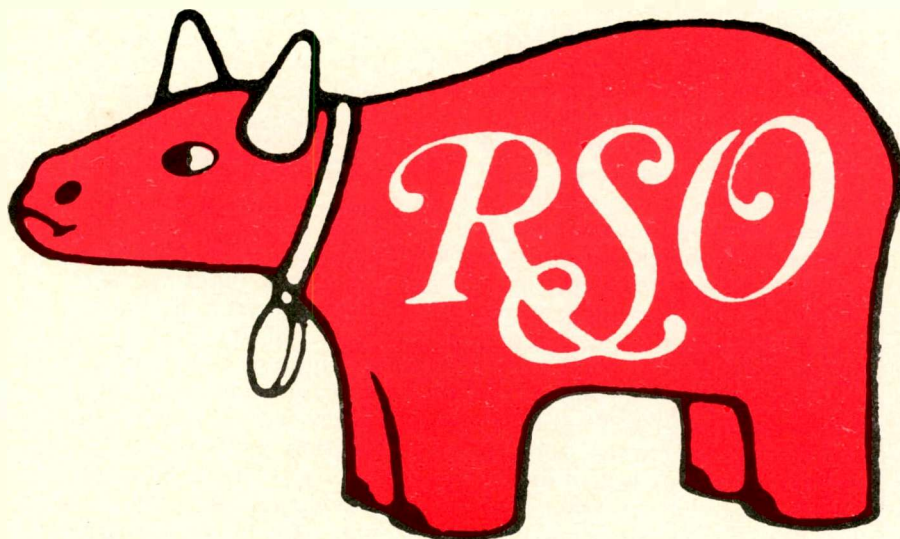
ABC Music Publishing is a wholly owned subsidiary of ABC Records and is made up of ABC/Dunhill Music, Inc. (BMI) plus its new production division, ABC Music Productions. Working with Morgenstern are Hal Yoergler, vice president, creative; Rick Shoemaker, general professional manager and west coast promotion coordinator; Mary Shea, assistant professional manager, Los Angeles; Joan Schulman, director, publishing administration; Georgette Studnicka, foreign copyright administrator; Patti Shannahan, copyright administrator; and Bernadette Zimmerman, assistant to the president, and print coordinator. In the Nashville office are Diane Petty, general manager, Nashville and east coast promotion coordinator; and Alan Blake Mevis, assistant professional manager, Nashville.

Currently ABC Music Publishing has 20 staff writers including ABC artists Walter Becker and Donald Fagen (Steely Dan), Rufus, The Four Tops, Isaac Hayes, Delbert McClinton and Johnny Carver, plus some fine outside writers like Island recording artists Murray McLauchlan and Bruce Cockburn, Skip Prokop, Oskar Solomon (who's on the charts with "I Will" and has songs being recorded by T. G. Shephard, Pat Boone, Ronnie Dove and Susie Allanson), Barry Volk and Peter McCann (who, in addition to "Right Time Of The Night," has new songs recorded by Tom Jones and Wayne Newton).

Volk and McCann are both singer/songwriters who have just signed separate recording contracts with 20th Century Records as a direct result of ABC Music Publishing's new production division—ABC Music Productions. The production wing was formed for two reasons: to find the right record label for ABC Music's singer/songwriters, and to take the music publishing firm away from its potential image as being merely a conduit for ABC Records product.

So far ABC Music Productions has sold its first four masters, including Volk's and McCann's. All of the masters were produced internally by Yoergler in L.A. and Melvis in Nashville, but Morgenstern emphasizes that "despite our immediate success, the production wing is strictly a publishing tool and a service to our writers. We are not going to make the mistake of trying to be a record company." He's also quick to point out that "even if the master is not sold, the company has an exceptional demo, so the production can't be a complete loss."

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Eileen Rothschild-V.P. Publishing

1976: A Significant Year for SESAC Affiliates

NEW YORK—The past year has been a significant one for many of the publishers affiliated with SESAC. Publishers from coast to coast have contributed to what has been peak year in the growth and development of the SESAC repertory. This performance activity has been reflected in all areas of usage; from radio and television, to sports, motion picture and live performances. In every area of usage, SESAC's publishers have acquitted themselves well.

Nashville

For example, starting with Nashville—the past year has seen two SESAC works hit the No. 1 spot on the country charts. "The Happiness of Having You," by Charley Pride, is published by one of SESAC's most consistently successful Nashville publishers—Contention Music. Ted Harris, owner of Contention Music and author of "The Happiness of Having You," as well as such country standards as "Crystal Chandeliers" and "Paper Mansions," is recognized and respected as one of the greatest country composers of all times. Contention is currently represented on the charts by Cal Smith's recording "I Just Came Home To Count The Memories."

Also achieving No. 1 status in

both country and pop categories is that great crossover hit of 1976 — "Convoy." American Gramophone, headquartered in Omaha, is the publisher of this "blockbuster" which received Song of the Year Award from **Record World** as well as the MOA. During the year 1976, American Gramophone had five singles released, all of which hit the charts. This extremely active organization also published all of the compositions on both C. W. McCall's albums this year: "Black Bear Road" and "Wilderness." Their

current chart hits are "Around the World with The Rubber Duck" and "Audobon." In addition, Chip Davis, a writer for American Gramophone, was commissioned by the NBC Radio Network to write the network's bicentennial ID, which was used as a network theme on all of NBC's bicentennial programming throughout the year.

Hello Darlin' Music, an extremely active country catalogue, has enjoyed recent hit works by Conway Twitty, Loretta Lynn and Mary Lou Turner. Their current

charter is "Cheatin' Overtime" by Mary Lou Turner on the MCA label.

Ricci Mareno Music is a well-recognized name in Nashville. They have had almost all of the Tommy Overstreet hit records for the past several years, including such well-known works as "That's When My Woman Begins," "From Woman To Woman" and "I'm a Believer."

Sunbar

RCA's publishing wing in Nashville affiliated with SESAC, is called Sunbar Music. They weighed in recently with a biggie called "Devil in the Bottle" by T. G. Sheppard.

One of SESAC's oldest country publishers, formerly located on the west coast and now administered in Nashville by Dave Burgess, is Sage & Sand Music. It's known for such country standards as "Hillbilly Heaven" and "Burning Bridges," both of which works have been recorded by numerous artists. Dave also handles a SESAC company by the name of Doubletree Music which is part of Gene Autry's Republic Records organization.

Mike Figlio's firm, Figtree Music, has attracted some top writers and artists. Among them are Sherri Pond and Coco Kallis. Their

(Continued on page 28)

Interworld: A Challenge for Stewart

LOS ANGELES — For veteran publisher and record man Mike Stewart, the proposal of a joint publishing venture with the Bertlesmann publishing complex based in Germany represents one of the most gratifying challenges in an already long and varied career in the music industry.

Offices

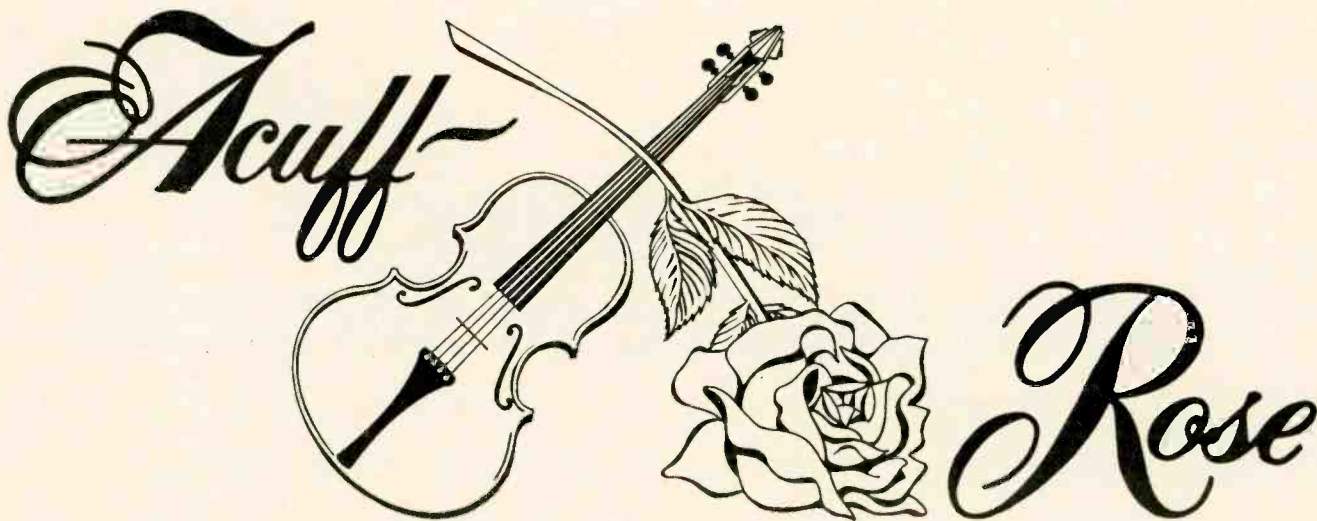
As Stewart explains, "It's a new venture in two senses: it's an American company that's headquartered in Los Angeles, and one that will have interests throughout the world." Formed in March, when Stewart departed as head of the United Artists Music combine which he developed into a global

major through both catalogue acquisitions and new writer signings, the Interworld Music Group is slated to have New York and Nashville offices in addition to the home base here.

Relationship

Stewart sees the new relationship with Bertlesmann as a flexible and supportive one: while the German firm — whose involvement with the music industry derives from their ownership of the Ariola record labels in Germany, Holland, Mexico, Spain, France and, most recently, the U.S.—is serving as financial backer, Stew-

(Continued on page 50)



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ATV: Publishing on a Global Scale

■ LOS ANGELES — Sam Trust, president of ATV Music, reports an overwhelming period with all of the company's activity including the Academy Award best score nomination by Lalo Schifrin for "Voyage Of The Damned." Trust is also excited over the new jazz rock group called Auracle, which is currently negotiating for a major label deal.

ATV is currently hot with songwriter Dan Hill, whose single in England, "Phone Call," is climbing up the charts. Additionally, the international pubbery is excited about Edwin Starr's new 20th Century Records deal. Starr's first lp, complete with ATV copyrights, will be released shortly. The company feels very strongly about Spence Proffer and David Pomarantz' tune, "Day Break," by Randy Bishop on A&M.

Mann & Weil

One of ATV's major coups, last year was the signing of the prolific writing duo Barry Mann and Cynthia Weil ("You've Lost That Lovin' Feeling," etc.). New Mann/Weil tunes are being recorded by Buffie Ste. Marie, Impact, Rick Derringer, Micky Thomas, Dusty Springfield, etc.

Steve Love, ATV executive, described the firm's flurry of activity by naming pop, r&b and country releases such as Maxine Nightingale's "Love Hit Me," written by J. Vincent Edwards, Engelbert Humperdinck's rendition of Simon May's "Summer Of My Life," Mac Davis' etching of Fred Koller and Shel Silverstein's "Jennifer Johnson and Me," Marie Osmond's recording of "You're My Superman (You're My Every-

thing)" by John Lombardo, Freddy Hart's "The Pleasure's Been All Mine" by Joe Nixon and "Birthday and Breakfast In Bed," by Harry Shannon and Steve Stone.

Trust also stated that ATV has the top selling folio in America today with "Beatles Complete," which has sold in excess of 50,000 copies. The anthological compilation of Beatles tunes includes "Baby I'm Amazed," which just came on the charts after being culled from The Wings live lp.

Soundtracks

In the motion picture soundtrack area, ATV's alliance with Sir Lew Grade's parent film company is stronger than ever before, as far as determination of the film's composer, title tune, and the overall direction of the score goes. Current and forthcoming films include "Cassandra Crossing," with music by Jerry Goldsmith, "The Eagle Is Landed," by Lalo Schifrin (the theme is already becoming an international copyright), and "Capricorn 1," also by Jerry Goldsmith. The film "The Domino Principle" contains the tune "Someday Soon" by Billy Goldenberg and Harry Shannon, which was just recorded by Shirley Eikhard on Epic Records. ATV also owns all of the copyrights to the imminent RSO film of "Sergeant Pepper." The company will also be represented in TV with the two part NBC Easter special "The Life Of Jesus," which is scored by Maurice Jarre. Trust expects this to evolve into a soundtrack lp.

Finally, ATV has strengthened its global concern by absorbing Allo Music in France.

UA Music: Soundtrack Success

■ LOS ANGELES—Wally Schuster, vice president and general manager of United Artists Music Publishing, believes that the company is making tremendous strides in every area of its current involvement. With "Gonna Fly Now (Theme From 'Rocky')" U.A. Music continues to prove that movie scores offer publishers viable and timeless copyrights.

'Rocky'

The score to "Rocky," penned by Bill Conti ("Garden of the Finzi-Continis," "Blume In Love," "Harry and Tonto") with lyrics by Ayn Robbins and Carol Connors (new UA writers), also earned a Golden Globe nomination for Best Score, while the Henry Mancini-Don Black tune, "Come To Me," reinforces the astounding popularity of the "Pink Panther" soundtracks.

Throughout the years, sound-

tracks have always proven to be an integral part of UA Music's success. Scores from every James Bond spy thriller have always received much attention, and the release of this year's feature, "The Spy Who Loved Me," should again offer a vibrant title track worthy of numerous cover readings.

'New York, New York'

Schuster feels that UA's most exciting current project is their upcoming musical, "New York, New York," starring Liza Minnelli and Robert De Niro. The music campaign for this engaging score with four Cander/Ebb tunes has already begun. The list of standards featured in the film romancing the big band era include "Song Of India," "It's A Wonderful World," "Blue Moon," "You Are My Lucky Star," "Just You, Just Me" and "Once In Awhile."

Jobete:

An Ever Increasing Influence

By SAMUEL GRAHAM

■ LOS ANGELES—With offices on both coasts, sub-publishers in Europe, Australia and Japan, a number of professional managers and a roster of over 75 writers, both young and veteran, Jobete Music Company and its affiliates are expanding their already pervasive influence in music publishing.

According to Jay Lowy, Jobete's vice president and general manager, the company's primary concern is caring for its writers. There are three writers' rooms (with pianos) available, one of them on a twenty-four hour basis, in the Hollywood office building Jobete shares with Motown Records (many of whose artists are published through Jobete); there's also an eight-track recording studio operating "almost 24 hours a day. We'll use whatever methods a song takes," says Lowy, "anything so we won't be sorry later. We work very closely with our writers in terms of editing and generally getting a song in shape." Lowy adds that "most of our material is self-liquidating," meaning that "the time from when a demo is made with us to when the song is actually recorded is usually very short."

The undisputed star of the catalogue is Stevie Wonder, whose work is co-published by Jobete and Black Bull Music. Mentioning new versions of Wonder songs by artists as diverse as Sergio Mendes, Minnie Riperton, Helen Reddy, James Taylor and Dexter Gordon (and also pointing out the folio of "Songs In The Key Of Life," which is handled by Columbia Pictures Publications,

has been high on RW's Folio Chart since early February), Jay Lowy calls Wonder "probably the most widely recorded writer in the industry"—and there is certainly ample evidence continuing to support such a claim. But Jobete is also very concerned with the development of its newer writers, like Kenny Hirsch, Walter Jackson and Charlene.

Catalogue

Jobete's catalogue also features the classic compositions of Holland / Dozier / Holland, Smokey Robinson and others; Lowy mentions a new record by Shalamar on the Soul Train label called "Uptown Festival," a medley of ten standards from the catalogue by Wonder, Robinson and Holland/Dozier/Holland, as an indication of the continuing popularity and activity of older Jobete material. "A lot of concentration is given to cover records of our chart songs," Lowy says, "and in many cases this brings additional chart activity. A recent example is 'Love Hangover,' which was a hit for Diana Ross in 1976 and is now being covered by the Players Association."

Jobete's interests extend further to television and motion picture music. "We spend a lot of time on TV exploitation," says Jay Lowy, "which has greatly improved our coverage of material on variety and music shows. We also supply the needs of our motion picture company," including the films "Bing Long" and "Mahogany" for Motown as well as "Norman, Is That You?" for MGM.

Lowy adds that "our success can only be attributed to the finest creative people available in the industry, writers who understand the market and who enjoy adding to a successful entity. We're also fortunate to be associated with Motown Records, who gives us access to some of the greatest recording artists in the world today."

Staff

Jobete's executive vice president is Robert L. Gordy. Jobete of London is looked after by Ken East. In Los Angeles the staff includes professional managers Carol Cassano and Rita Gardner, and Tommy Gordy, director of studio operations and tape library; in New York, the east coast professional director is Frank Costa. Jobete's sub-publishers include Tayo (Japan), Curci (Italy), Castle (Australia) and Francis, Day and Hunter (Germany). Finally, the company's BMI representative (ASCAP handles Jobete) is Stone Diamond Music Corp.

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Bourne Company:

Developing New Operations

■ NEW YORK — 1977 finds the Bourne Company only a year from its 60th anniversary. The music publishing concern that was founded in 1918 by Irving Berlin, Max Winslow and Saul Bourne has retained what is one of the strongest catalogues of standards and scores, and has in recent years expanded its role in music education.

Founded as Irving Berlin, Inc., the company adopted its present name in 1944 when the composer withdrew from the partnership. Mrs. Bonnie Bourne has been the owner and chief executive of the company since 1957. According to her estimate, Bourne now carries anywhere from 6000 to 10,000 songs in its catalogue, and is developing new operations in several publishing areas.

Among the standards the Bourne Co. publishes are Bob Wills' "San Antonio Rose," Jimmy Durante's "Inka Dinka Doo," "Love Letters In The Sand," "Puttin' On The Ritz," "Me And My Shadow" and Al Jolson's "My Mammy."

In the past year, the Bourne Co.'s most active catalogue, according to Mrs. Bourne, has been that of Charlie Chaplin. Bourne

was "one of the first companies to handle original film scores," she said, and while such scores as "King Kong" and "A Star Is Born" (the originals) have been active over the years, Chaplin's music for his own films has just recently enjoyed a great revival of interest. Both Andre Kostelanetz and Roger Williams have recorded music from Chaplin's "Gentleman Tramp," and there has been foreign interest in the catalogue as well.

Bourne also publishes Huey Long's "Every Man A King," recorded by Randy Newman in 1974, and just featured in the NBC-TV movie based on the life of the former Louisiana governor.

Bourne has both ASCAP and BMI-affiliated companies, and a record arm, Murbo Records. Murbo acquires completed masters for release, specializing in classical and educational records. The label's next release will be an album by Richard Hayman of the Boston Pops.

The concern owns its French and English publishing affiliates—the English company recently acquired Peter Green's "Black Magic Woman"—and retains agen-

(Continued on page 44)

Hall-Clement, Jack and Bill: Consistent Country Hitmakers

■ NASHVILLE — Honored with "Songwriter Of The Year," an outstanding number of country singles, and a phenomenal list of album cuts, Hall-Clement Publications and Jack and Bill Music Company have emerged with a reputation as some of the most consistent, progressive country music publishing firms.

Hall-Clement Publications and Jack and Bill Music Company, formerly owned by Bill Hall, are now divisions of Vogue Music, Inc. and T. B. Harms Company, respectively, the catalogues owned by Lawrence Welk. The catalogues are administrated by Dean Kay in Welk's Santa Monica office and managed in Nashville by Bill Hall.

Bob McDill, a member of the Hall-Clement roster, has recently been named "Songwriter Of The Year" by the Nashville Songwriter's Association. Because it comes from his peers, the award, which is given on "The Song I Wish I Had Written" basis and voted on by over 1000 members, is considered one of the highest honors a songwriter can receive. During the past six months, McDill has realized three number one hits with "Say It Again," by Don Williams; "She Never Knew Me,"

(co-written with Wayland Holyfield), by Don Williams; and "You Never Miss A Real Good Thing," by Crystal Gayle.

RCA artist Dickey Lee adds another key to the excellence of the Hall-Clement catalogue, as well as continuing to top the charts with his own recordings. Lee has seen great activity this year as the writer of such songs as "She Thinks I Still Care" and "The Door's Always Open" (co-written with Bob McDill).

Adding their own special style, Jack Blanchard and Misty Morgan continue their long-time writing stint with Hall-Clement.

Jerry Foster and Bill Rice, ASCAP's all-time country award winners and Nashville's most successful writing team, are Jack and Bill's highly impressive songwriters. Their recent creative efforts have produced such hits as "Let's Put It Back Together Again," by Jerry Lee Lewis; "She's Pulling Me Back Again," by Mickey Gilley; "Your Pretty Roses Came Too Late," by Lois Johnson; "A Little At A Time," by Sunday Sharpe; "The Feelin's Right," by Narvel Felts; and "Texas Angel," by Jacky Ward.

Also among Jack and Bill's list (Continued on page 44)



Thanks for a great year!

Singletree Music and Affiliates

"Don't the Girls All Get Prettier at Closing Time" — (Singletree Music)
ACADEMY OF COUNTRY MUSIC SONG OF THE YEAR — 1976

"Burning Bridges" — (Sage and Sand Music)
SESAC'S MOST RECORDED SONG OF THE YEAR — 1976

"Hillbilly Heaven" — (Sage and Sand Music)
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Freedom of Direction at Belwin-Mills

■ NEW YORK—Belwin Mills Music, formed by a merger between Belwin Inc. (a publisher of educational and serious music) and Mills Music (a publishing giant in the field of popular music in the 1920s, '30s and '40s), is one of the largest publishing concerns in the world, with over 30,000 titles in its catalogue. Moreover, Belwin Mills is a completely independent operation, free from any record company affiliation, which gives it, in the words of vice president Burton Litwin, "maximum freedom of direction."

Currently, the multi-million dollar international operation boasts over 200 "all-time" standards, including such gems as "Stardust" ("probably our most important copyright and certainly one of our most active," according to Litwin), "Little Drummer Boy" ("one of our three or four biggest seasonal songs"), "When You're Smiling," "Ain't Misbehavin'," along with numerous Duke Ellington compositions from the '30s and '40s.

Equally important to Belwin Mills is its administration of outside catalogues. Litwin stresses that the company is interested in "any type of printed product." In 1976 Belwin Mills made a major acquisition in the Kalmus

catalogue.

In Litwin's opinion, staff writers that can function as staff producers are invaluable in today's music business. "We have Ralph Murphy and Andre Saunders," he explains, "and they fulfill multiple facets by being writers and first-rate producers. It's a waste to have writers who can't do demo and master production. The day of the piano/vocal demo is gone."

Litwin feels that Belwin Mills' real strength is in having numerous "standards" in its catalogue. These, he says, are the songs people come back to time and again, reworking them to suit a new generation's taste. "Little Drummer Boy," for example, was released not only in its original orchestral form this year, but also is a disco arrangement by, among others, the Salsoul Orchestra.

Such activity heartens Litwin, who views it as indicative of the music industry's, and Belwin Mills', continued good fortune. "In all aspects," he adds, "the industry is growing and we're growing with it. We're very optimistic. We feel this growth is going to continue long into the future."

David McGee

ABBA Is a Boon for Mogull

■ NEW YORK—Ivan Mogull, of Ivan Mogull Music Corp., is as excited as anyone about ABBA's 1976 breakthrough in the American market. Mogull holds copyrights for all the Swedish group's material in the United States, Canada and Australia, and in the latter country, ABBA now stands as the number one recording group, according to Mogull.

ABBA's success has capped a 17-year relationship between Mogull and Stig Anderson, who was appointed the Mogull Corp.'s Scandinavian representative in 1960.

Mogull founded his own company in 1950, having served his apprenticeship in music publishing at Paramount-Famous, Bregman, Vocco & Conn and Sheldon Music. Over the years his company has developed into one of the broadest-based of internationally-oriented companies.

"Ninety percent of the people who represent me today are the same people who started with me in 1960," Mogull said. "I've been very fortunate." Shoo Kaseno of the Shinko Company of Japan is another executive who began his career with Mogull.

In addition to the ABBA catalogue, Mogull numbers among his 10,000 song copyrights "You Can

Have Her," "Tossin' and Turnin'," "Nature Boy" and the complete works of Nat King Cole. In various countries around the world he administers copyrights for Chrysalis, Mills Music, Don Kirshner, SAS, Hugo & Luigi, Neil Diamond, Bob Dylan, Curtis Mayfield and others.

Mogull is also quite active in Latin music, exclusively publishing the catalogues of Julio Iglesias and Camilo Sesto in the U.S. and Canada.

Mogull is a firm believer in the virtues of licensing his songs for print, although his company prints its own folios and sheet music.

"We believe in giving all reputable print publishers rights to use our songs in folios on a non-exclusive basis. My feelings are that this should be a general practice—covers only build the copyright. We'll keep the piano music copyright exclusive, and license the other usages."

Mogull takes particular pride in the writers and executives who have gotten their start with him over the years—Jerry Bock and Bert Bachrach are among the composers, Marvin Cane, Bernie Lang and Ivan's cousin, UA Records president Artie Mogull, are some of the executives.

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In New York, call Jerry Simon at (212) 245-0380.

In Nashville, call Charlie Williams or Jon Stone at (615) 244-3810.

At our Hollywood main office, (213) 462-6933, call Steve Love, Cliffie Stone or Steve Stone. Cliffie's Country, and the other two guys can come up with just about anything if you give them a couple of minutes to think about it. Happy Godday works with songs from our film and TV scores, Del Roy heads our promotion department, Richard Laws handles licensing, and Eloise Peacock will give you label copy information when you're getting ready to release those future hits.

We look forward to hearing from you.

- Sam

P.S. We've got to brag a little— with writers like Bobby Bare, John Lombardo, John Lennon, Paul McCartney, Spencer Proffer, Harry Shannon, Billy Joe Shaver, Edwin Starr and Barry Mann and Cynthia Weil, who can blame us?



Marks Music: 'In the Forefront'

■ Joseph Auslander, president of E. B. Marks Music, the past year has proved that the company, one of the oldest music publishers in the United States, is once again "in the forefront."

"Marks Music is one of the last of the established active independent publishers left," Auslander told **RW** recently. "Over the past five or six years we have beaten the stigma of being old and stodgy and now we're in the forefront."

Marks Music was founded in 1894 by Edward B. Marks and remains a private corporation in the hands of the Marks family. Over the years the company has published an enormous number of standard copyrights, including works by George M. Cohan, Rogers and Hart, Xavier Cugat, Billie Holiday, Oscar Brown, Jr., Jacques Brel, Lalo Schifrin, Rod McKuen and Charles Aznavour, and the classic songs "Malaguena," "What A Difference A Day Made," "More," "Lilli Marlene" and "God Bless The Child," to name a few.

However, Auslander feels that Marks' recent, and future, success is based on the acquisition of new copyrights and the development of writer/performers through their production outlet.

Polydor Records recently re-

leased "Do You Ever Think Of Me" by Myra Chiardi, a master the Marks staff developed. The song, by Richard Baron, won the easy listening category at The American Song Festival. They also recently negotiated the release of "Hey, St. Peter" by Flash in The Pan (Vanda and Young) by Midsong International, a master that originated from their Australian sub-published J. Albert Ltd. Another Australian acquisition, AC/DC, will soon release their second album on Atlantic.

Marks recently entered a production agreement with Ed Krushins and Mel Charen's West End Records and the first product is "Mary Hartman, Mary Hartman" by Sounds of Inner City, a disco instrumental Auslander says has already sold some 40,000 copies. In the works are albums by Meatloaf, being produced by Todd Rundgren for Bearsville Records—and Alfie Davidson, to be released soon on RCA. Another master in production is with the artist writer Pal.

Recent Marks' cover records were "Yesterday's Hero" by Bay City Rollers, "I Wonder Who's Kissing Her Now" by George Hamilton IV, and "Which Way

(Continued on page 50)

Kamakazi Comes on Strong

■ NEW YORK—The name Barry Manilow rings a bell for anyone familiar with today's music. This versatile performer has made a name for himself in every facet of the music industry—singer, composer, musician, producer and arranger. Not content with just being in the creative end of the business, Manilow, along with his personal manager, Miles J. Lourie, expanded into the publishing field. During the early '70s, Miles Lourie used the name Kamakazi Records as a hypothetical record company during discussions with law clients. It was in the midst of a meeting with Barry Manilow that the name came up and Manilow said that he liked Kamakazi and wanted to call his BMI firm by that name. For his ASCAP firm, Manilow chose Bagel Music. Barry's beagle is named Bagel!

Prior to opening offices at 1650 Broadway in New York City, Kamakazi was represented by The Wes Farrell Organization. However, in January, 1976, Al Altman joined the firm as director of professional activities, bringing with him years of experience in the publishing field. Starting with the Donna Summer recording of "Could It Be Magic," the year saw recordings of Manilow ma-

terial by Bobby Vinton ("Sandra"), Roger Williams ("Could It Be Magic"), Black Ivory ("Could It Be Magic"), Cher ("Early Morning Strangers"), Anthony White ("Could It Be Magic"), Donny Most ("One of These Days"), Lonnie Hall ("Early Morning Strangers"), Trini Lopez ("Sweet Life") and Lady Flash with "Street Singin'," "The Thunderbolt," "Never Gonna Let You Get Away," "Buried in the Ruins of Love," "Hypnotizin'" and "Upfront."

Although 1977 has scarcely begun, already there are recordings released or due out shortly by Shirley Bassey ("This One's For You"), Donny Most's new single ("One of These Days"), Chris Connor ("This One's For You"), Living Strings ("This One's For You"), Hokis Pokis ("Oh My Lady"), The Crystals ("Jump Shout Boogie"), Helen Schneider ("All The Time"), Tony Darrow ("Sandra"), Judy Roberts ("Could It Be Magic") and John Hamilton ("All The Time" and "Riders To The Stars"). Additionally, television and nightclub performances of Kamakazi material all contribute to the creation of valuable copyrights and Manilow's songs are well on their way to becoming (Continued on page 46)

Buttermilk Sky:

Offering the Writer an Alternative

■ NEW YORK — Murray Deutch recently formed Buttermilk Sky Associates to fill the needs of the record/film/theater/music publishing industries. His services cover a wide range of responsibilities, including the representation of his clients on a consultant basis, obtaining recordings for the legitimate theater, and being instrumental in obtaining and/or recommending composers to create the scores of films and theater presentations.

"The most prominent situations existing today in music publishing are the banker/publisher and the desk-drawer publishers," according to Deutch. "The banker/publisher will finance publishing deals with artists that have already had hits and have made a name for themselves. They'll arrange the worldwide deals and have the funds to advertise for domestic advances. Desk-drawer publishers will acquire publishing holdings without any staff whatsoever, and don't even make an attempt to promote or exploit the product. They literally become holdings companies, and they can't lose, for their investment will always pay itself back."

Deutch feels his firm offers an alternative to these situations. "Right now, the trend seems to be to go to the highest bidder," continues Deutch. "One has to live with this, though I feel it can't last. Business managers and attorneys will recognize the difference we offer, and our ability to generate new recordings rather than to simply see that a writer gets his returns on the money invested. Today's writer has to make a choice. First of all, does he want a big chunk of money initially, which a banker/publisher will provide. Secondly, does he want his material to possibly end up in a drawer. And finally, does he want to go to an aggressive publisher? In the long run, an aggressive publisher like myself will pay off far better than his other choices."

Prior to his formation of Buttermilk Sky Associates, Deutch was chief executive officer with the New York Times Publishing Company for the last two years. Before that association, he was with United Artists Music Publishing for 11 years, where he rose to president. Deutch was general

(Continued on page 46)

Pincus: Publisher Must Be Versatile

■ NEW YORK — George Pincus, president of George Pincus & Sons Music Corp. and Gil Music, is a 40-year veteran of music publishing. Still, Pincus feels "being a publisher now is just half of the battle."

The companies Pincus heads hold some 5000 copyrights, including such standards as "A Taste of Honey" (Bobby Scott and Pic Marlow), "Old Cape Cod" (Claire Rothrock, Milt Yakus and Allan Jeffrey), "Calcutta" (Paul Vance and Lee Pockriss) and many of the original Beatles' copyrights, such as "She Loves You" and "I Saw Her Standing There" for the U.S. and Canada.

Pincus feels that "A Taste of Honey" is "by, income, the most valuable copyright in music publishing. I publish songs people will remember forever. There are a lot of 90-day wonders, songs that no one can remember even the melody to."

Through his U.S. publishing and production company (Gil Productions) and his English company (Ambassador Music) Pincus is now concentrating on developing the artist/songwriter. "Today you can't just have a good song," he said, "you must have a good performance. If a good name pro-

ducer comes to me with an artist who he feels can make it, I'll back the project because the producer's name alone can sell it."

During the recent MIDEM convention, Pincus assigned the master of "Be My Woman Tonight" by Bob Saker to several territories and an American deal is expected soon. The master was developed by the staff at his London office, headed by Nigel Phillips. "Lover Or Fool" will be released on Columbia Records, recorded by Ettore Stratta and his orchestra.

Pincus' two sons, Irwin and Lee, worked with him for several years. Irwin now runs the California office of Frank Music and Lee works with an advertising agency. Lee's "Songwriters Manual" is now in its third printing.

During his long career, Pincus says the biggest change has been that "artists record 90 percent of their own material. Many great writers who are famous for their great melodies and great lyrics do not have a marketplace for their material. Publishers have to create their own market for his songs by finding artists to record them. Before, if you had great songs, record companies would chase you to hear it first."

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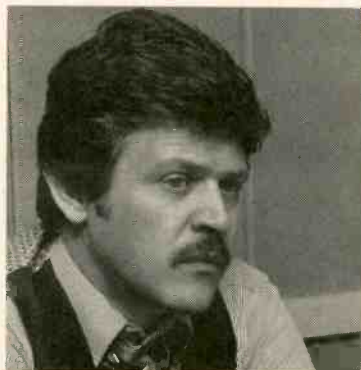
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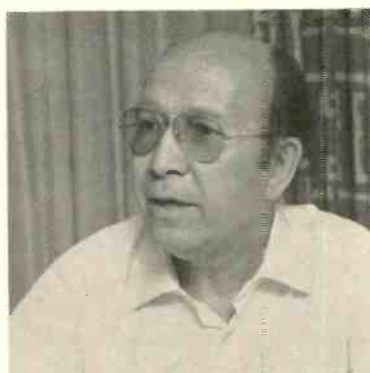
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Schroeder International Emphasizes New Talent

■ LOS ANGELES — Aaron and Abby Schroeder, the husband-and-wife team who direct the global activities of the A. Schroeder International Ltd. publishing complex, have developed a broad-based publishing operation based on durable pop, rock and r&b catalogues and copyrights spanning two decades and virtually the entire spectrum of commercial music. For the Schroeders, the continued motif of their operation has been their emphasis on new writers, rather than established copyrights and performers: as Aaron Schroeder points out, his role as publisher for songwriters as diversified as Jimi Hendrix, Randy Newman and Barry White has corresponded to their earliest copyrights and initial successes.

Talent Hunters

"Everyone we've been involved with has been an unestablished, new talent," Aaron Schroeder asserts. "We focused on finding, developing and sponsoring new, untried talent."

Thus, the Schroeder operation remains geared toward the maintenance of a comparatively small, selective staff of housewriters who work with a correspondingly small managerial staff. The Schroeder writing stall currently

comprises a half dozen writers, all in the earlier stages of development with four—two teams and two solo writers—now reaching a level the Schroeders consider competitive. With a half dozen managers, and the Schroeders themselves, involved, the manager/writer ratio betters one-on-one.

Balanced Spread

Aaron Schroeder, himself a successful commercial songwriter who has penned hits for Sinatra, Perry Como, Pat Boone, Elvis Presley, Bobby Vee and White, spends roughly five months a year on the west coast, while basing the operation in New York. Thus, the Schroeder catalogue reflects a balanced spread of pop trends, from Bacharach/David, Newman and John Stewart in the west, to Al Kooper, Fred Neil and Irwin Levine in the east.

Schroeder himself serves as president of the operation, with Abby as general manager and vice president.

Close Relationship

Abby Schroeder underscores what the couple term an unusually close creative relationship with staff writers by noting, "We've had most writers with us upwards of ten years. I think it

has a lot to do with what we feel is our basic premise, that we're always ready to make a change. That's why we've started off with writers that were totally different from the mainstream. That idea of change is important for us. No matter what was up, Aaron is ready for it."

Open Door Policy

The company maintains offices in New York and Los Angeles, with an open door policy maintained in both. Behind those operations, the Schroeders point to what they see as one of the most consistent overseas publishing networks: all their international companies are wholly-owned rather than partners in licensing agreements who also have other properties.

As an example, Aaron Schroeder notes, "Randy Newman represented a very interesting problem when we began working with him. No American producer wanted to cut his material. They

thought he was great, but really a little ahead of his time.

"So I sat down with George Martin and played Randy's demos for him. He was one of the first to really hear it." Martin subsequently provided Newman with his first hit, Cilla Black's cut of "I've Been Wrong Before;" from there, Schroeder built an English base for Newman that continued through Alan Price's late '60s two-sided Newman hit, "Simon Smith & The Amazing Dancing Bear" and "Tickle Me."

Competitive Writers

Of the current Schroeder writers, the couple cite Steve Rosenbloom, Wayne and Vicki Carpenter, Mel Mandel and Norman Sachs, and Bob Young as the most competitive, describing a range of writing styles, encompassing folk-flavored, story telling works (Young, Rosenbloom), mainstream pop (Carpenter) and film, television and theatre (Mandel/Sachs).

As a full-service music publisher (Continued on page 30)

SESAC (Continued from page 18)

recent hit is "Calling Rubber Duck" by Sherri Pond on the Capitol label.

Slim Williamson has had several publishing companies with SESAC over the years. His latest one is Brim Music, which has Roy Drusky's latest recording of "Deep in the Heart of Dixie" on the Scorpion label.

Another long-established company in Nashville is Harbot Music, owned and operated by Joe Talbot. This is the catalogue of "Paper Mansions," "The Dark Side of Fame" and "Crystal Chandeliers."

John Virgin owns and operates Cherry Tree Publications. His very important and recent hit record by Faron Young was "Feel Again."

Some of the newer publishing companies in Nashville already showing great promise are Mick Lloyd Music; Shady Dell, a company formed by Si Siman for Cecil Null the veteran SESAC writer; Home Music, owned by Chris Christian of the pop group Cotton, Lloyd & Christian; Double Bourbon Music (Tony DiRizziano); Flagstop Music (Chuck Eastman and Bill Freeman); Greenbriar Music (Bill Owens); Journal Music (Roy Callaway); Tommy Rocco Music (Skippy Barrett); and Kris Publishing (Bill and Ellyn Trigg).

From the west coast come two of SESAC's more active catalogues, each in different fields. Leroy Lovett, veteran of the music industry, guides Chinwah Songs, which is barely two years old. This catalogue specializes in Black

Gospel music, showcasing such talent as Rodena Preston, The Caravans, The Voices of Watts, James Cleveland, The Cowan Family and Five Blind Boys of Mississippi, all of whom have recently recorded Chinwah music.

From Las Vegas comes Derby Music—the publishing arm of Marquee Records. Co-owners Hank Castro and Chips Davis have had an extremely active year, signing over 25 writers and releasing such soul groups as Will Chapron and Stone Gumbo, and the extremely popular group in the resort areas of Vegas, Reno and Lake Tahoe—Traces.

Representatives of the New England area are two young but active publishing companies specializing in the pop field. Carlwood Music has just released Vincent Contreas' first album, "Wild Strawberries," and followed that up with "Sweet Melinda" by the group Fate on the Phantom label. Carmela Music had the proud accomplishment of its tune being a top chart hit—Steve Wightman's recording of "You Know The Feeling" on Farr Records. Both these new publishing companies have bright futures ahead of them in the pop area.

Weighing in from across the ocean is MTB Music, the American publishing arm of Panache Music Ltd., London. This catalogue has concentrated this year on the hard rock field, where they have done extremely well with works recorded by the Sensational Alex Harvey Band, Ginger Baker

(Continued on page 51)

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Noel Gay Music's Unique Organization

■ Publishers around the world today generally feel the need for an extra string to their bow to help them exploit their copyrights, and with the swing from in-house to independent record production, the obvious move was to form a production company or even to set up your own label as several major publishing houses eventually have. Noel Gay Music, although closely associated with several labels, chose to gain extra ground in a different way by specializing in management and agency and thus creating a unique in-house cooperation whereby Noel Gay artists are provided with material and at the same time its copyrights are given an immediate outlet.

This music/artists combination also coincides with the advent of the singer/composer when publishers often find themselves playing a managers' role in developing a songwriter's career. Being equipped to handle both, Noel Gay has developed the careers of composer/performers such as Gary Benson, who has enjoyed hits in Europe in his own right as well as success in the U.S. with songs recorded by John Travolta, Olivia Newton-John, and Dave & Sugar; Jake Thackray, the original cult figure in the contemporary

folk/humor market; and Nobby Clark, ex-Bay City Roller now writing hits for himself and other artists.

Flexibility

However, flexibility is the key to this policy and represented artists are always open to record outside material, as often is the case with such artists as The King's Singers and Manuel, while Noel Gay copyrights are not exclusive to its artists. In addition, the representation of several top show business personalities, including David Frost, Norman Newell and Tony Macaulay, has opened the doors to several other major publishing ventures: Noel Gay publishes the score of the musical film "The Slipper & The Rose (The Story Of Cinderella)," written by the Sherman Brothers, which was a Frost project in conjunction with Naim Atallah, who himself subsequently brought to the company "The Message" ("Mohammad Messenger Of God") movie, which stars Anthony Quinn; while artists for whom Norman Newell has written or produced hits include Judy Garland, Shirley Bassey and orchestra leader Geoff Love. Most recently Noel Gay was appointed exclusive manager to British composer/producer Tony Macau-

lay whose own publishing operation is now administered through the company:

Macaulay Music

Naturally enough the initial function of Macaulay Music is the servicing of Tony Macaulay's writing and production. Already this year he has written and produced David Soul's No. 1 single, "Don't Give Up On Us," which has just turned platinum, and co-written with Roger Greenaway the Drifters' top 5 single, "You're More Than A Number In My Little Red Book."

The latter is a prime example of really the only serious setback in a one writer/producer company: that when playing another producer/a&r man the song the feeling often seems to be "Oh well, it isn't good enough for Tony Macaulay to use with his own artists." With such a prolific writer as Tony Macaulay this is an unfortunate attitude, as he has no realistic chance of recording all the songs he writes. A case in point: "You're More Than A Number In My Little Red Book."

Only now with co-writer Roger Greenaway producing has it made it to the top of the charts.

Intl. Exploitation

Since the Noel Gay Organisation became involved with Macaulay Music a particular concern has been to exploit back catalogue internationally. This is particularly necessary as the musical taste in some European countries is becoming more and more diversified from those in England and America, so that an English copyright having little success in England could well be it in Germany.

Soul Follow-Up

This year Macaulay Music is looking forward to the success of David Soul's follow-up single, "Going In With My Eyes Open," and subsequently David Soul's next album—produced by Tony Macaulay on Private Stock. He is also recording Dana for GTO Records, and for Target has a new single out with Marmalade which he wrote and produced, "You're The Only Light On My Horizon Now."

Brian Oliver on April in England

■ LONDON — Songwriter turned publisher Brian Oliver now heads April Music's U.K. operation and finds his original role in the business gives him a special understanding with his new writers:

"The development of new talent is a priority area as far as we're concerned. We have several writers at the moment who are presently in the very early stages of development. Bugatti & Musker are two guys who we have been involved with for a couple of years and came to us as virtual unknowns. We spent a lot of time with them, investing in demos, providing them with a tape machine, and pushing their songs around to various producers and artists. Fortunately it started to work out for them last year and they had three hits in a row with Paul Nicholas. We're following through with several other writers aiming to repeat that kind of success. I like to work out a plan of development for each writer although in this business it's difficult to predict exactly what one should do at any given time, the actual move one should make with a particular writer, but as far as it is possible I work out a direction that the writer should go in."

In spite of his independent philosophy, Oliver does not deny that his company has an advantage as being the subsidiary of a major recording organization:

"Naturally we have a very close relationship with CBS and I attend their a&r meetings every week so I know what is going on there. I have direct access to their acts, but of course they don't all require material, so it's not all easy running. We aim to have as close a relationship with the a&r departments of other record companies as we do with our own, but in a general sense we have the access to the resources of CBS Records which is a fantastic organization and therefore it's a positive advantage to me. There are also artists who come to CBS for a record deal, and because we're on hand we're able to meet them early in the proceedings and we can talk to them ourselves and hopefully pick up publishing, although in most cases we do work out separate publishing deals and have to stand on our own feet in terms of letting an act know what services we can provide as a publisher. In spite of these advantages I prefer to run the organization as an independent publishing company, not just as CBS' publishing company."

Comparing the different role of a British publisher with his American counterpart, Oliver suggests that the gap is closing after a long period in which many companies in the U.K. deserted the creative elements in favor of "investment" deals which "are not really music publishing."

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Philips and ATV: Developing a Young Company

■ At the start of his career in music publishing Peter Phillips was best known for being the son of one of the U.K.'s all-time great publishers, Jimmy Phillips, then MD of Peter Maurice Music. Phillips joined the company where he stayed for 24 years, eventually filling the chair vacated upon his father's retirement, by which time they had merged with KPM. After the EMI takeover, Phillips was appointed creative director of the newly-structured company but began to feel "just a little bit detached from what music publishing is all about—finding good songs and trying to make them hits. It ended up with too much business and not enough music."

When Geoffrey Heath and Eddie Levy left ATV to go independent, Phillips saw the opportunity "to be what I like to be, which is a music publisher rather than just a business man. ATV is a young company with a comparatively small catalogue and at EMI I had started to become too business-minded, whereas I prefer to spend 70 percent of my time being a music publisher and 30 percent being a business man. I think that's the right balance."

When taking over at ATV, Phillips decided to "change the policy to a certain extent. We had an administrative office in Brighton which we closed down, and put everybody under one roof. So the first six months of my career at ATV have been spent trying to put the company together again in a different way, and that has taken time, as during that period we lost 25 staff who were based in Brighton and who couldn't afford to travel to London or preferred to stay in Brighton anyway. It's now together and we have moved into a new building with a staff of 50. So we're back in the music publishing business, but it's taken about six months to get there."

Now the emphasis is on de-

veloping their British writers, as Phillips explains: "ATV is basically a very British company and we will spend a lot of time and effort on British songwriters and their songs. We intend to develop our own writers and our own songs to a greater degree, rather than rely on acquiring songs from other territories on short-term, large advance basis. We have a wealth of talent in this country and I think it's up to us to try and promote it."

In addition to their newer writers, ATV boasts copyrights by some of the U.K.'s best: "Obviously the Lennon/McCartney titles are a great asset but there's a lot of other talent in this company, who've had a lot of success already—Barry Blue, Simon May, who has just had a big hit with "Summer Of My Life," and a writer named Dave Jordan who is bound to become a very important writer. Miki Antony has had a lot of success already but with his recent change of style he's going to develop into a major songwriting talent. So we have a great responsibility to make the most of this talent. When a publisher acquires a writer, the writer puts his career into his hands and he has to devote a certain amount of time to that writer otherwise he shouldn't sign him in the first place. The more writers you handle, the more time you have to devote to them. So our future at ATV is basically taking care of our own writers and we like to be known as the home of the songwriter."

When commenting on the topical subject of the newly increased mechanical royalty rates, Phillips' thoughts are again for his writers: "I'm delighted with the increase and it is particularly good for the writer who after all provides the song which is the beginning of everything. It's not the artist or the publisher, it's the song, and the more money we can obtain for the songwriter the better it is

for everybody concerned. I'm delighted that it's been increased although I hoped it would be higher, in the final analysis it's probably fair, particularly with the enormous expense that record companies incur. One always looks at the success and we tend to evaluate how much you should earn from a success, what people often don't realize is the time and money spent on failures and therefore you have to compensate with one against the other."

Phillips also believes in giving his composers the financial incentive to become successful: "I think the standard form 50/50 songwriting deal is a very good basic way of starting a songwriter's career, but when one develops successfully, they usually deserve more. I think one has to earn the privilege of having an increase in royalties. It depends on his achievements and success. It's the same with an artist's royalty, a new artist with a record

company starts with say four percent but if he becomes a superstar then his royalties increase dramatically."

Phillips feels his role as a publisher has changed very little over the years and still believes the British music man should be involved in pure and simple 'plugging': "British publishers have a much bigger role to play today for two reasons. One is we still have live radio, which means promotion of music on radio, you still have to do that, and secondly because of the size of our country compared with the volume of product that comes into the country, promotion is vital. Therefore music publishers have a very active role to play. In fact many record companies regard a good publishing firm as equals. They believe that they can do as much for the record as they can. A good publisher will always do his share in the promotion of the record."

WB UK: A Contemporary Image

■ LONDON—The name Warner Bros. means entertainment, in the broadest sense—films, records, etc.—but its involvement in music publishing tends to be overshadowed by the company's overwhelming success in other areas of the leisure industry. However, Warner Bros. U.K. publishing chief Rob Dickens is determined to cultivate a contemporary image while retaining the complete autonomy required to stand as a top independent along with the best that the U.K. has to offer.

Company Ties

"We have the same name as the record company and the film company has but we're not particularly closely associated with the record company at all. I don't report to the record company and there are no co-directors, apart from on the financial side, where for convenience we use the same accountants and computers etc., but apart from that I report to Ed Silvers in L.A. and he reports to Mo Ostin and Neshui Ertegun at WEA. Neshui, who is on the board of practically everything all around the world, has nothing directly to do with the publishing. Naturally I'm friendly with the people at WEA here, just as I am with a lot of people at CBS and other companies. I don't really have a situation like Rondor, where Derek Green is overseeing both records and music, or Island where they always put the publishing under the control of the record company. When they sign a record deal they automatically include publishing, whereas at Warner Bros. they don't necessarily do

this."

Nevertheless, Dickens does rely on a good flow of American material both from his own company and others due to the fact that "there are far fewer songwriters in England. Over here you have to generally develop the contemporary songwriter as an artist as well, so many of the covers we get are on American material as we have so many original songs coming through from there. In America they just deal with songwriters, they have a lot of house writers who they rely on to supply songs rather than getting involved with artists. In England that doesn't really work so no one operates like that. We tend to sign a lot of recording acts whose songs may be restricted to themselves."

Current Projects

Although these matters are considered highly important by Dickens his immediate thoughts are on the development of his current projects:

"I'd like to see our English acts showing some international success, especially in America. Liverpool Express have their first album out in America and Deaf School have both their first and second albums out as a double package and are doing a short tour there. In the past we have established a lot of American acts, so hopefully we will now establish Andrew Gold, Linda Ronstadt and Stephen Bishop as major songwriters over here a la Paul Simon. I am also on the look-out for new acts in England. I'd love a Bugatti & Musker, or Gallagher & Lyle songwriting team."

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Heathside Music:

Building for the Future

■ *Graham Churchill became general manager of Transatlantic Records' Heathside Music 12 months ago, shortly after they merged with the Granada group of companies. This followed ten years with David Platz at Essex Music where he started as a plugger and after two years became professional manager. Churchill explains this move:*

"I needed a new challenge and I'd been good friends with Nat Joseph (head of Transatlantic) for a while through my involvement with Ralph McTell. I was aware of his situation whereby Granada had acquired a majority shareholding in the company, and knowing Granada's reputation and their position in the leisure industry, there appeared to be the potential to take a very small, withered arm of a record company which was Heathside Music at that stage and gradually turn it into a major publishing house. In fact, Granada bought the company about five months before I joined, but during that time they were considering the future expansion of the record and music publishing companies. Granada did have other publishing affiliates — Novello's and Lorna Music and its affiliated companies, so the sensible thing to do was to combine the Lorna affiliates with Heathside to form the new pop publishing division. Consequently, members of Lorna's staff, Alan Paramor and Peter Pavay were brought in at the same time as me and then by appointing a copyright manager, royalty accounts, etc. we had the necessary personnel to operate as a legitimate publishing company."

Churchill's next objective was to build both the company's repertoire and reputation as he explains:

"Heathside Music's entire existence depended upon crumbs that it had been fed from Transatlantic and it was not a very viable situation. So the first thing I wanted to do was to move further away from the environs connected with the record company. However, it is also necessary for there to be a rapport between the record and publishing arms, so it's a question of establishing a relationship inside. The record company had a reputation for being a specialist label, having very strong folk, jazz and classical catalogues, but not very much middle-of-the-road or pop. Its expansion program of course has begun to change that.

"I think the most important factor is to establish a sound basis for the future and a sound relationship with creative people, whereby they want to be with you because they know they can trust you and because they know that you're going to do a better job of work for them than anybody else. That much we've achieved now. We just hope we will go on from strength to strength."

The international market is uppermost in Churchill's mind and he has definite ideas on how this should be approached:

"My preference certainly is to own my own companies in all territories but that would be foolish until such time as I am in a position to warrant this. At the moment the catalogue is fairly small in terms of overall income. We have a large amount of copyrights but there are only a few that are earning large sums of money, most are only earning a few pennies, which is one of the administrative problems we have to live with. When we get to the size of, say, Essex Music with a catalogue of those proportions then it's vital we have our own people running our own company in important territories. The first thing I did when I came here was to look at the overseas affiliates and I made some changes. The most important factor is to know the people you're dealing with, to like them and to trust them. You've also got to trust their integrity, their professional knowledge. You're not expecting them to come back with a million covers on every song, as long as on the titles that you feel are coverable they do go out and make the effort."

Churchill has also demonstrated consideration for his rivals in having devoted a great deal of effort and support to the Music Publishers Association. Since setting this example, other younger publishers have taken a more active interest in the association, giving it a far greater significance in the U.K. as he explains:

"Certainly the growth of the MPA as a body in the last two years has been apparent to everybody with its purchase of the MCPS and its more unified actions generally. I would like to think that the younger body of people that are coming up through the echelons of music publishing are of sufficient stature to want the industry to proceed on the fairest possible terms for itself and at the same time for the protection of the writers, who are creating the new works."

With the MPA's takeover of the MCPS, Churchill has a special concern over the currently changing mechanical royalty rates on both sides of the Atlantic and the new copyright laws in America:

"The most important thing they've done is to extend the length of
(Continued on page 46)

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A Growing Source of New Material

By JIM SAMPSON

■ MUNICH—For many members of the international music industry, West Germany used to be thought of as a major market but an insignificant source of new material. No longer. "People are listening to our material, looking for new product," observes Dr. Joe Bamberger of UFA. "This is especially true with smaller record companies." Global Music Group's Peter Kirsten adds, "We sold more material at MIDEM this year than we bought. That's the first time that happened."

Behind the boom is a radical change in the German market itself. "The remarkable fact is that in this country, it's the groups with English language names, performing compositions in English, that now have the best chance for success," notes Rainer Stark, general manager of Budde Publishing.

Trudy Meisel believes the state-supported radio stations provided the impetus for the change: "Many German producers were forced to look to foreign markets because it's so hard to get new German product on the air." There is no national quota im-

posed on German playlists. Both Silver Convention and Donna Summer broke here after establishing themselves abroad.

Discos are an important alternative means of artists promotion. Because of their importance, expect a continuing flow of high quality disco material from Germany.

Meanwhile, the role of the publisher has been changing. "Before, the publisher published and the record company recorded," says Andreas Budde. "That's not the case any more. You've got to participate in the development of the product." For many major firms, that means setting up an in-house recording studio and actively promoting new releases. All publishers are more aggressively searching out new material, with an ear for potential international sales. They're coming up with disco, of course, but also some outstanding jazz and rock groups such as Passport and Kraan.

But if the export picture is bright, the sub-publishing situation has clouded over. Representatives of major American and English catalogues have been asking for high advances, even on

straight collection deals which hardly cover overhead costs for the German sub-publisher. Furthermore, some people think that a number one song in America or England can command several thousand dollars up front in Germany.

"Foreigners don't realize what a high risk market this is for international material," insists Peter Kirsten. "A song could top the charts in the States but be a flop here."

Added problems for German publishers are imports and cassettes. The strength of the mark has made West Germany an obvious market for imported recordings from countries with weaker currencies, such as England. With most new pop albums priced between \$7 and \$8, many potential buyers turn to imports or to relatively cheap blank cassettes, resulting in a significant drain on a publisher's royalty income.

Another drain is caused by lyricists who write German cover texts to non-German foreign material. Those lyricists get a cut of the royalties on the original material. This practice started in the 1930s, when the sub-publisher's

share was usually 50 percent.

It was thought that by covering the song, the German lyricist was helping to stimulate sales of the original material and thus deserved a share of the royalties. But it amounts to paying someone for doing nothing. One major publisher, Intersong, actually discourages German covers because of the lyricist cut, a cut that in the performance royalties is taken from the author's share and in mechanical royalties from the publisher's share.

Spielberg

"We might lose some money," admits Volker Spielberg of Intersong, "but we tell the original publishers that we're concentrating on promoting the original material or instrumental covers rather than allowing a German version." Spielberg adds that Intersong does authorize some covers.

While much publishing activity is concerned with recordings, the performance field is very important for some firms. Erwin Boche of Gerig Publishing asserts that "one of our most popular titles has never been recorded, but is in the repertoire of dozens of bands."

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Dick James: A Distinguished Past, A Bright Future

■ LONDON — Dick James took an unprecedented step 15 years ago when he opted for independent status as a music publisher — the first to do so in the U.K. He survived initially on a few copyrights written by Tolchard Evans, George Martin and Ron Goodwin, paying £9 a week office rent and £9 for his secretary. Then he met Mitch Murray, who wrote "How Do You Do It," and Brian Epstein — the rest is history.

Beatles Role

James therefore represented a new era in British music publishing, opening the door for the artist/composer syndrome and launching both The Beatles and Elton John. He also gave British publishers the self confidence to compete with their American rivals and to develop their catalogues on an international basis. Before him, all England had to offer, as he recalls, were "'Land Of Hope And Glory' and the songs of Ivor Novello and Noel Coward," and the size of the industry was such that "a No. 1 song in the U.K. would earn maybe £2,000."

Modestly, James gives total credit to The Beatles for this revo-

lution although initially, "I didn't evaluate them as the greatest thing to hit the entertainment industry but I was convinced that their songs were undoubtedly the best I'd ever heard, even compared with the works of Hoagy Carmichael, Jerome Kern, Gershwin, and Rodgers & Hammerstein." He also observes that recently other territories, once considered dormant, are providing international hits whereas once "if it didn't come from America — it didn't happen. This international exchange is marvelous" and having seen the industry grow up during his time as a publisher, James believes that now "the sky is the limit. When you see what some Beatles and Elton John songs have earned — anything between £50 and £100 thousand."

MPA Plans

During the past three years, James has devoted a great deal of time to his duties as president of the Music Publishers' Association and was instrumental in its takeover of the MCPS. This is an area in which he believes the MPA can continue to help its members: "We are in the very early stages, but there's very high activity in the expansion program and the re-organization of MCPS

and I believe it is going to turn into a very shining example of mechanical collection. Funnily enough this is doing as great a service for the record industry as for the publishing industry, because I believe that a great number of the British record companies are finding it more and more expensive and complex in having to pay mechanical royalties on an ever increasing variety of situations. When you consider that there's something like 32 major record companies, that means 32 different accounting and royalties departments. If everything was streamlined and simplified in one central office it could well prove to be a great boon to the industry. Instead of it costing the publishers for collection the record industry might well be willing to make a contribution to a central royalty collection and paying organization. What I envisage is a service to the record industry as well as to the copyright owners, bringing costs down to a very very small percentage. On the continent I think they take an outrageous amount of money, something upwards of 15 percent which I think in fact at times can be as high as 28 percent. I'm certain that this can be reduced

to between 3½ percent and 5 percent. It's one of my aims within the international family of publishers, because it's not only the MPA members it affects, but the whole world."

James considers his greatest personal achievement is simply to have survived as a music publisher, but even that "is not so much an achievement but perhaps it's the good fortune that I sensed the importance of Lennon/McCartney and realized at the time that I had found what I had found."

As far as the future of his own company is concerned, James looks forward to a new era in his new premises: "Our No. 1 plan at the moment is to get our new James House built and although we're well underway with it, we've got one or two local planning problems to overcome. We were hoping to move in around August 1, but it now looks like October. I'm looking forward to housing the whole organization under one roof and to a new expansion program. I just enjoy the music industry. I'm just as enthusiastic now as they day I came into it and I've certainly no plans for retirement."



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Japanese Publishers Gain Importance

By SHIGERU KAWABATA

■ TOKYO—In 1976, the number of Japanese music publishers which have registered their musical works with JASRAC (Japanese Society of Authors and Composers) has at last reached 500. Seventeen years ago, when Suieisha Music Publishers first concluded its agreement with JASRAC, who would have expected such a dramatic increase? When the number of publishers grew to over 150 in the first half of 1970, it was expected that they would reach 300 by 1975, judging from the substantial activities of publishers. In fact, the number increased far beyond expectation.

JASRAC distributes the various collected copyright royalties to copyright owners four times a year, dividing the year into four quarters. The total amount of payment per quarter is approximately 3,000 million yen, 70 percent of which is distributed to music publishers, whereas 10 years ago music publishers accounted for 51 percent. This shows to what extent JASRAC is dependent on the activities of the publishers. The increase of their share in JASRAC's royalty income seems to be in direct proportion to the

increase of music publishers.

However, it is necessary to look closer at the distribution of the royalties to the music publishers. It is estimated that while only five publishers received more than 100 million yen, 10 received from 50 to 100 million, and 20 received from 10 to 50 million yen per quarter, there were 25 receiving from 5 to 10 million, and 50 publishers whose share amounted to only 1 to 5 million. As shown here, there are only about 110 companies whose royalty income amounted to more than one million yen. The remaining 400 companies received less than one million yen per quarter, less than four million yen per year.

Roughly speaking then, there are less than 50 companies which receive substantial royalty payments. In other words, the number of music publishers which can establish themselves as self-sustaining enterprises is only 10 percent of all existing music publishers, so there is quite a gap between the increase in the number of publishers and the actual publishing activities being carried out.

The remaining music publishers continue to exist by being looked after as subsidiary companies. In

Japan, music publishers have increased greatly with entrance of printers, record companies, production companies, broadcasting stations and other frequent copyright users into the publishing business. The fact that only 10 percent are self-sustaining means that those remaining companies are slow to stand on their own feet.

Lately, due to the continuous efforts of the leading companies, publishers' activities have drawn the attention of the music industry. The MPA (Music Publishers Association of Japan) was organized in 1973, and has gained steady ground in its actions with JASRAC. In 1976, the MPA pushed JASRAC to amend the articles to include the word "publishers" in the name. This firmed up the publishers' position, and although previously there were only three publishers on the board of directors, they are now on an equal basis, with six author, six composer and six publisher members.

Although many were impressed with the expansion of the music publisher's influence, hence realizing the deep relationship between the progress of the music industry and the publishers, the fact that MPA was able to mod-

ernize the conservative policies of JASRAC is even more impressive. The publishers' actions in modernizing and rationalizing JASRAC will draw a great amount of interest within the industry.

Under these circumstances, one problem which should be urgently looked into is the possible transition to the blanket system of dealing with broadcasting fees. The unreasonably low rates of broadcasting fees, compared with the mechanical license fees, have been attacked by overseas publishers and by copyright and licensing organizations. This problem requires a quick solution and can no longer be ignored.

It is also important for the publishers to work towards creating a better environment for up and coming free-lance writers. But free-lance writers are expected to strive to elect representatives in this year's August elections who will voice their interests in JASRAC's councilors meetings.

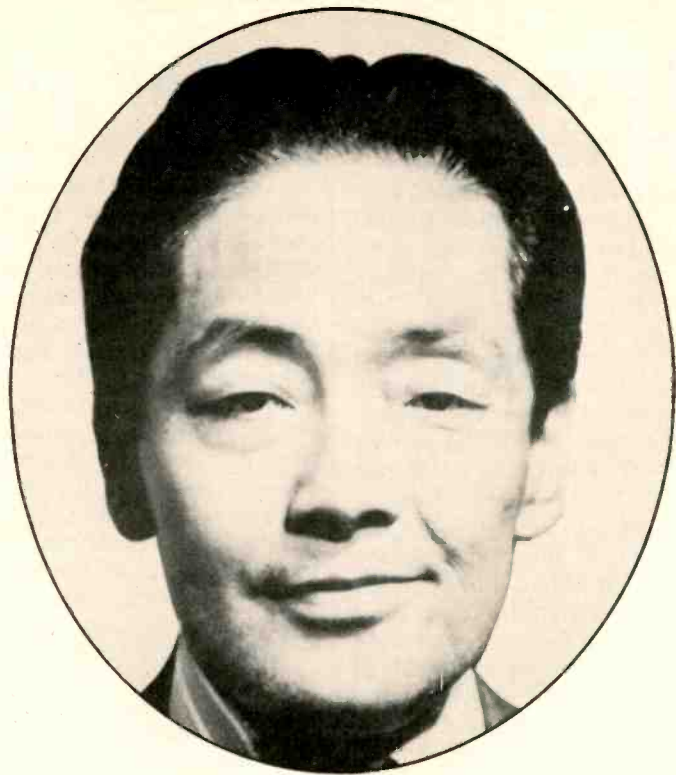
There are many other problems being studied by the music publishers, and the solution of them are necessary in order to cope with the changing times and to continue the growth of the publisher's influence within the music industry.

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Cedarwood Scores With 'Teddy Bear'

■ NASHVILLE—Cedarwood Publishing Company added another nugget to its stack of golden copyrights in 1976 with the addition of the CB/truck driver song "Teddy Bear." The song was written by truck driver Dale Royal and Billy Joe Burnette, with the help of Tommy Hill and Red Sovine. Sovine recorded it on the Starday label and it became an instant smash.

Interesting from a psychological standpoint is the fact that the song was an instant hit in competition with many other truck driving songs that came out that were not as big. The involvement of the little crippled boy, the current sub-culture hero of the truck driver and the amazing impact currently of the CB radio combined to make a winning production and the record was a million seller.

'Last Ride'

As a follow-up, two of the writers, Dale Royal and Billy Joe Burnette, produced another song along the same theme called "Teddy Bear's Last Ride." This was recorded and produced by Bill Denny of Cedarwood under their production company's banner, Dollie Record Productions. The song was recorded in the Cedarwood Sound Studio by Diana Williams, also a Cedarwood writer. The master was leased to Capitol Records and was an instant success. It followed the path already made by the original "Teddy Bear" record and went right up the charts. An album followed quickly, entitled "Diana Williams."

'Preacher Man'

Once again, Dale Royal and Billy Joe Burnette produced a song called "Preacher Man," recorded by Jimmy Dickens and leased and released on Columbia Records. It did not reach the level of the first two Royal-Burnette songs but it did receive excellent play and firmly established this writing team as a formidable combination.

The "Teddy Bear" song was nominated in the CMA Awards, the Country Music Academy Awards and the Grammys. Although not a winner, it was generally felt that this was quite a significant showing.

The great strength and depth of the Cedarwood song catalogue continues to throw its weight with more of the "Golden Oldies" coming to surface all the time. Most recent was the Moe Bandy Columbia recording of "Here I Am Drunk Again," which reached high levels in the charts.

ASCAP (Continued from page 4)

expensive expertise of the highest order.

Take a look at those who have just been elected to the ASCAP board. Arnold Broido of Theodore Presser Company; Leon J. Brettler of Shapiro, Bernstein & Co., Inc.; Salvatore T. Chiantia of MCA Music; Ernest R. Farmer of Shawnee Press, Inc.; Sidney Herman of Famous Music Corp.; W. Stuart Pope of Boosey and Hawkes; Irwin Z. Robinson of Colgems Music Corp.; Wesley H. Rose of Milene Music, Inc.; Larry Shayne of Larry Shayne Music, Inc.; Ed Silvers of Warner Bros. Music; Michael Stewart of United Artists Music Co., Inc.; and Norman Weiser of Chappell & Co., Inc.—these are major talents. They are well aware that writers and publishers must work together in mutual interest, and

Bourne

(Continued from page 22)

cies in other foreign countries. Domestically, Bourne administers only those catalogues of which it owns all or part.

Operating its own print division, Bourne maintains an extensive rental catalogue to service performing groups. The company's standard catalogue is widely used by choral groups, marching and stage bands and school orchestras. The Bourne Studio Choral Series comprises published choruses for singers, a director's kit and a recording of the work which the group can study. Collections of music for various instruments, including banjo, guitar and organ, are also available.

The Bourne Co. no longer has writers on staff—its distinguished alumni include Jimmy Van Heusen—but employs staff "editors" who check song submissions, discuss changes with composers, and recommend contracts. Many of the songs recently acquired are MOR in appeal, Mrs. Bourne said, but the company is striving to maintain its contemporary catalogue as well.

MPL

(Continued from page 8)

lish operations, Eastman went on to explain, MPL is looking to build a worldwide business. Ira Beal, formerly with New York Times Music, has joined as an executive vice president and will be helping effect continued growth and expansion. MPL, additionally, has its own print division and handles its own demo productions.

"Since we started," said Eastman, "I don't think there's been a week that we haven't been on the charts." An impressive track record for a "young" company.

they do their part with distinction.

ASCAP has more than 8000 publisher members, and the number is growing every month. We value them all, large and small. We recognize that the world of music publishing is a challenging one that attracts creative men and women, and that their creativity is essential for the future health and growth of the music community.

Mitchell Fink: Freewheeling Publisher

■ NEW YORK—It has been a year since Mitchell Fink began independent music publishing activities. He currently represents the Laurel Canyon catalogue, Grey Dog Music and co-owns the Binky Philips Planets catalogue out of 137 East 38th Street, New York, N.Y. 10016.

In the past he has had songs recorded by Judy Collins, Bette Midler, Barry Manilow, Three Dog Night, Blood, Sweat & Tears, and Jackie DeShannon, among others.

As a publisher, his style is freewheeling, yet simple. In a recent interview he stated: "Independents cannot afford to be banks. We must continually work our songs, but unlike major publishing houses, we cannot wholesale songs. We have to be more creative about song casting. The competition to get songs recorded is severe. Once you've interested an artist in a song, a year may go by until that artist actually records it. I still find myself working to form that special marriage between artist and song. It takes time, but it's worth it."

Hall-Clement

(Continued from page 22)

of major writers is ABC/Dot recording artist Sharon Vaughn, who, as the writer of "My Heroes Have Always Been Cowboys," celebrated the successes of one of the outstanding cuts in the now platinum album, "The Outlaws."

Marcia Routh

In addition, Marcia Routh, with recordings by Johnny Rodriguez and Crystal Gayle, is now also a Jack and Bill staff writer and is working on her first album as an artist for Columbia Records with producer, Allen Reynolds.

Don Williams

Through the co-publishing agreement with Don Williams' Maplehill Music, Don Williams, ABC/Dot recording artist, and Wayland Holyfield round out the roster of staff writers. Both Williams and Holyfield were recently honored with awards from the Nashville Songwriter's Association for their writing efforts.

WFO:

A Positive Approach Pays Off

■ LOS ANGELES—The Wes Farrell Organization Music Publishing Group, which encompasses Pocket Full of Tunes, Inc. and Chelsea Music (BMI) and Every Little Tune, Inc. and Coral Rock Music (ASCAP), has adopted an aggressive policy not only in promoting writers and catalogues, but also in the marketing of television packages, according to Jay Warner, vice president of the WFO Music Group.

According to Warner and Steve Bedell, president of the WFO Music Group, their positive and unique approach in the field of music publishing paid off during 1976, and they will continue with even more vigor during the coming year.

'I Like Dreamin'

The top 5 hit "I Like Dreamin'," recorded by WFO writer/artist Kenny Nolan, is about to spawn an album to include an additional six WFO published tunes. WFO published songs are also currently out on albums by Donny & Marie Osmond, Andy Williams, Arthur Prysock, Jose Feliciano, New Riders, The Ebony's, Carol Douglas, Glen Campbell, The Whitneys and Charley Pride.

In the television area, WFO did the music for two recently aired "Barnaby Jones" shows.

TV

"We feel that there are many lucrative areas for songs besides the obvious single and album field," said Warner, "and so we have entered into the marketing of television packages from a publisher's standpoint. Instead of the usual procedures of waiting to be approached by a television marketing company for one or two of the copyrights to be used in the package, we create our own concept package based on our publishing catalogue. We then offer the concept to marketing companies, working as a coordinator between the label owning the masters, ourselves as the publishers of the material and the marketing companies.

"Three of our television packages currently in release include the 'Rascals Greatest Hits' (with 22 WFO songs), 'An Evening with Tony Orlando and Dawn' (with 10 WFO songs) and 'Wayne Newton's Golden Greats' (with 13 WFO songs) for a total of 45 published songs on three albums."

"As an all-encompassing music organization," said Bedell, "we have had great success over the last year with music being used for the National Basketball Association (NBA theme), the National Football League (NFL theme) and television projects

such as the Captain Kangaroo children's television show for which we provided all the material from among the catalogues and writers with whom we associate. This encompasses writers

"In keeping with our policy of promoting writers similarly to the way record companies promote artists," Warner added, "last year we initiated a new promotional flyer entitled Hit Wave, emphasizing all of our hits. This, along with flyers and biographical material of the writers in the WFO music group, was prepared and sent to producers, managers, a&r people and record executives alike. We feel it gave our writers a massive promotion while giving the recipients a familiarity with our writers and their track records, thus making recording of new songs more likely."

Coal Miners Music Expanding Services

■ NASHVILLE—Coal Miners Music is expanding the scope of its services for writers on the roster. While maintaining a primary emphasis on marketing country material, Ken Jones and Meredith Stewart say, "One of our new objectives is to negotiate recording contracts for songwriters currently with Coal Miners Music, and to sign songwriters who could have a dual outlet, but as artist and writer. We expect to have some announcements in this regard shortly."

Besides pursuing recording contracts for their writers, the company is expanding their activities into pop and r&b areas.

Foreign Publishing

Another major objective includes the continual expansion of foreign publishing activities. Meredith Stewart of Coal Miners Music states that the company is satisfied with the international capability stemming from an association with Carla Scarborough, who recently negotiated sub-publishing with the Carlin Music Corporation in London with Paul Rich, vice president of Carlin.

Writers

Writers with Coal Miners Music include Lola Jean Dillon, who penned "When The Tingle Becomes A Chill" and "Somebody Somewhere," which were both title songs for albums recorded by Loretta Lynn; Tracey Lee, who wrote "Back To The Country" for Loretta; and Theresa Beaty, who has written songs recorded by Roy Clark, Ray Price and Crystal Gayle.

Chrysalis Keeps Growing

■ NEW YORK—Chrysalis Music is rather like the adolescent child of its parent record label. Born, housed and nourished by Chrysalis Records, the publishing division developed beyond the infancy of administering and collecting only a few years ago through deals that broadened the catalogue to a more than in-house range. In the past three years, it has developed a character and direction of its own added to the family resemblance.

Based originally on Chrysalis acts Jethro Tull, Robin Trower, Procol Harum, Brian Protheroe, Steeleye Span and Frankie Miller, the company also handles publishing for Ten Years After and Leo Sayer, who were signed with Chrysalis Records for territories exclusive of the U.S.

Among the catalogues from "outside" acts, Chrysalis Music includes David Bowie, Savoy Brown, Mungo Jerry, Obie Clayton, Caravan and Eddie Howell, who is now entering the U.K. charts through his latest single on WB there.

In its own right as a publisher, Chrysalis has moved to develop a more singles oriented and top 40 momentum than that which characterized the growth of the progressive artist aimed label. Where singles from the record

company had hit highest, twice reaching the #11 spot on the best seller lists, the publishing credit has appeared at #1 with Bowie, Sayer and the Three Dog Night cover of Sayer's "The Show Must Go On." The company has also ridden into the top 40, MOR, country and r&b charts through a series of records with Sue Richards and Debbie Campbell versions of "Please Tell Him That I Said Hello," the Leo Sayer "You Make Me Feel Like Dancing," and Olivia Newton-John's "Every Face Tells a Story." In fact, with the latter two and hits from Robin Trower with "Caledonia" and David Dundas' "Jeans On," the Chrysalis operation scored a grand slam, having four singles on the top 100 simultaneously.

In Canada, the company had previously hit the singles charts twice with Shooter covers of Leo Sayer material, one a gold record; and this year, Nick Gilder's version of the Phillip Rambow tune, "She's a Star," placed the credit back in the northern spotlight.

The upcoming Woody Allen film, as yet unnamed, has included the Tim Weisberg cover of a Savoy Brown tune in its soundtrack. And Paul Newman's new movie, "Slap Shot," uses "You Make Me Feel Like Dancing" among its selections.

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TRO's Extensive Catalogue Keeps Growing

■ NEW YORK—The Richmond Organisation was founded in 1949 by Howard S. Richmond, and is one of the "largest independent music publishers in the world," according to spokesperson Judy Bell. Their catalogue contains more than 10,000 titles, including such standards as "Fly Me To The Moon," "Those Were The Days," "This Land is Your Land" and "What Kind of Fool Am I?"

Corporate Umbrella

TRO functions largely "as a corporate umbrella for many smaller publishers," Bell said. "In fact we have had great success with many of the outside catalogues we administer. One of the best known is Shel Silverstein's Evil Eye Music, which has had several country music hits, most notably 'A Boy Named Sue.'"

TRO also has extensive foreign copyrights, most of which come from Essex Music in London. "We do a major portion of our business with Essex," Bell said. "We've a great deal of success with our Essex agreement; for example, the entire score of 'Oliver,' and all of the Newley-Bricusse material in our catalogue comes from Essex."

Although Bell characterized the TRO catalogue as being "heavily

standards oriented," it does include a large amount of contemporary material. Pink Floyd's "Dark Side Of The Moon" is "a good example of the kind of contemporary material we handle. Although it doesn't get a great deal of regular chart activity, it has had tremendous sustaining popularity. I think this is the case for a lot of our contemporary catalogue," Bell noted.

Fourth Floor Readies for Winchester Blitz

■ NEW YORK—Fourth Floor Music was started in the middle sixties as an outgrowth of Albert Grossman's management company. The roster of artists include most of the Bearsville label, including Jesse Winchester, Todd Rundgren, some Foghat material, Paul Butterfield's Better Days and Bobby Charles, along with artists such as the Amazing Rhythm Aces and Roger Troy, who are signed to the ABC and RCA labels respectively.

Linda Wortman, who has been with the company for the past 3½ years, claims that she and Fourth Floor refuse to act like "bankers."

"We're doing something very different here," she pointed out. "We try to work with unknown writers on their material and try

Big Seven — Oldies and Newies

■ NEW YORK—The Big Seven catalogue of some 10,000-15,000 titles is comprised primarily of songs from the 1950s and '60s of which close to 200 were former top 10 hits, according to Phil Kahl, vice president of domestic and international operations.

The songs range from "Yellow Rose of Texas" and George Shearing's "Lullaby of Birdland," which has racked up about 500 cover

versions, to "Oye Como Va" and Tommy James' "Crimson and Clover."

"We find that the songs we have are always coming back. 'I Think We're Alone Now' is on the charts again now in a version by the Rubinoos," Kahl pointed out.

Other popular numbers in the Big Seven repertoire read like a greatest hits of the last two decades: "California Sun," "Why Do Fools Fall In Love," "Where The Boys Are," "Mony, Mony," "Elenore," "Ya Ya," "Peppermint Twist," "Fannie Mae," "Party Doll," "Easier Said Than Done" and "Crystal Blue Persuasion" are among the most unforgettable songs compiled over the past 16 years.

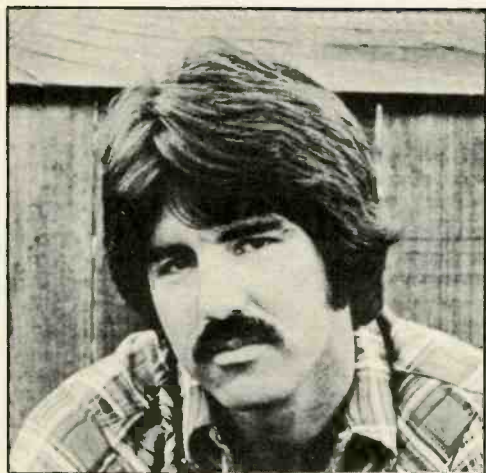
As for the '70s, Kahl is quick to point to the potential of Pyramid recording artist Andy Adams who fronts his own Brooklyn-based rock group, Egg Cream. Adams is also a Big Seven staff writer as are the members of the popular disco group, Ecstasy, Passion and Pain.

With new writers like Andy Adams quickly joining the ranks of Tommy James and Paul Vance, two of the company's most successful and prolific songwriters of the recent past, Big Seven's future figures to be a bright one.

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JUST ENOUGH TO MAKE ME STAY
THE NEED TO BE
I'LL STILL LOVE YOU
LOVE FINDS ITS OWN WAY
ROSES AND LOVE SONGS
LIKE A FIRST TIME THING
LIKE OLD TIMES AGAIN
MY FIRST DAY WITHOUT HER
THE FARTHEST THING FROM MY MIND
IT MUST HAVE BEEN THE RAIN
YOU ARE A SONG
GOING UPS AND COMING DOWNS

GLADYS KNIGHT AND THE PIPS
RAY PRICE
BOB LUMAN
PERSUADERS
ANDY WILLIAMS
JOHNNY MATHIS
FERRANTE AND TEICHER
RAY CONNIF
WAYNE NEWTON
CISSY HOUSTON
HOLLY SHERWOOD
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JIM NABORS
ANN-MARGARET
JONIE MOSBY
ROD KIRKHAM
JOHNNY RUSSELL
THE HAGERS
SOCIETY OF SEVEN
PAUL HAMPTON
LEE DRESSER
JIM WEATHERLY
JOHNNY CUNNINGHAM
MAXINE WELDON
CLINT HOLMES
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DIONNE WARWICK
BUDDY GRECO
ASHA PUTHLI
DENNY SEAGER
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JACKIE TRENT AND
TONY HATCH
RED STEAGALL
PATSY SLEDD
ROBIN KENYATTA
GLENN YARBROUGH
FALL
CATHY O'SHEA
SAMI JO
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Interworld (Continued from page 18)

art is not contractually obligated to handle existing copyrights for artists on those labels. Thus, he retains the operational freedom to hand pick writers and catalogues; because Bertlesmann's overseas publishing concerns are centered in book publishing, rather than music properties. Interworld is envisioned as a full-service music publishing operation rather than a conduit for overseas copyrights.

Stewart is especially enthusiastic about Bertlesmann's willingness to back his work, pointing out that throughout his tenure at United Artists, new signings and catalogue acquisitions were funded solely through the publishing company's own revenues, without additional capital from the corporate umbrella. In his new venture, Stewart's partnership with Bertlesmann provides him with added leverage, but his only executive link with the German combine is his relationship with Monti Luefner.

Stewart is currently setting staff and organizational guidelines for the new company, and characterizes his priorities as beginning with the acquisition of existing copyrights and catalogues, followed by building staff and developing new writers and performers. Interworld will also be developing a record production capacity.

As for print, Stewart says, "I don't plan to go into the sheet music business, unless by acquisition. It's entirely possible that we'll acquire a catalogue company that has a sheet music operation, but print will be an otherwise low priority."

Stewart declines any specific

guidelines for the size of his writing staff or the number of catalogues to be administered, insisting that Interworld will focus primarily on quality. "You deal with talent," he points out. "You can't handle it as if you're going to the grocery store. If I find many talents, then we'll sign them. But I don't want a factory." Accordingly, he is similarly unwilling to set quotas for professional writers with existing record contracts, saying, "I don't believe in fast capital in publishing. Usually, when you find good writers, they're in the embryonic stage of development."

Stewart remains adamant about pacing that development, asserting that the economics of the industry increasingly demand quality product for those writers who become producers. "I'll skip the first three lousy albums to get to the first good one," he notes, adding that current product reflects an industry trend toward quality that makes incomplete work a deficit rather than an advantage.

As for Interworld's staff, Stewart says, "I've had calls from so many people in the business, who want to be in on this new venture. It's been very gratifying to me since I left UA, because the phones haven't stopped ringing; creative people have been calling and saying, 'Gee, we'd love to work with you.' It's a wonderful feeling for me, and I believe we'll have a staff second to none."

Stewart notes that he will continue his long standing policy of preserving the writer's royalty, noting, "I've never cut into a song myself, no matter how much I've been involved with an artist."

Songwriters Showcase Alive and Well

■ NEW YORK — The New York Songwriters Showcase (NYSS), conceived by Al Altman (Kamakazi Music) and Stu Greenberg (United Artists Music), celebrated its first anniversary in February. Approximately 80 percent of New York's publishers are members and this affords songwriters the opportunity of having their material heard by professionals. Tapes received by NYSS are reviewed by a listening committee, composed of different publishers at each meeting. Membership dues are \$25 per year, which entitles the member to be on the listening committee; to be kept aware of each showcase; and at the showcase itself, to receive bios of the writers whose songs are being performed.

Location

The first two showcases were held at the Ballroom. The latter show was attended by Allan Pepper and Stanley Snadowsky, owners of New York's Bottom Line, who kindly offered their club for future showcases. Since the showcase begins at 1 p.m., lunch and refreshments are available so that the Bottom Line lends itself to a relaxed, informal atmosphere where the audience can enjoy the performance in comfort.

Usually six songwriters are chosen for each monthly showcase and they perform two songs each. The writer does not necessarily have to perform his own material and there may be up to three people performing a composition. To date, almost one-half of the writers that have appeared at the showcase have signed various deals: individual songs, staff writing, publishing, management, a&r positions and booking contracts.

In addition to the publishers present at each showcase, also in attendance are producers and record company personnel.

In the near future, NYSS plans to have a year end wrap-up show, presenting those writers who have had success in the music industry due to their appearances at the showcase. Also planned is a surprise guest speaker. A logo for the showcase has just been designed and a certificate bearing the logo will be awarded to writers who have had their songs performed in a showcase. Also in the works is a showcase T-shirt.

Requirements

The following are the requirements for submitting material to NYSS:

1. Entries should be 7½ IPS open reel tapes (preferably leadered), or if necessary, a cassette.
2. A minimum of two or a

maximum of three songs are to be submitted.

3. Lyrics or leadsheets must be included. However, lyrics or leadsheets without tapes will not be accepted.

4. Material submitted without a self-addressed stamped envelope will not be returned. The writer's phone number must also be included.

5. Registered, insured or certified mail will not be accepted.

6. All material submitted must be unassigned to any publisher. Writers selected by the listening committee will be required to assert the non-affiliation and originality of their songs in writing before the actual showcase occurs.

7. Transportation to and from the showcase is the responsibility of the writer. The showcase cannot incur this expense.

8. Material is to be sent to: New York Songwriters Showcase, P. O. Box 785, Radio City Station, New York, New York 10019.

Greenberg and Altman have stressed that with the amount of mail coming in to the showcase each day, there is neither time nor manpower to answer correspondence. If a writer is selected for the showcase, he will be contacted by Greenberg or Altman.

Marks Music

(Continued from page 24)

You Going Billy" by Donny and Marie. The Australian songwriters Vanda and Young are also represented on albums by Lorraine Frisaura (Prelude) and Octavian (MCA). Marks publishes five songs in the hit Broadway show "Bubbling Brown Sugar" and the film scores to "Black Emmanuelle" and "How Funny Can Sex Be."

Promo Support

According to Auslander, each of their cover records gets support from their promotion staff headed by Barry Bergman. The company prints their sheet music which is distributed by Belwin-Mills Music. There are four professional managers in the New York office and they are considering re-opening a Los Angeles office. Their only other firm is E. B. Marks Music, Ltd. in London and they have sub-publishing agreements with other independent publishers around the world.

Family Pride

Auslander feels the Marks family has chosen to remain independent because of "family pride." They feel that each of their important copyrights are like Rembrandts. They are songs that will live forever, but like little children, can never be neglected. They must be taken care of.

April/Blackwood in New Digs



Jim Bishop, vice president and general manager, April/Blackwood Music Publishing (center row, fourth from right) is flanked by his staff at their new offices located at 1350 Avenue of Americas. Shown, from left (bottom row): Marlane Ziobert, secretary, east coast; Debbie Howard, secretary, east coast; Nicki Stern, secretary, west coast; Hillary Smith, secretary; Suzanne Landry, copyright administration; (middle row): Lucy Cocci, director, copyright; Larry Fogel, director, east coast operations; Leslie Powell, executive secretary. Bob Esposito, vice president, creative affairs; Jim Bishop; Gail Adinof, secretary, east coast; Ulpio Minucci, director, film, TV and special projects; Gina Blander, manager, national radio relations; (top row): Ed Martinez, professional manager, west coast; Frank Lipsius, director, administration; Irwin Pincus, professional manager, west coast; Irwin Mazur, director, west coast operations; Geri Duryea, professional manager, west coast; Don Oriolo, professional manager, east coast; Carol Grubbs, secretary, east coast; Bert Haber, general professional manager; Felicia Horbacz, copyright assistant and Irwin Griggs, director, finance.

PSO Spans The Musical Spectrum

■ LOS ANGELES — The Peer-Southern Organization is one of the world's largest independent publishers. It maintains active operations in 23 countries—including five offices in the United States—to service its repertoire, spanning the spectrum from pop to serious, from country to Latin.

"This extensive network is necessary to service all segments of the world's music markets on a person to person basis," according to Ralph Peer II, VP. "In this business there is no substitute for direct contact and there is no other way to do it but to have experts on the spot in each market." No week goes by without PSO being well represented on the world's charts.

Since its inception in 1927, one of PSO's strengths has been in introducing music from one market to another to create worldwide standards. Mrs. Monique Peer-Nash, president of the PSO, explained, "Music is an international language and a great song is the heart of this language. The success of every composer, whether he or she comes from the biggest or smallest market, is important to us." To this end PSO has a corporate policy that every international manager and division head have direct access to one another.

PSO is proud of its contribution to the popularization of Latin music throughout the world and to the international acceptance of country music. Continuing in this international tradition, in recent months, PSO German artists Linda and the Funky Boys have been released in the United States, Canada, England and other countries. Nashville produced artists Meisburg and Walter and Bill Purcell have been respectively released on Casablanca and Alston (TK) in the United States. Through PSO's efforts, Nashville productions have been released in such diverse markets as Mexico, France, England, Holland, Germany and Italy within the past year. Productions from Puerto Rico have been placed with major U.S. labels and are on the Italian charts.

While Peer-Southern holds a major position in the pop music field, it also deserves its reputation as one of today's most active publishers of serious music. For almost 30 years it has maintained a broad-based professional effort to discover and disseminate the best of contemporary music throughout the world. It has succeeded where others have failed in reconciling the innovative challenges of artistry against the economic complexities of inter-

national publishing.

PSO's extensive international network makes sub-publishing a natural. "We'll talk to anyone from the individual to the largest established catalogues," says vice president Mario Conti. "We represent a broad spectrum. What's important to us is that the marriage makes sense and that the incentive is there. Then our managers can do the job—almost anywhere you can think of."

PSO has been involved with production since the early sixties with in-house producers such as Sunny Skyler, Jimmy Jenner and Denny Diante. Today it leans more towards outside producers. In recent years it has made commitments to the international expansion of its production efforts. The organization maintains label operations in England and Italy and production companies in many other territories. "We won't automatically produce every song in our catalogue. Frequently our material could be better presented by outside artists. I don't deny that having a production wing increases our access to the market, but no record can be successful unless there is the right match of song, artist and label—and realistically we aren't always able to make that match 'in-house,'" explained Peer.

Kirshner

(Continued from page 16)

during the past year and currently has 16 shows in the development stages, seven of which are music related. "A Year At The Top," originally slated to be shown as a mid-season replacement, has been revamped by Kirshner and co-producer Norman Lear and will probably have a weekly slot in September.

According to Jay Siegel, director of record production, all members of the Kirshner staff are involved in the activities of the company. Herb Moelis, executive vice president, has been working with Kirshner for nearly 18 years. Wally Gold is general manager and vice president and oversees the publishing activities, while Felix DiPalma is director of talent development and talent coordinator for the Rock Concert series. Mike Leventon recently joined the organization as national promotion director. Merrill Grant heads the television division and Phil Horwath is vice president.

"I believe that everything is going back to the melody again," Kirshner concluded, "because people are realizing that everything starts with the song. After 18 years I still believe that the song is the key."

SESAC (Continued from page 28)

and Graeme Edge—formerly one of the Moody Blues.

Also importing great music to the United States' music scene is the Ivan Mogull owned firm, Peter David Music. Such great Latin stars as Camilo Sesto and Julio Iglesias have had several hits from this Latin-oriented catalogue.

In the area of band music, such great marching songs from the K. L. King catalogue as the "140th Infantry," "True Blue" and "Trombone King" have been used repeatedly during football games' half-time presentations on network television.

Another catalogue which was well-used during the recent football season is the C. L. Barnhouse company. Mercury Music, a SESAC affiliate in the serious music vein, has had numerous performances of its classic, "Three Places in New England" by Charles Ives. Also in the serious music areas is the talented and well-known Polish writer/publisher affiliate Jerzy Sapieyewski who has recently written in collaboration with Ann Lindberg, the lyrical work "Love Songs." Sapieyewski is well known for "Symphonia Americana" and "Morpheus," which have received national acclaim. Another publisher which concentrates on the classical aspects of the entertainment industry is Quogart Music, which boasts many of the recordings of that virtuoso piano duet, Arthur Whittmore and Jack Lowe.

Involvement runs high among SESAC's gospel and sacred publisher affiliates. The Church of God Publishing House and Tennessee Music & Printing company, both of Cleveland, Tennessee, are the spark plugs behind the National Singing Convention, which is now in its 45th year.

The Lillenas Publishing Company, Kansas City, Missouri sponsors a Church Musicians Seminar, which draws choir leaders from all over the United States.

Marion Easterling, Clanton, Alabama, a long-time SESAC publisher affiliate and composer,

holds an all-time record for the longest running daily gospel radio program.

Albert E. Brumley, Powell, Missouri, SESAC publisher and writer affiliate, during the first weekend of August each year, presents an Annual Sundown to Sunup Singing. The affair, when started, held forth for only one night. In 1976, it was a three-night session and looks forward to four in 1977.

Mosie Lister, SESAC composer of Tampa, Florida and an associate of the Lillenas Publishing Company and whose compositions include "How Long Has It Been."

Otis Skillings, La Mesa, California, composer, arranger, conductor, pianist, a writer for SESAC publisher affiliates, Lillenas Publishing Company and Dimension Music, has almost single-handedly created the Young Sound. He has organized and tours with The Renaissance, a group of young people who perform throughout the United States and Europe.

Dimension Music of Nashville, Tennessee, boasts the services of Derric Johnson, composer, arranger and singer. His group, The Re'Generation, is also made up of dedicated young people, who have travelled over 80,000 miles throughout the United States, offering their musical presentations and have appeared before 2,500,000 people in 2,200 live performances. In November 1975, The Re'Generation appeared at the New York Conference of the Confederation Internationale des Societes d'Auteurs et Compositeurs at the St. Moritz Hotel, New York City. Because of his outstanding work in both sacred and patriotic music, Johnson was given SESAC's Bicentennial Award. Dimension also has on its writer's roster, Lanny Wolfe, SESAC Gospel Songwriter of the Year.

Editorial material for this section was compiled by Record World assistant editor Pat Baird. All stories emanating from England were submitted by RW British correspondent Ron McCreight.



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TOP THIS.

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Boogie Child	Bee Gees (RSO)	Robin Gibb, Barry Gibb, Maurice Gibb Stigwood Music/Unichappell Music
Do Ya?	Electric Light Orchestra (United Artists)	Jeff Lynne United Artists/Jet Music/Intersong U.S.A.
I Wanna Do It To You	Jerry Butler (Motown)	Jerry Butler, Homer Talbert, Patricia Henley Chappell Music/Butler Music/Jobete Music
I've Got Love On My Mind	Natalie Cole (Capitol)	Chuck Jackson and Marvin Yancy Chappell Music/Jay's Enterprises
No Love On The Black Keys (B-Side of Part-Time Love)	Kerry Chater (Warner Bros.)	Kerry Chater, Douglas L.A. Foxworthy Unichappell Music
Rich Girl	Daryl Hall and John Oates (RCA)	Daryl Hall Unichappell Music/Hot-Cha Music
We Don't Cry Out Loud	The Moments (All Platinum)	Carole Bayer Sager and Peter Allen Unichappell Music/Begonia Melodies/ Woolmough Music/Irving Music
When I Need You	Leo Sayer (Warner Bros.)	Carole Bayer Sager and Albert Hammond Unichappell Music/Begonia Melodies
Whispers	Bobby Borchers (Playboy)	Rory Bourke, Gene Dobbins, Johnny Wilson Chappell Music
Year Of The Cat	Al Stewart (Janus)	Al Stewart and Peter Wood Unichappell Music/Dick James Music
You're Free To Go	Sonny James (Columbia)	D. Robertson and L. Herscher Intersong U.S.A.

Our songs are represented in numerous current chart albums by such top artists as: Bee Gees, George Benson, Blind Faith, Brown/Cornelius, James Brown, Jerry Butler, Kim Carnes, Valerie Carter, Cheap Trick, Gene Clark, Natalie Cole, Billy "Crash" Craddock, Electric Light Orchestra, Yvonne Elliman, Freddy Fender, Merle Haggard, Daryl Hall and John Oates, George Harrison, Isaac Hayes and Dionne Warwick, Thelma Houston, Sonny James, Barry Manilow, Ohio Players, Charlie Pride, Marty Robbins, Johnny Rodriguez, Linda Ronstadt, Diana Ross, Leo Sayer, Lynrd Skynard, Jimmy Smith, Lonnie Liston Smith, Al Stewart, The Moments, and many others.

Polygram
Companies

 **chappell**

Intersong 

Salsoul Signs Holman



Eddie Holman, whose "Hey There Lonely Girl" sold a million copies in 1969, has signed a worldwide contract with Salsoul Records. A new Holman single, "This Will Be A Night To Remember," has just been released in seven and 12-inch configurations, and an album is due next month. Present at the signing were (seated, from left) Eddie Holman and Salsoul president Joe Cayre; and (standing, from left) Salsoul VP Ken Cayre, Lloyd Gelassen, press and public relations director for the label, Denise Chatman, national disco promotion director and Chuck Gregory, Salsoul marketing VP.

The Coast (Continued from page 89)

with appearances on two Navarro tracks.

With the King sessions set to start just as the Navarro project is concluded, Carole told our informant, "It feels like one vast album of love and good feelings." Apparently, that endorsement is serious enough to extend beyond the studio, for while there are no plans for a Carole King tour, the songwriter herself has said she'd like to drop in on some of the dates on their first tour, now being put together.

Both albums were produced by the respective artists and co-producer Norm Kimsey. As for the pride of Rollinsville, Navarro's line-up comprises Robert McEntee (guitar, vocal), Mark Hallman (guitar, vocal), Rob Galloway (bass), Michael Wooten (drums), Miguel Riviera (conga, percussion) and Richard Handy (reeds). Just what that mix sounds like remains a mystery outside the Rollinsville metropolitan area, but we'll hear it anon.

MORE INK: Like a lot of other displaced immigrants, we still have difficulty conceiving of a street scene in a town where everybody drives to the corner to pick up their laundry and pedestrians rarely make it more than two blocks before being either propositioned or ticketed for jaywalking.

Hence, our kudos to Allan Rinde and the punk brigade behind Radio Free Hollywood, a new fanzine that just unveiled its first issue. The name was derived from an August '76 concert put together by three local L. A. bands, The Pop, The Dogs and The Motels, at Trouper's Hall. The event was developed as a result of those bands' problems in getting work in a town rife with Top 40 and disco, and honorary New Yorker Gene Sculatti dubbed the event Radio Free Hollywood.

The magazine, which numbers Pop's Roger Prescott and David Swanson among its editors, along with their mentor Rinde, is understandably fond of that outfit, but the whole mission—to talk up unsigned local bands—still seems noteworthy. Even if we still don't like platform shoes.

FURTHERMORE: Lynyrd Skynyrd (MCA) are off and running with their next album, being cut at Criteria with Tom Dowd. The set will be the band's first studio effort with guitarist Steve Gaines . . . Meanwhile, Steve Goodman is set to start recording his third Asylum album, with Joel Dorn slated to produce. That collaboration strikes us as near perfect, given Goodman's broad range of sources and Dorn's skill in handling equally eclectic artists like Leon Redbone and Cathy Chamberlain . . . Lubricant freaks and auto fetishists advised to check out Bob Merlis' moving, epochal homage to multi-grade synthetics (with special, affectionate emphasis on Mobile One) in this month's CHIC. As Merlis recently told us, he's a cool guy, and so's his engine . . . Meanwhile, Jumbo Lawrence has threatened to ice us if we don't draw attention to our own John Mankiewicz, featured victim on another article (this one on recent pancake shortstackings) in the very same mag. We will, even though the article says, right there parenthetically, that it's not his real name, even if it is him.

RUMOR DENIED: Contrary to loose lips, Nemperor didn't conclude a new distribution agreement with Elektra/Asylum. Joe Smith hasn't concealed his interest in extending the current E/A music mix into jazz, and he admitted he was among those labels courting the label, currently handled through Atlantic. But that agreement continues through June, so we're not holding our breath.

Album Picks

(Continued from page 22)

PEZBAND

Passport PP 98021 (ABC) (6.98)

A new group with midwestern roots (though one might think they are holdovers from the British invasion), the Pezband typifies that brand of Anglo inspired rock that marked the music of the Raspberries, Stories and Blue Ash. "Baby It's Cold Outside" should be the choice for a single. As the cover states in the upper corner, File under: Pop vocal.



TCHAIKOVSKY 1812/Nutcracker

KRAFT & ALEXANDER—London Phase 4 (6.98)

One of the most ambitious programs of synthesizer music recorded, the sound of a full symphony orchestra has been approximated on these two popular Tchaikovsky works. The keyboards were played by Jack Kraft who programmed them with Larry Alexander. The dense sound is achieved by some 200 individual tracks.



FRED WESLEY AND THE HORNY HORNS FEATURING

MACEO PARKER—Atlantic SD 18214 (6.98)

Fred Wesley, Maceo Parker, Rick Gardner and Richard Griffith, collectively known as the Horny Horns, represent another offshoot of the Parliamentfunkadelic sound. The brass lines supply the kick to the arrangements which draw inspiration from George Clinton's much touted style.



IN A DIFFERENT CLIMATE

MALLARD—Virgin PZ 34489 CBS (6.98)

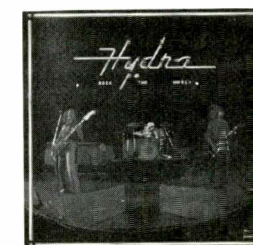
Formerly known as Captain Beefheart's Magic Band, the group's second album (first to be released in the U.S.) has a downhome southern boogie flavor. Sam Galpin's throaty vocal style is at the helm of the set, again recorded in England and tastefully produced by John Lange.



ROCK THE WORLD

HYDRA—Polydor PD 1-6096 (6.98)

The group has never been comfortable with the "southern rock band" tag, having never fit the stereotype. With a change of label affiliation and a trimmed down line-up, they further underline their stance as a hard rockin' ensemble characterized by blistering guitar work and Bad Company styled songs.



DOUBLE TAKE

THE MARK & CLARK BAND—Columbia PC 34498 (6.98)

Mark and Clark Seymour are twin brothers who play twin grand pianos and are capable of creating a harmony vocal sound that borders on Elton John's bouncier pop side. The ballads also tend to be delivered with a gusto with the elaborately structured "Worn Down Piano" sounding almost like a suite.



GALE FORCE

Fantasy F-9527 (6.98)

Gale Force is Len and Ken Gale, a talented brother duo whose first album is an impressive combination of original material and standards like Stevie Wonder's "I Was Made To Love Her" and "Fever," "Waitin' For A Love" approaches the rocking ferocity of Bad Company while Tom Waits' "Rosie" has become a tender ballad.



The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

YOU'RE MY WORLD—Helen Reddy—Capitol
RHAPSODY IN BLUE—Walter Murphy & The Big Apple Band—Private Stock
SIR DUKE—Stevie Wonder—Tamla
I BELIEVE IN MIRACLES—Engelbert Humperdinck—Epic
WITH ONE MORE LOOK AT YOU—Jack Jones—RCA

Most Active

WHEN I NEED YOU—Leo Sayer—WB
HOTEL CALIFORNIA—Eagles—Asylum
CAN'T STOP DANCIN'—The Captain & Tennille—A&M

WSM/NASHVILLE Adds

CALLING OCCUPANTS—Klaatu—Capitol
I BELIEVE IN MIRACLES—Engelbert Humperdinck—Epic
LUCHENBACH, TEXAS—Waylon Jennings—RCA
MARGARITAVILLE—Jimmy Buffett—ABC
PAINTING MY LOVE SONG—Henry Gross—Lifesong

Active

ANGEL IN YOUR ARMS—Hot—Big Tree
CAN'T STOP DANCIN'—The Captain & Tennille—A&M
HEARD IT IN A LOVE SONG—Marshall Tucker Band—Capricorn
HOTEL CALIFORNIA—Eagles—Asylum
LUCILLE—Kenny Rogers—UA
THE RIGHT TIME OF THE NIGHT—Jennifer Warnes—Arista
WHEN I NEED YOU—Leo Sayer—WB

WSB/ATLANTA Adds

DA DOORON RON—Shaun Cassidy—WB
DEEPLY—Anson Williams—Chelsea
DRIFTING AWAY—Roy Orbison—Monument
EVERYBODY BE DANCING—Starbuck—Private Stock
HASTA MANANA—Boone Family—Warner/Curb
I BELIEVE IN MIRACLES—Engelbert Humperdinck—Epic
THIS IS THE WAY THAT I FEEL—Marie Osmond—Polydor
YOU'RE MY WORLD—Helen Reddy—Capitol

WIOD/MIAMI Adds

BROOKLYN—Cody Jameson—Atco
I WANNA GET NEXT TO YOU—Rose Royce—MCA
LOVE'S GROWN DEEP—Kenny Nolan—20th Cent.
MY BEST FRIEND'S WIFE—Paul Anka—UA
RHAPSODY IN BLUE—Walter Murphy & The Big Apple Band—Private Stock
SIR DUKE—Stevie Wonder—Tamla

Active

I'M SCARED—Burton Cummings—Portrait
MARGARITAVILLE—Jimmy Buffett—ABC
WCCO/MINNEAPOLIS Adds
FREE—Deniece Williams—Col

HOOKED ON YOU—Bread—Elektra
I BELIEVE IN MIRACLES—Engelbert Humperdinck—Epic
ON AND ON—Stephen Bishop—ABC
SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA
WITH ONE MORE LOOK AT YOU—Jack Jones—RCA
YOU'RE MY WORLD—Helen Reddy—Capitol

Active

SLEEP WELL MY SON—Mike Douglas—Image
WTMJ/MILWAUKEE Adds
EASILY—Frankie Valli—Private Stock
TRYING TO LOVE TWO—William Bell—Mercury
YOU'RE THROWING A GOOD LOVE AWAY—Spinners—Atlantic

Active

WHODUNIT—Tavares—Capitol
KMBZ/KANSAS CITY Adds
DAISY STAR—David Dundas—Chrysalis
RHAPSODY IN BLUE—Walter Murphy & The Big Apple Band—Private Stock
RHYTHM OF THE RAIN—Floyd Cramer—RCA
YOU'RE MY WORLD—Helen Reddy—Capitol

Active

ADIOS AMIGO—Marty Robbins—Col
ALL STRUNG OUT OVER YOU—John Travolta—Midsong Intl.
CAN'T STOP DANCIN'—The Captain & Tennille—A&M
RACE AMONG THE RUINS—Gordon Lightfoot—Reprise
SING—Tony Orlando & Dawn—Elektra
SPRING RAIN—Silvetti—Salsoul
THEME FROM 'CHARLIE'S ANGELS'—Henry Mancini—RCA

KOY/PHOENIX Adds

DON'T GIVE IT ALL AWAY—Dave & Sugar—RCA
HOOKED ON YOU—Bread—Elektra
GONNA FLY NOW (Theme from Rocky)—Current—Playboy
HELLO STRANGER—Yvonne Elliman—RSO

Active

LOVE IN 'C' MINOR—Cerrone—Cotillion
STAY A WHILE WITH ME—Donny Gerrard—Greedy
WHEN A CHILD IS BORN—Johnny Mathis—Col
(YOU'RE LOVE HAS LIFTED ME) HIGHER AND HIGHER—Rita Coolidge—A&M

KFI/LOS ANGELES Adds

ANGEL IN YOUR ARMS—Hot—Big Tree
BROOKLYN—Cody Jameson—Atco
HOOKED ON YOU—Bread—Elektra
KNOWING ME, KNOWING YOU—ABBA—Atlantic

Active

WHEN I NEED YOU—Leo Sayer—WB

Also reporting this week: KSFO, WMAL, KMOX, WBAL, WHDH, KULF, WGAR, WNEW, WGN, WLW, WIP

Pickwick-WEA

(Continued from page 3)

at the respective retail divisions, inside sources said that the memos were instigated by top level Pickwick management. Several retail insiders said that the move was directed by Chuck Smith, who came to the company four months ago as chief executive officer.

No Comment

At press time, knowledge of the shift in Pickwick's attitude toward WEA was just reaching principals at the WCI member levels, while top WEA personnel would only confirm that they knew of the move. WEA president Joel Friedman told RW he was unwilling to speculate on the motives, effects or possible WEA reaction to Pickwick's actions. Said Friedman, "Ask Chuck Smith."

Reached at his Minneapolis office, Smith confirmed that the memos had been sent but withheld further comment. Asked whether the move was in direct response to WEA's January wholesale price hikes, he would only say, "That is not exactly correct," but declined to elaborate.

Other Factors?

Whatever the motive behind the Pickwick move, sources close to both WEA and Pickwick suggested that, given the three month interval since WEA's price hike, there may be other factors influencing Pickwick's current stance. "Marsh is WEA's biggest customer," reasoned one insider, "so Pickwick obviously has a lot of power. If Pickwick, through this move, is able to make WEA back down on pricing, it's going to be hard for Columbia, or anyone else, to raise its prices at any future date."

WEA's one-price policy, which brought both disk and tape wholesale prices to a single level

for \$7.98 list merchandise at the beginning of the year, was extended by the end of January to similarly affect all price levels. Subdistributor prices on \$7.98 product were raised 11 cents to \$3.98, with tape prices cut 20 percent to achieve the parity in wholesale price for both configurations.

Store-level management at the Discount and Musicland chains offered two different perspectives on the Pickwick move. One manager ignored the memo's directions until last Monday so his store wouldn't lose weekend sales. "I've got fifty albums on sale," he said, "and twenty are from WEA. How can I explain to my customers that Fleetwood Mac is no longer \$4.66 but has gone up to \$6.99?"

Another manager of a Pickwick controlled retail outlet had this answer: "When my customers ask me about the higher price I tell them the truth. I say that the manufacturer has raised its prices to us to such an exorbitant level that we can't afford to sell it at less than our regular catalogue price. I also tell the customer that he'd be helping himself, in the long run, if he didn't buy the album at all, not even at another store. If there were a drastic decrease in WEA sales then maybe they'd get the message."

Individual Policy

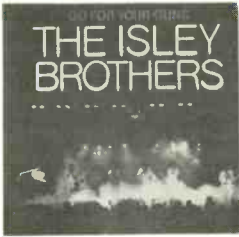
This last policy is an individual one, and is not a procedure that can be confirmed as a Pickwick directive. Last Thursday's letter to the Marsh branches contained full instructional information, and sources have indicated that an "educational" policy in regard to consumers is not out of the question.

Jose at the Roxy



Private Stock Records recording artist Jose Feliciano was congratulated by, from left, manager Janna Feliciano, Jan Walner, director west coast promotion Private Stock, Larry Uttal, president of Private Stock, and Jody Uttal, director of publicity for Private Stock at his recent appearance at the Roxy night club in Los Angeles. The date marked the kick-off of a 15-city concert/promotion tour for Feliciano's latest album release on Private Stock Records, "Sweet Soul Music."

SALESMAKER OF THE WEEK



GO FOR YOUR GUNS ISLEY BROTHERS T-Neck

TOP SALES

- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- COMMODORES—Motown
- WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

ABC/NATIONAL

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- AHH . . . THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—WB
- ANY WAY YOU LIKE IT—Thelma Houston—Tamla
- BURNIN' SKY—Bad Company—Swan Song
- ELECTRIFIED FUNK—Wild Cherry—Epic/Sweet City
- GETTIN' LUCKY—Head East—A&M
- HOTEL CALIFORNIA—Eagles—Asylum
- KLAATU—Capitol
- LEFTOVERTURE—Kansas—Kirshner
- UNPREDICTABLE—Natalie Cole—Capitol

CAMELOT/NATIONAL

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- A STAR IS BORN—Col (Soundtrack)
- BURNIN' SKY—Bad Company—Swan Song
- CONQUISTADOR—Maynard Ferguson—Col
- DAVID SOUL—Private Stock
- ELECTRIFIED FUNK—Wild Cherry—Epic/Sweet City
- FOREIGNER—Atlantic
- KLAATU—Capitol
- LEFTOVERTURE—Kansas—Kirshner
- ROCKY—UA (Soundtrack)

HANDLEMAN/NATIONAL

- BURNIN' SKY—Bad Company—Swan Song
- CAN'T LET YOU GO—John Travolta—Midsong
- COMING BACK FOR MORE—William Bell—Mercury
- ELECTRIFIED FUNK—Wild Cherry—Epic/Sweet City
- JEFF BECK WITH THE JAN HAMMER GROUP—LIVE—Epic
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- ROCKY—UA (Soundtrack)
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SONGWRITER—Justin Hayward—Daram

MUSICLAND/NATIONAL

- A PLACE IN THE SUN—Pablo Cruise—A&M
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- COMMODORES—Motown
- CONQUISTADOR—Maynard Ferguson—Col
- I CAME TO DANCE—Nils Lofgren—A&M
- JENNIFER WARNES—Arista
- KENNY NOLAN—20th Century
- ROCKY—UA (Soundtrack)
- SLEEPWALKER—Kinks—Arista
- WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

RECORD BAR/NATIONAL

- BOB JAMES FOUR—CTI
- COMMODORES—Motown
- DOWDY FERRY ROAD—England Dan & John Ford Coley—Big Tree
- HEAVY WEATHER—Weather Report—Col
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- SEARCH FOR ROOTS—Alex Haley—WB
- SLAVE—Cotillion
- SUN-POWER—Sun—Capitol
- TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC
- WHERE IS YOUR WOMAN TONIGHT—Soul Children—Epic

KING KAROL/NEW YORK

- ANGEL—Ohio Players—Mercury
- FOREIGNER—Atlantic
- I CAME TO DANCE—Nils Lofgren—A&M
- IN A DIFFERENT CLIMATE—Mallard—Virgin
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- JENNIFER WARNES—Arista
- KLAATU—Capitol
- SOMETHING MAGIC—Procol Harum—Chrysalis
- THE IDIOT—Iggy Pop—RCA
- WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

TWO GUYS/WEST COAST

- A STAR IS BORN—Col (Soundtrack)
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- COMING BACK FOR MORE—William Bell—Mercury
- KALYAN—MCA
- ROCKY—UA (Soundtrack)
- ROOTS—Quincy Jones—A&M (Soundtrack)
- SLEEPWALKER—Kinks—Arista
- THE WAY I FEEL—Marie Osmond—Polydor
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- YEAR OF THE CAT—Al Stewart—Janus

GARY'S/RICHMOND

- A STAR IS BORN—Col (Soundtrack)
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- CAR WASH—MCA (Soundtrack)
- COMMODORES—Motown
- HOTEL CALIFORNIA—Eagles—Asylum
- LEFTOVERTURE—Kansas—Kirshner
- ROOTS—Quincy Jones—A&M (Soundtrack)
- RUMOURS—Fleetwood Mac—WB
- SLAVE—Cotillion
- UNPREDICTABLE—Natalie Cole—Capitol

FOR THE RECORD/BALTIMORE

- COMMODORES—Motown
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- ROMANTIC JOURNEY—Norman Connors—Buddah
- SHOUT IT OUT—Patrice Rushen—Prestige
- SLAVE—Cotillion
- STILL TOGETHER—Gladys Knight & the Pips—Buddah
- SWEET BEGINNINGS—Marlena Shaw—Col
- WHAT THE WORLD IS COMING TO—Dexter Wansel—Phila. Intl.
- YESTERDAY, TODAY & TOMORROW—Spinners—Atlantic

WAXIE MAXIE/WASH., D.C.

- COMING BACK FOR MORE—William Bell—Mercury
- COMMODORES—Motown
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- I WANT TO COME BACK AS A SONG—Walter Jackson—Chi Sound
- ISLANDS—The Band—Capitol
- KALYAN—MCA

- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- SLAVE—Cotillion
- STORMIN'—Brainstorm—Tabu
- WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

FATHER'S & SUN'S/MIDWEST

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- COMMODORES—Motown
- FOREIGNER—Atlantic
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- GOLD PLATED—Climax Blues Band—Sire
- IGUACU—Passport—Atlantic
- KLAATU—Capitol
- NATURAL AVENUE—John Lodge—Deram
- STAGEPASS—Michael Stanley Band—Epic
- SWEEP AWAY—Steve Hunter—Atco

NATL. RECORD MART/MIDWEST

- COMMODORES—Motown
- ELECTRIFIED FUNK—Wild Cherry—Epic/Sweet City
- ENDLESS FLIGHT—Leo Sayer—WB
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- KENNY NOLAN—20th Century
- KLAATU—Capitol
- ROCKY—UA (Soundtrack)
- THE IDIOT—Iggy Pop—RCA
- WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

RECORD REVOLUTION/CLEVELAND

- COMMODORES—Motown
- CONQUISTADOR—Maynard Ferguson—Col
- DICKEY BETTS & GREAT SOUTHERN—Arista
- FUNDAMENTAL ROLL—Walter Egan—Col
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- HEAVY WEATHER—Weather Report—Col
- IN YOUR MIND—Bryan Ferry—Atlantic
- MUSICMAGIC—Return To Forever—Col
- SWEEP AWAY—Steve Hunter—Atco
- UNMISTAKABLY LOU—Lou Rawls—Phila. Intl.

ONE OCTAVE HIGHER/CHICAGO

- A PLACE IN THE SUN—Pablo Cruise—A&M
- ARRIVAL—ABBA—Atlantic
- BOB JAMES FOUR—CTI
- BURNIN' SKY—Bad Company—Swan Song
- GETTIN' LUCKY—Head East—A&M
- I CAME TO DANCE—Nils Lofgren—A&M
- JENNIFER WARNES—Arista
- KLAATU—Capitol
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- THIS ONE'S FOR YOU—Barry Manilow—Arista

PEACHES/ST. LOUIS

- A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
- BOB JAMES FOUR—CTI
- COMMODORES—Motown
- CONQUISTADOR—Maynard Ferguson—Col
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- I WANT TO COME BACK AS A SONG—Walter Jackson—Chi Sound
- ISLANDS—The Band—Capitol
- THE IDIOT—Iggy Pop—RCA
- WALK ON THE WILD SIDE—Lou Reed—RCA
- YESTERDAY, TODAY & TOMORROW—Spinners—Atlantic

FRANKLIN MUSIC/ATLANTA

- A PLACE IN THE SUN—Pablo Cruise—A&M

- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- ENDLESS FLIGHT—Leo Sayer—WB
- FOREIGNER—Atlantic
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- KLAATU—Capitol
- LIVE—YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
- ROCKY—UA—(Soundtrack)
- RUMOURS—Fleetwood Mac—WB
- WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

PEACHES/ATLANTA

- A BLOW FOR ME, A TOOT FOR YOU—Fred Wesley & the Horny Horns—Atlantic
- A PLACE IN THE SUN—Pablo Cruise—A&M
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- GOLD PLATED—Climax Blues Band—Sire
- MUSICMAGIC—Return To Forever—Col
- PLAYERS ASSOCIATION—Vanguard
- ROCKY—UA (Soundtrack)
- SWEEP AWAY—Steve Hunter—Atco
- UNMISTAKABLY LOU—Lou Rawls—Phila. Intl.
- WHAT THE WORLD IS COMING TO—Dexter Wansel—Phila. Intl.

MUSHROOM/NEW ORLEANS

- COMMODORES—Motown
- FOREIGNER—Atlantic
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- I CAME TO DANCE—Nils Lofgren—A&M
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- MAZE—Capitol
- SEA LEVEL—Capricorn
- SONGWRITER—Justin Hayward—Deram
- WHAT THE WORLD IS COMING TO—Dexter Wansel—Phila. Intl.

INDEPENDENT RECORDS/DENVER

- BOB JAMES FOUR—CTI
- DOWDY FERRY ROAD—England Dan & John Ford Coley—Big Tree
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- IGUACU—Passport—Atlantic
- IN YOUR MIND—Bryan Ferry—Atlantic
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- SAY NO MORE—Les Dudek—Col
- SEAWIND—CTI
- STRANGER IN THE CITY—John Miles—London
- WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

CIRCLES/ARIZONA

- ANGEL—Ohio Players—Mercury
- BOB JAMES FOUR—CTI
- COMMODORES—Motown
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- ISLANDS—The Band—Capitol
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- LITTLE BIT AT A TIME—Jerry Riopelle—Little Eskimo
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- PLEASURE—Fantasy
- WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

ODYSSEY/SOUTHWEST & WEST

- FROM A RADIO ENGINE TO A PHOTON WING—Michael Nesmith—Pacific Arts
- FUNDAMENTAL ROLL—Walter Egan—Col
- GHOST WRITER—Garland Jeffries—A&M
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- IN YOUR MIND—Bryan Ferry—Atlantic
- NATURAL AVENUE—John Lodge—Dream

- PLEASURE—Fantasy
- ROLLIN' ON—Steve Gibbons Band—MCA
- SAY NO MORE—Les Dudek—Col
- THE IDIOT—Iggy Pop—RCA

LICORICE PIZZA/LOS ANGELES

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
- FOREIGNER—Atlantic
- ISLANDS—The Band—Capitol
- MUSICMAGIC—Return To Forever—Col
- ROCKY—UA (Soundtrack)
- SLEEPWALKER—Kinks—Arista
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- UNPREDICTABLE—Natalie Cole—Capitol
- WHAT YOU NEED—Side Effect—Fantasy

MUSIC PLUS/LOS ANGELES

- DOWDY FERRY ROAD—England Dan & John Ford Coley—Big Tree
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- HIP SHOT—Stephen Dees—RCA
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- ROCKY—UA (Soundtrack)
- SEAWIND—CTI
- SWEEP AWAY—Steve Hunter—Atco
- THE BABYS—Chrysalis
- TRANS-EUROPE EXPRESS—Kraftwerk—Capitol

TOWER/LOS ANGELES

- A STAR IS BORN—Col (Soundtrack)
- ANY WAY YOU LIKE IT—Thelma Houston—Tamla
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- HOTEL CALIFORNIA—Eagles—Asylum
- IN FLIGHT—George Benson—WB
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
- RUMOURS—Fleetwood Mac—WB
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- WHAT YOU NEED—Side Effect—Fantasy
- WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

RECORD FACTORY/SAN FRANCISCO

- A PLACE IN THE SUN—Pablo Cruise—A&M
- FUNDAMENTAL ROLL—Walter Egan—Col
- ISLANDS—The Band—Capitol
- OCTOBERON—Barclay James Harvest—MCA
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SWEEP AWAY—Steve Hunter—Atco
- THUNDERBYRD—Roger McGuinn—Col
- VIRGIN KILLER—Scorpions—RCA
- WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

EVERYBODY'S RECORDS/NORTHWEST

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- GOLD PLATED—Climax Blues Band—Sire
- HEAVY WEATHER—Weather Report—Col
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- LOVE ON THE WING—Jesse Colin Young—WB
- MUSICMAGIC—Return To Forever—Col
- PLEASURE—Fantasy
- SAY NO MORE—Les Dudek—Col
- TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC
- WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

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)

APR. 16	APR. 9	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART	
1	1	HOTEL CALIFORNIA EAGLES Asylum 7E 1084 (2nd Week)	17	F
2	3	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	8	G
3	2	A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia JS 34403	19	X
4	4	BOSTON /Epic PE 34188	30	F
5	5	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	35	F
6	6	SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 340C2 (Motown)	27	K
7	8	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol ST 11557	22	G
8	9	LEFTOVERTURE KANSAS/Kirshner PZ 34224 (CBS)	22	F
9	10	UNPREDICTABLE NATALIE COLE/Capitol SO 11600	7	G
10	11	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	47	F
11	7	LOVE AT THE GREEK NEIL DIAMOND/Columbia KC 2 34404	8	I
12	12	SONGS FROM THE WOOD JETHRO TULL/Chrysalis CHR 1132	7	F
13	14	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BS 2978	22	F
14	16	ASK RUFUS RUFUS/ABC AB 975	11	F
15	13	GREATEST HITS LINDA RONSTADT/Asylum 7E 1092	18	F
16	18	IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983	10	G
17	21	BURNIN' SKY BAD COMPANY/Swan Song SS 8500 (Atlantic)	4	G
18	19	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703	64	G
19	20	YEAR OF THE CAT AL STEWART/Janus JXS 7022	26	F
20	64	MARVIN GAYE LIVE AT THE LONDON PALLADIUM / Tamla T7 352R2 (Motown)	2	G
21	24	TRYING TO GET THE FEELING BARRY MANILOW/ Arista 4060	7	F
22	68	GO FOR YOUR GUNS ISLEY BROTHERS/T-Neck PZ 34432	2	F
23	25	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	57	F
24	61	COMMODORES /Motown M7 884R1	3	G
25	30	A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM SECTION/Polydor PD 1 6080	14	F
26	58	WORKS, VOL. I EMERSON, LAKE & PALMER/Atlantic SD 2 7000	2	K
27	17	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/ United Artists LA679 G	24	G
28	23	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052	59	F
29	15	ANIMALS PINK FLOYD/Columbia JC 34474	9	G
30	50	ROCKY (ORIGINAL SOUNDTRACK)/United Artists LA693 G	4	F
31	32	SLEEPWALKER KINKS/Arista 4106	8	F
32	35	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	9	F
33	27	AHH... THE NAME IS BOOTSY, BABY! BOOTSY'S RUBBER BAND/Warner Bros. BS 2972	10	F
34	36	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CPK 0180 (WB)	8	G
35	49	JEFF BECK WITH THE JAN HAMMER GROUP LIVE / Epic PE 34433	3	F
36	37	CAR WASH (ORIGINAL SOUNDTRACK)/MCA 2 6000	21	G
37	22	ROCK AND ROLL OVER KISS/Casablanca NBLP 7037	21	F
38	38	THE PRETENDER JACKSON BROWNE/Asylum 7E 1079	21	F
39	42	ARRIVAL ABBA/Atlantic SD 18207	11	F
40	45	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/ RCA APL1 1467	33	F
41	46	ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 345S1 (Motown)	12	F
42	44	TEDDY PENDERGRASS /Phila. Intl. PZ 34390 (CBS)	5	F
43	40	HARBOR AMERICA /Warner Bros. BSK 3017	6	G
44	51	ISLANDS THE BAND/Capitol SO 11602	3	G
45	47	DAVID SOUL /Private Stock PS 2019	7	F
46	48	SEA LEVEL /Capricorn CP 0178 (WB)	7	F
47	26	ROOTS QUINCY JONES/A&M SP 4626	8	F
48	57	HEAVY WEATHER WEATHER REPORT/Columbia PC 34418	3	F



49	28	JOHN DENVER'S GREATEST HITS, VOL. 2 /RCA CLP1 2195	7	G
50	69	KLAATU /Capitol ST 11542	3	F
51	54	LIVE—YOU GET WHAT YOU PLAY FOR REO SPEEDWAGON/ Epic PEC 34494	5	G
52	56	VOL. II BARRY MANILOW /Arista 4016	4	F
53	65	FOREIGNER /Atlantic SD 18215	3	F
54	29	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938	39	F
55	62	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601	4	G
56	63	I CAME TO DANCE NILS LOFGREN/A&M SP 4628	4	F
57	59	PETER GABRIEL /Atco SD 36 147	6	F
58	31	WINGS OVER AMERICA /Capitol SWCO 11593	17	K
59	33	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	76	F
60	43	WIND & WUTHERING GENESIS/Atco SD 36 144	13	F
61	41	AN EVENING WITH DIANA ROSS /Motown M7 877R2	10	G
62	66	IT FEELS SO GOOD MANHATTANS/Columbia PC 34450	4	F
63	70	YESTERDAY, TODAY & TOMORROW SPINNERS/Atlantic SD 19100	3	F
64	72	SONGWRITER JUSTIN HAYWARD/Deram DES 18073 (London)	4	F
65	39	THE ROARING SILENCE MANFRED MANN'S EARTH BAND/ Warner Bros. BS 2965	16	F
66	34	A DAY AT THE RACES QUEEN/Elektra 6E 101	14	G
67	52	FLEETWOOD MAC /Reprise MS 2225 (WB)	90	F
68	71	FREEWAYS BACHMAN-TURNER OVERDRIVE/Mercury SRM 1 3700	4	G
69	53	KISS ALIVE KISS/Casablanca NBLP 7020	80	G
70	67	FESTIVAL SANTANA/Columbia PC 34423	13	F
71	55	DESTROYER KISS/Casablanca NBLP 7025	41	F
72	73	STAY IN LOVE MINNIE RIPERTON/Epic PE 34191	5	F
73	74	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	49	F
74	83	SWEET BEGINNINGS MARLENA SHAW/Columbia PC 34458	3	F
75	87	A PLACE IN THE SUN PABLO CRUISE/A&M SP 4625	3	F
76	78	ON EARTH AS IT IS IN HEAVEN ANGEL/Casablanca NB 7043	5	G
77	85	JENNIFER WARNES /Arista 4062	3	F
78	86	MUSICMAGIC RETURN TO FOREVER/Columbia PC 34682	7	F
79	76	THIS IS NIECY DENIECE WILLIAMS/Columbia PC 34242	14	F
80	80	LOVE ON THE WING JESSE COLIN YOUNG/Warner Bros. BS 3033	3	F
81	89	SLAVE /Cotillion SD 9914 (Atlantic)	3	F
82	84	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic PE 34468	4	F

CHARTMAKER OF THE WEEK

83 139 **ENDLESS FLIGHT**

LEO SAYER

Warner Bros. BS 2962



15 F

84	99	ANGEL OHIO PLAYERS /Mercury SRM 1 3701	7	G
85	75	RATED EXTRAORDINAIRE JOHNNIE TAYLOR/Columbia PC 34401	5	F
86	95	ELECTRIFIED FUNK WILD CHERRY/Epic/Sweet City PE 34462	2	F
87	117	THE IDIOT IGGY POP/RCA APL1 2275	1	F
88	91	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919	25	F
89	81	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic PE 34381	18	F
90	77	TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America SMAS 50015 (Capitol)	11	F
91	82	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570	57	F
92	107	DISCO INFERNO TRAMMPS/Atlantic SD 18211	1	F
93	90	TEJAS ZZ TOP/London PS 680	14	F
94	92	THE LIGHT OF SMILES GARY WRIGHT/Warner Bros. BS 2951	13	F
95	93	GREATEST HITS ABBA/Atlantic SD 18189	28	F
96	94	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552	106	F
97	106	GETTIN' LUCKY HEAD EAST/A&M SP 4624	1	F
98	60	LOST WITHOUT YOUR LOVE BREAD/Elektra 7E 1094	13	F
99	79	SPIRIT EARTH, WIND & FIRE/Columbia PC 34241	27	F
100	96	GREATEST HITS JAMES TAYLOR/Warner Bros. BS 2979	20	F

Wise Words From Curtis:

"you are a special
wonder, let nobody
put you under, never
say you can't survive."

The stunning new album by the grand master of Soul is well on its way to becoming a milestone.

Featuring the premier single "**SHOW ME LOVE**" (CMS 0125) plus "I'm Gonna Win Your Love" and "All Night Long."

Never Say You Can't Survive/Curtis Mayfield

Written and produced by Curtis Mayfield



on Curtom records & tapes. CU 5013

101 THE ALBUM CHART 150

APRIL 16, 1977

APR. 16	APR. 9	ARTIST/ALBUM
101	103	THE JACKSONS/Epic PE 34229
102	101	LET 'EM IN BILLY PAUL/Phila. Intl. PZ 34389 (CBS)
103	88	CHILDREN OF THE WORLD BEE GEES/RSO RS 1 3003 (Polydor)
104	120	COMING BACK FOR MORE WILLIAM BELL/Mercury SRM 1 1146
105	123	CONQUISTADOR MAYNARD FERGUSON/Columbia PC 34457
106	100	BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965
107	112	MAZE FEATURING FRANKIE BEVERLY/Ariola America ST 11607 (Capitol)
108	97	PERSON TO PERSON AVERAGE WHITE BAND/Atlantic SD2 1002
109	109	THE KENNY RANKIN ALBUM/Little David LD 1013 (Atlantic)
110	111	I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR./ABC ABCD 952
111	102	LOVE IN C MINOR CERRONE/Cotillion SD 9913 (Atlantic)
112	114	AMNESIA POUSETTE DART BAND/Capitol SW 11608
113	115	BARRY MANILOW/Arista 4007
114	98	NEIL DIAMOND'S 12 GREATEST HITS/MCA 2106
115	104	SHOW ME TO THE STAGE HENRY GROSS/Lifesong LS 6010
116	108	LOW DAVID BOWIE/RCA APL1 2030
117	105	NOVELLA RENAISSANCE/Sire SA 7526 (ABC)
118	132	UNMISTAKABLY LOU LOU RAWLS/Phila. Intl. PZ 34488 (CBS)
119	—	FOUR BOB JAMES/CTI 7074
120	121	ROCKS AEROSMITH/Columbia PC 34165
121	134	JOYOUS PLEASURE/Fantasy F 9526
122	125	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616
123	133	ROMANTIC JOURNEY NORMAN CONNORS/Buddah BDS 5682 (RCA)
124	128	SOMETHING MAGIC PROCOL HARUM/Chrysalis CHR 1130
125	136	WHAT YOU NEED SIDE EFFECT/Fantasy F 9513
126	—	DOWDY FERRY ROAD ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76000 (Atlantic)
127	110	NEXT JOURNEY/Columbia PC 34311
128	138	STRATOSFEAR TANGERINE DREAM/Virgin PZ 34427 (CBS)
129	131	KALYAN/MCA 2245
130	—	WHAT THE WORLD IS COMING TO DEXTER WANSEL/Phila. Intl. PZ 34487 (CBS)
131	113	FOUR SEASONS OF LOVE DONNA SUMMER/Casablanca NBLP 7038
132	135	DEEP IN MY SOUL SMOKEY ROBINSON/Tamla T7 350S1 (Motown)
133	116	CHICAGO X/Columbia PC 34200
134	—	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998
135	—	SAY NO MORE LES DUDEK/Columbia PC 34397
136	137	GOODBYE BLUES COUNTRY JOE MacDONALD/Fantasy F 9525
137	—	I WANT TO COME BACK AS A SONG WALTER JACKSON/ChiSound LA733 G (UA)
138	—	SWEPT AWAY STEVE HUNTER/Atco SD 36 148
139	—	IN YOUR MIND BRYAN FERRY/Atlantic SD 18216
140	—	KENNY NOLAN/20th Century T 532
141	145	VIBRATIONS ROY AYERS UBIQUITY/Polydor PD 1 6091
142	142	THE GEESE AND THE GHOST ANTHONY PHILLIPS/Passport 98020 (ABC)
143	144	SUITE FOR A SINGLE GIRL JERRY BUTLER/Motown M6 878S1
144	146	FROM ME TO YOU GEORGE DUKE/Epic PE 34469
145	148	DREAMS, DREAMS, DREAMS CHILLIWACK/Mushroom MRS 5006
146	150	SHOUT IT OUT PATRICE PUSHEN/Prestige P 10101
147	147	UNFINISHED BUSINESS BLACKBYRDS/Fantasy F 9518
148	—	FUNDAMENTAL ROLL WALTER EGAN/Columbia PC 34679
149	—	SEAWIND/CTI 5002
150	118	A MAN AND A WOMAN ISAAC HAYES & DIONNE WARWICKE/ABC AB 996 2

151-200 ALBUM CHART

151	JUST A STONE'S THROW AWAY VALERIE CARTER/Columbia PC 34155
152	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/RCA APL1 2188
153	LOVE ME YVONNE ELLIMAN/RSO RS 1 3018 (Polydor)
154	DISCO DUCK RICK DEES/RSO RS 1 3017 (Polydor)
155	TWO SIDES TO EVERY STORY GENE CLARK/RSO RS 1 3011 (Polydor)
156	VIOLATION STARZ/Capitol SW 11617
157	GINSENG WOMAN ERIC GALE/Columbia PC 34421
158	CAN'T LET YOU GO JOHN TRAVOLTA/Midsong Intl. BKLI 2211 (RCA)
159	HANDFUL OF BEAUTY SHAKTI WITH JOHN McLAUGHLIN/Columbia PC 34372
160	GHOST WRITER GARLAND JEFFREYS/A&M SP 4629
161	ENCHANTMENT/United Artists LA682 G
162	GOLD PLATED CLIMAX BLUES BAND/Sire SA 7523 (ABC)
163	PART 3 KC & THE SUNSHINE BAND/TK 605
164	JOAN ARMATRADING/A&M SP 4588
165	NO GOODBYES DARYL HALL & JOHN OATES/Atlantic SD 18213
166	A SECRET PLACE GROVER WASHINGTON, JR./Kudu KU 32S1 (Motown)
167	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
168	THE BABYS/Chrysalis CHR 1129
169	WHITE ROCK (ORIGINAL SOUNDTRACK)/A&M SP 4614
170	STAGEPASS MICHAEL STANLEY BAND/EPIC PEG 34661
171	LED ZEPPELIN IV/Atlantic SD 7208
172	TOUCAN DO IT TOO AMAZING RHYTHM ACES/ABC AB 1005
173	GLORIOUS ALICIA GAYNOR/Polydor PD 1 6095
174	THUNDERBYRD ROGER McGUINN/Columbia PC 34656
175	CHEAP TRICK/Epic PE 34400
176	SAFE IN THEIR HOMES HOODOO RHYTHM DEVILS/Fantasy F 9522
177	GARDEN OF LOVELIGHT NARADA MICHAEL WALDEN/Atlantic SD 18199
178	NEIL DIAMOND'S GREATEST HITS/ Bang 219
179	GREATEST HITS ELTON JOHN/MCA 2128
180	ALEX HALEY TELLS THE STORY OF HIS SEARCH FOR ROOTS/Warner Bros. 2BS 3036
181	DIANA ROSS' GREATEST HITS/Motown M6 869S1
182	NATURAL AVENUE JOHN LODGE/Deram PS 683
183	EXPRESSO GONG/Virgin PZ 34428 (CBS)
184	NITE CITY/20th Century T 528
185	DO IT YOUR OWN WAY CROWN HEIGHTS AFFAIR/De-Lite 2022
186	DEAN FRIEDMAN/Lifesong LS 6008
187	JOY RIDE DRAMATICS/ABC ABCD 955
188	SOMETIMES FACTS OF LIFE Kayvette 802 (T.K.)
189	WATCH THE TIME JOE BECK/Polydor PD 1 6092
190	PLAYERS ASSOCIATION/Vanguard VSD 79384
191	HIT AND RUN IAN MATHEWS/Columbia PC 34671
192	DANCER WITH BRUISED KNEES KATE & ANNA McGARRIGLE/Warner Bros. BS 3014
193	ATLANTA RHYTHM SECTION/MCA 2 4114
194	IGUACU PASSPORT/Atco SD 36 149
195	FROM A RADIO ENGINE TO THE PHOTON WING MICHAEL NESMITH/Pacific Arts ILP 9486 (Island)
196	STRANGER IN THE CITY JOHN MILES/London PS 682
197	STORMIN' BRAINSTORM/Tabu BOLI 2048 (RCA)
198	QUEEN OF THE NEIGHBORHOOD FLAME/RCA APL1 2160
199	SUN-POWER SUN/Capitol ST 11609
200	NIGHT MUSIC CECILIO & KAPONO/Columbia PC 34300

ALBUM CROSS REFERENCE

ABBOTT	39, 95	JOURNEY	127
AEROSMITH	59, 120	KALYAN	129
AMERICA	43	KANSAS	8
ANGEL	76	KINGS	31
ATLANTA RHYTHM SECTION	25	KISS	37, 69, 71
AVERAGE WHITE BAND	108	KLAATU	50
BAD COMPANY	17	NILS LOFGREN	56
ROY AYERS UBIQUITY	141	COUNTRY JOE MacDONALD	136
BAND	44	MARY MacGREGOR	90
JEFF BECK	35	BARRY MANILOW	5, 21, 52, 113
BEE GEES	103	MANFRED MANN'S EARTH BAND	65
WILLIAM BELL	104	MANHATTANS	62
GEORGE BENSON	16, 88	MARSHALL TUCKER BAND	34
BLACKBYRDS	147	MAZE	107
BOOTSY'S RUBBER BAND	33	MARILYN McCOO & BILLY DAVIS, JR.	110
BOSTON	4	STEVE MILLER BAND	11
DAVID BOWIE	116	KENNY NOLAN	140
BREAD	98	OHIO PLAYERS	84
JACKSON BROWNE	38	ORIGINAL SOUNDTRACK:	
BTO	68	A STAR IS BORN	3
JIMMY BUFFETT	32	CAR WASH	36
JERRY BUTLER	143	ROCKY	30
GLEN CAMPBELL	55	BILLY PAUL	102
CAPTAIN & TENNIS	91, 96	TEDDY PENDERGRASS	42
CERRONE	111	ANTHONY PHILLIPS	142
CHICAGO	133	PINK FLOYD	29
CHILLIWACK	145	PLEASURE	121
NATALIE COLE	9	ICGY POP	87
COMMODORES	24	POUSETTE DART BAND	112
NORMAN CONNERS	123	PROCOL HARUM	124
RITA COOLIDGE	122	QUEEN	66
PABLO CRUISE	75	KENNY RANKIN	109
JOHN DENVER	49	LOU RAWLS	118
NEIL DIAMOND	106, 114	RENAISSANCE	117
DOOBIE BROTHERS	13	REO SPEEDWAGON	51
LES DUDEK	135	RETURN TO FOREVER	78
GEORGE DUKE	144	MINNIE RIPERTON	72
EAGLES	1, 28	SMOKEY ROBINSON	132
EARTH, WIND & FIRE	97	LINDA RONSTADT	15
WALTER EGAN	148	DIANA ROSS	61
ELECTRIC LIGHT ORCHESTRA	27	RUFUS	14
EMERSON, LAKE & PALMER	26	PARTRICE RUSHEN	146
ENGLAND DAN & JOHN FORD COLEY	126	SANTANA	70
MAYNARD FERGUSON	105	L.O. SAYER	83
BRIAN FERRY	139	BOZ SCAGGS	23
FLEETWOOD MAC	2, 67	SEA LEVEL	46
FOREIGNER	53	BOB SEGER & THE SILVER BULLET BAND	7
PETER FRAMPTON	18	MARLENA SHAW	74
PETER GABRIEL	57	SIDE EFFECT	125
MARVIN GAYE	20	SLAVE	81
GENESIS	60	DAVID SOUL	45
HENRY GROSS	115	SPINNERS	63
DARYL HALL & JOHN OATES	40	AL STEWART	19
ISAAC HAYES & DIONNE WARWICKE	150	ROD STEWART	54
JUSTIN HAYWARD	64	DONNA SUMMER	131
EMMYLOU HARRIS	134	TANGERINE DREAM	128
HEAD EAST	97	JAMES TAYLOR	85
HEART	73	JOHNNIE TAYLOR	100
THELMA HOUSTON	41	TRAMPS	92
ENGELBERT HUMPERDINCK	89	DEXTER WANSEL	130
STEVE HUNTER	138	JENNIFER WARNES	77
ISLEY BROTHERS	22	WEATHER REPORT	48
JACKSONS	101	WILD CHERRY	86
WALTER JACKSON	137	DENISECE WILLIAMS	79
BOB JAMES	119	WINGS	58
JETHRO TULL	12	STEVIE WONDER	6
QUINCY JONES	47	GARY WRIGHT	94
TOM JONES	84	JESSIE COLIN YOUNG	80
		ZZ TOP	93

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Brent Maher On Nashville's Growing Pop Music Scene

By LUKE LEWIS

■ There has been an upsurge in the amount of pop material recorded in Nashville recently and a major portion of that activity has centered on Creative Workshop, a studio owned by Buzz Cason, located in a section of Nashville known as Berry Hill. Brent Maher, chief engineer and studio manager at Creative, has engineered albums for Olivia Newton-John, Larry Gatlin, B. J. Thomas, The Walker Brothers, James and Bobby Purify, Leon Russell, Gene Cotten and Rod Stewart, and has recently produced an upcoming lp for Dave Loggins. Maher began his career at Fred Foster's Studios in Nashville in 1968. After three years there he left for Las Vegas and worked at United Studios where he worked with many Motown acts including Ike & Tina Turner, Gladys Knight and The Pips, and Diana Ross and the Supremes. Upon his return to Nashville he joined Buzz Cason and helped expand Creative from a demo studio, which had formerly been used for Cason's publishing company, into a 24 track facility.



Brent Maher

Record World: What do you feel is the most important factor in the upsurge of pop and rock recording in Nashville?

Brent Maher: I think it's basically (from me being gone for a while and coming back) the impulse of different players who have moved into town. It's having the flexibility of those players who can really do it. We've got some great r&b players who have moved up here from Memphis and Muscle Shoals, some guys who came in from the coast, and guys that came in from Detroit, all very pop, totally pop oriented. Between these new guys and some of the super pop and rock players who were already here. I think now we are capable of cutting anything from slick pop records to gutsy r&b, let alone the country side of things which has always been a strong point here.

I would also say that some of the players are coming here because this part of the country is an easy place to live. It's more laid back, you're not fighting three million people. I think you need to look at the whole picture. Basically, you've got fresh musicians who are capable of cutting great pop records and I think you've had some young producers who are now paying their dues. Guys who have been wanting to cut pop records and others who have been cutting pop records for maybe four or five years, are now maturing and becoming real strong elements. Guys like Buzz Cason, Norbert Putnam, Don Schroeder, Bob Montgomery, Chip Young and some I'm sure I've forgotten. These guys are now developing. Kyle Lehning, who cut England Dan and John Ford Coley with all Nashville cats, cuts absolutely great pop records. He's on top of the list. There is also Ron Haffkine with Dr. Hook. These are people who do it now. If we had maybe three more pop producers working in this town really pumping it, we'd be there. It's like evolution. They're evolving to be the key people in town and cutting pop music and that's what they want to cut. So you've got those guys who are maturing into doing it, you've got the musicians who are here now who can do it, plus you've got songs and songwriters. We've had some good songwriters come along in the last few years: Parker McGee for one. He's a really great songwriter who just popped out in the last few months.

RW: I understand you're recording your fourth major British act this year at Creative. To what do you attribute the English influx?

Maher: Well we've worked with Olivia, it was her first session in the U.S. Long John Baldry, I think a lot of people in the U.S. are familiar with his name, over in England he's like a "killer." Elton John used to play in his band. He's always been in that really high echelon to people over there, he's cutting here now. Polly Brown, who's a big singer; she hasn't broken here in the states yet—I think she told me she's had one chart record in the States. Tony Etorio who is a new

writer. As to why they're coming here, I think the recording industry is somewhat down a little bit. For what reasons I don't know, so they're coming to the states.

RW: Did you engineer those acts?

Maher: Yes, Don Schroeder of course produced them. I think he's a good example of what is happening here now. He's now in a position where he's cutting the acts he wants to cut and he's here in town so he's doing them here. He got recognition from James and Bobby Purify. He cut two hits using all Nashville players and they were hits in England, "I'm Your Puppet," and "Morning Glory." He also did the Carl Carlton "Everlasting Love" in '74, so he got recognition through them as a pop producer.

RW: Technically speaking, how does Creative rank with other pop facilities worldwide?

Maher: Creative was originally more or less just a demo studio for Cason's publishing company and he wanted to make more of it, a different type facility, a different feeling facility for this town. Technically speaking I think we can compete with anybody. I would say that we're better than some and some have more gadgets. It's kind of a hard question, it just goes on and on. At this point we can keep up with anybody.

RW: Are you afraid of being pegged too MOR with Olivia and artists of this nature on the charts with your mixes?

Maher: No, we're cutting everything from hard country to stone r&b. Also there are many "stages" of MOR nowadays. An engineer's primary function is to give the producer what he wants. You can add feelings and your approach to it but MOR mixes are as different as day and night. There's no set thing. You listen to Glen Campbell records, his voice is really close to the band, dry as a bone, if he uses echo, it's a very small amount. But he's an MOR king. Now with Olivia, John Farrar likes her voice out, on top quite a bit and he likes to use quite a bit of echo. So what's MOR and what's not MOR?

RW: How big of a role do you play in the mix?

Maher: That depends on the producer. Some will want you to do it all. They leave the room and come back 45 minutes later and say "hey, it sounds great." Others will sit at the desk with you and will be controlling and ask you how it sounds. Some will sit there and strictly want you to run the machine for them. So it varies. Most of the clients I work with I feel close to. I feel free to add something musically, electronically or anything. Sometimes with a client you can feel that they don't want you to cloud the issue. They may have a good thing going and if you throw things out you're diluting the issue. Really it's very broad.

RW: Are you doing any producing on your own?

Maher: Yes, right now I'm producing Dave Loggins for Epic Records.

RW: Why do you refer to your location as Berry Hill, USA rather than Nashville?

There's a stigma attached to Nashville that we and others... are trying hard to break down. We are cutting pop hits.

Maher: Actually, the using of Berry Hill to me is rather tongue in cheek, but the fact remains that for some reason there are still some people in record companies who tend to categorize anything that comes out of Nashville as "country," sometimes before they even listen to it. There's a stigma attached to Nashville that we and others, studios, players, producers, etc., are trying hard to break down. We are cutting pop hits.

RW: What does Nashville offer to pop acts that they can't get anywhere else?

Maher: Well, an artist can go to different areas for recording to get different feelings to inspire a project. There is a different atmosphere here in Nashville, opposed to say recording in New York, it would depend on what you need, either place can be right. Just as you

(Continued on page 109)

Fantasy Signs Maglia



Fantasy Records president Ralph Kaffel has announced the signing of Brent Maglia, whose first album for the label, "Down At The Hard Rock Cafe," is scheduled for spring release. Pictured from left are Ralph Kaffel, Brent Maglia and his manager, Larry Nunes.

UA Releases Six

■ LOS ANGELES—United Artists Records will release six new albums in April, according to Gordon Bossin, vice president of marketing.

American Flyer

"The Spirit of A Woman" by American Flyer is spotlighted in the release, along with "Lonesome Road," by country-folk artist Don Watson.

"Merilee Rush" by Merilee Rush and "Love Hit Me" by Maxine Nightingale will also be released, and "Larry Butler and Friends," by Larry Butler, head of the firm's country division, will be featured in April as will Dottie West's debut UA album, entitled "When It's Just You And Me."

Sutton/Miller Taps Layton

■ LOS ANGELES — Stan Layton has been named vice president, marketing of Sutton/Miller, Ltd., it has been announced by company president Joe Sutton.

Layton will be directly responsible for all sales, merchandising, and distributor policies for Sutton/Miller's Sound Bird and Shadybrook labels.

Layton, who recently exited his post as vice president, field operations, for MCA Records, rejoins Johnny Musso, Sutton/Miller vice president and general manager, with whom he was associated for six of his 12 years at MCA.

Crusaders Gold

■ Jerry Rubinstein, Chairman of the Board, ABC Records, has announced that the Crusaders' "Southern Comfort" lp has been certified gold by the RIAA.

SOC, GEI Pact

■ NEW YORK—Sound of Cleveland Records, headed by Bobby Massey, formerly of the O'Jays, has retained GEI Communications, a division of Global Entertainment Industries, Inc., as management consultants.

SOC, in which current O'Jays Eddie Levert and Walter Williams are also partners, will use GEI to handle label-associated publishing, promotional and management activities.

Starry Signing

the Met for a month before his death in an automobile accident in 1972, and introduce to New York school children the concept of opera by discussing scenery, direction, arias and the like, concluding with a short scene from an opera. Ever since they began, the host has been Danny Kaye and the Look-ins are tremendously popular.) Others in the line, maintaining silence with Domingo, said to Miss Scotto, "You were beautiful on TV. We loved your Mimi and your wonderful interview."

Signs Autographs

Sitting at the last place at the table Levine received his share of comments and recordings to sign. "I'm so sorry, Jimmy," said one matron, "to ask you to sign. You'll tire out your hand and won't be able to conduct tonight." He assured her that such was not the case and was delighted to have not only opera recordings thrust at him but many programs and recordings from his symphonic life. Most important to Levine were the number of people who praised his role as music director of the Metropolitan and the current season of the company. "You really

CLUB REVIEW

Ian Matthews: Mellow Musicianship

■ LOS ANGELES—Where else but Troubadour would Ian Matthews (Col) play? Lifting and laid back even over his strident six-piece band, Matthews' persona transcends the clamor in a mellow easy way altogether appropriate to this showy but folksy club. Matthews may be from England, but his style at the moment is clearly comfortable with Jackson Browne, the Eagles and other southern California acts.

Sold Out Concert

The thin, soft-spoken singer recently played two sold-out nights at a club that has had its troubles with successful bookings lately. The crowd was one with Matthews, nearly swooning over every song in a set which included the up-tempo "Tigers Will Survive," Terry Reid's excellent "The Frame" and the rollicking title cut from his new Columbia album, "Hit and Run."

Matthews' show was considerably more focused than at his last L.A. show at the Roxy last fall. At that time he had given a lot of room to his band and featured a long, rambling instrumental jam on the opening number. This time they were held more tightly in rein, though there were still several long and loud jazz-tinged

runs and showy horn player Steven Hooks doubled up on dual saxophones. A lot of musicianship was on display this Saturday night. (Matthews has been called back for the next weekend's show at the Troubadour.)

Arista's The Movies played before Matthews with a tight, spirited set that showcased their instrumental, vocal and songwriting virtuosity.

Specially featured this Saturday night was opening act Mo Rodgers, a singer/songwriter from nearby Venice Beach. Rodgers did a stunning 20 minute showcase that aroused the at-first disinterested audience to their feet, demanding more. In his band for this night's performance was Donald "Duck" Dunn, bass, Willie Hall, drums; and Greg Carroll on harmonica. There was no guitar, but Rodgers' piano playing handily carried the melodies, on his original tunes like "San Francisco," "You Can't Get To Heaven If You Got No Soul," "Doing Time On The Cross" and the irresistibly catchy "Sixty Second Song."

Rodgers is currently being shopped, and is clearly destined for bigger things.

Art Fein

(Continued from page 25)

are on the right course, Maestro," was frequently heard. "I've really had fun at the opera this year. It's like the old days," said another. One does not expect criticism at such an event, but the enthusiasm of the loyal fans would have encouraged anyone.

Industry Turnout

Interesting in this particular session was the number of record executives and members of the music business who came. Besides Miss Hanson, two of her Met colleagues, Johanna Fiedler and David Reuben were present, and not only the expected number of RCA executives (Thomas A. Shepard, Richard Mohr, Ernie Gilbert and others) were there but Marvin Saines, chief of Columbia's classic department, and Tony Caronia, the similar Angel executive appeared. That, plus the artists' assorted managers, made for a huge crowd, all happily watching as one after another person bought a copy of *Andrea Chenier*.

* * *

Deutsche Grammophon has just issued two orchestral records of major import, the debut of Carlo Maria Giulini with the Chicago Symphony on records on their label. Giulini is not known,

at least to this listener, for his Mahler, but the new recording of the Ninth Symphony is a great one. The Italian conductor is as always elegant in his leadership. Starting with the amazing Chicago sound—virtually perfect in every detail—and adding DG's superior pressing process, Giulini characterizes each movement with the taste and variety of a master. Throughout there is warmth and an absolute clarity: the second movement is hushed with the detail brilliant, and the final slow movement is ethereal and yet very moving. Usually this movement is either coldly distant or too slow; Giulini hits a happy medium, and the string playing of the Chicago is remarkable. The other record is a new look at a potboiler. Last week in this column the Ted Joselson recording of the piano version of Mussorgsky's *Pictures at an Exhibition* was hailed for its different, quiet look; oddly enough, Giulini does exactly the same thing with Ravel's orchestrated version. This is a really impressionistic view of a somewhat hackneyed piece. It is beautiful playing, poetically delivered. Both records would be assets to anyone's collection.

AM Action (Continued from page 26)

KXOK (21), KJR, KILT, WDRQ (29). Jumps 30-14 CKLW, 23-17 WQXI, 14-10 13Q, 5-4 Y100, 26-22 WQAM, 20-16 WPGC, 22-19 Z93, 15-9 KLIF, 17-14 KSLQ, 6-6 WCOL and 28-26 WTIX.

Yvonne Elliman (RSO). A strong sales pattern developing in front on this one in the midwest and on the west coast. New WQXI (29), Y100, WPGC, K100, WHBQ, WLAC, WCAO and KERN. It moves 40-33 WCOL, 23-21 KDWB, extra-28 WTIX, 29-23 WAIR, 27-24 WEAQ, 24-21 KSLY, 31-22 WGSV and HB-35 KEZY. Many are reportedly close.

Joe Tex (Epic). Initiating a growth pattern similar to the William Bell, the new markets include KLIF, WMAK, WHHY and WISE and moves include 25-7 Z93, 22-15 Y100, 18-14 WHBQ, 6-2 WQXI, HB-30 10Q, 26-17 WABB, HB-25 KYA, HB-26 WSGA and is on WTIX (extra) and WNOE. Pop sales just about everywhere now, as well as continued r&b growth.

Andrew Gold (Asylum). The successful activity in New England has generated interest and radio adds nationally as KCBQ, WCOL, Q102, WCAO, WNDE, WJBQ and WAUG all go this week. Impressive chart moves include 26-19 WRKO, 29-24 WPGC, 33-30 KSLQ, 19-13 WGUJ, HB-23 KERN and extra-32 WGSV. (Note: This week's Powerhouse Pick.)

NEW ACTION

Fleetwood Mac (Warner Bros.). "Dreams." As picked up by 'Tracks' a few weeks ago, this cut, chosen by both the top 40 and FM panels and now released as the second 45 from the current LP, is given a full-time shot at KHJ, KFRC, WMPS, WQXI, KJR, WTIX, KXOK, WLAC, WMAK (LP), K100, KRBE, KING, KSLY and WBBF. Already 11-7 WHHY, 25-19 KERN, 30-21 WAVZ and extra-33 KEZY.

Chicago (Columbia) "You Are On My Mind." An out-of-the-box shot on WABC, WPEZ, WZUU and WDR. One to watch.

Blue Note Sets Four LP Releases

■ LOS ANGELES — Blue Note Records (a division of United Artists Records) will release four new albums during the month of April.

"Friends and Strangers"

Ronnie Law's third Blue Note lp, "Friends and Strangers," is

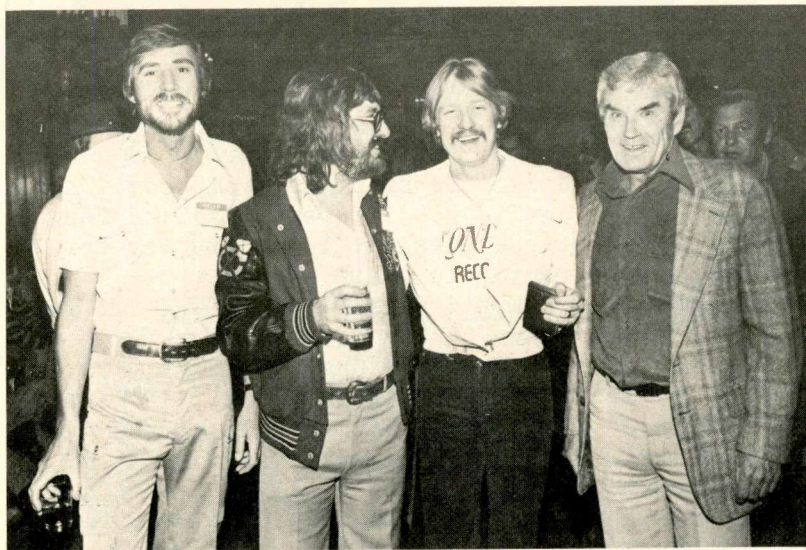
spotlighted this month along with Earl Klugh's third effort. Ex-Doors guitarist Robby Kreiger debuts on Blue Note in April with an lp entitled "Robby Kreiger and Friends." Jazz violinist Noel Pointer also debuts this month via "Phantazia."

Renaissance Rides High



ABC/Sire recording artists Renaissance showed Los Angeles why they are currently one hot group in the East opening for Gentle Giant at the Shrine Auditorium. Pictured backstage after the performance are from left: John Tout, keyboards; Jerry Rubinstein, chairman of the board, ABC Records; Annie Haslam, lead vocals; Jon Camp, bass; Michael Dunford, guitars; Terry Sullivan, drums; and John Scher, president, Monarch Entertainment, the group's management company.

Smiles for Miles



London Recording artist John Miles, opening his 1977 American tour in Chicago, was feted by London Records after his opening-night show at Chicago's Auditorium. Among the guests at the party were (from left): Don Wardell, London's director of creative services; Graeme Edge of the Moody Blues; Miles; and Walt Maguire, vice president of a&r at London.

Simon Joins CAM

■ NEW YORK—Arty Simon has been appointed head of national promotion for CAM Productions/Publishing, it was announced by Victor Benedetto, head of the firm. Simon will be reporting directly to Benedetto, and will work out of CAM's New York offices.

Simon's function will be to work with the various labels and radio stations for coordinated promotion and exposure for all CAM artists.

Simon most recently handled independent promotion for the Bob Crewe Generation, and previously worked as promotion man for 20th Century Records and United Artists Records.

Scott, Big Apple Brass Laud New York

■ NEW YORK—Buddy Scott, the producer, and "about 10 of the top brass cats in the city," are just completing several months of work here on a musical tribute to New York. The work, as yet untitled, could develop into a Broadway show, a television special or perhaps something different, an established show that would cater to the great number of singers and musicians passing through New York at any time.

His composition may be untitled, but Scott has dubbed his ensemble the Big Apple Brass. All are leading session musicians, and to Scott, who has produced Phil Medley and Pat Lundy, the players' enthusiasm about the project is notable.

"The feeling's been so electric," Scott said. "I didn't have any bread to pay anybody, everybody's been on spec—but everybody's been so happy about it, we've just said we'll go all the way with it."

Marks Ups Bergman

■ NEW YORK — Joseph Auslander, president of Edward B. Marks Music Corporation, has announced the promotion of Barry Bergman to the position of vice president—professional manager.

In his new post, Bergman will be responsible for all activities of the professional department, including the acquisition of artist-writers and the exploitation of the entire Marks catalogue.

Bergman was most recently director of promotional activities at E. B. Marks.

Republic Inks Sanders

■ NASHVILLE — Republic Records has signed Ray Sanders to a recording contract.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Hollywood" — Rufus featuring Chaka Kahn (ABC). This group's way of executing a tune is slick and tempting. This one is no different, and the featured vocalist leads the way for fantastic chart action.

DEDE'S DITTIES TO WATCH: "If You Gonna Do It (Put Your Mind To It) (Part 1)" — People's Choice (TSOP); "Come And Be My Freak" — Aggression (Plum); "A Little Bit Of Soap" — Limmie & Family Cookin' (Bareback).

At the recent Bob "Nighthawk" Terry Roast a major announcement was made by Al Bell of ICA. NATRA will hold their convention this year in Miami Beach at the Cardbola Hotel, August 3-7. This subject is of great concern and it took everyone by surprise. That's August 3-7, so prepare yourselves properly. For further details please contact Kitty Brody or Diamond Jim. Back to the affair — it was without a doubt a tribute of magnificent proportions. Record folk quietly payed tribute to a gentleman known throughout the media, having set the pace within the Baltimore/Washington area.

When the group known as Enchantment appeared on the west coast at the Starwood club, the Temptations showed up. Edgar Clanton's idol, Melvin Franklin, went backstage where Franklin stated that he would like to exchange musical ideas with Clanton.

Lucky Cordell's Testimonial Dinner, to be held April 29th, is shaping up as an affair to be remembered. The testimonial committee is coming up with many notable individuals sitting on the dais. It will take place at the Regency Hyatt on Wacker Drive in Chicago. Tables are \$500, \$50 per person. For further details you may contact Bunky Sheppard on the west coast (213-468-3500) and Hillary Johnson on the east coast (212-484-8252).

Black Radio Exclusive will be holding their annual conference in Los Angeles, May 26-28. It will be held at the Hyatt Regency Hotel. On Friday, May 26th the activities begin with registration, and at 6:30 p.m., a cocktail reception will take place. According to publisher Sidney Miller, the next day's activities will be sessions for radio and record persons. Registration will be \$100 per person.

We stand corrected!! In last week's column we stated that the Joneses were a female group. Please accept our apologies for this mistake.

R&B PICKS OF THE WEEK

SINGLE THE DELLS, "OUR LOVE" (Six Strings, Music, BMI). With heavy rhythm and gusto, The Dells ring out a beautiful disco beat solo. The strong lyrics were layed out by Norman Harris' witty hands. Known better for their sweet melodies, Marvin and the crew have gotten hold of a new sound. An aura of pure, unadulterated soul is the key. Mercury 73909.



SLEEPER EDDIE HOLMAN, "THIS WILL BE A NIGHT TO REMEMBER" (Lucky Three Music/Burma East Publish., BMI). This well known tenor, who exquisitely executed "Hey There Lonely Girl," has now emerged with an up-tempo melody. He has been away from the record scene for quite some time, and what better way to re-introduce him then with the Philadelphia sound. Classy orchestration, arranged by Ron Baker of Baker, Harris and Young, provides an added touch. Salsoul SZ 2026.



ALBUM DEXTER WANSEL, "WHAT THE WORLD IS COMING TO." Wansel plays the keyboards with a tender touch which is heard throughout this lp. Vocals are included on "Holdin' Light of The Morning." Wansel is a multi-talented young man going straight to the top. His future is indeed bright. Philadelphia International PZ 34487 (CBS).



West End Signs Jakki



Mel Cheren, president of West End Records, has announced the signing of recording group Jakki to an exclusive contract. Jakki's first single, "You Are The Star," is scheduled for release shortly in both 45 rpm single version and a 12-inch disco version, the flip side of which will be West End's current success, "Mary Hartman, Mary Hartman," by Sounds of Inner City. Shown with Cheren (seated, far right) at the signing are, from left: John Gomez, producer and manager; Betty Kelapiri, co-manager (seated); group members Daniel Glover, Robert Whimper Jr., Jakki Buie (seated) and Londari Hughes; and Elliot Rosoff, co-producer.

Buddy Scott

(Continued from page 97)

their fare share."

Scott says the work covers all of New York—"uptown, the East Side, the Village, we even touch Brooklyn." The style of the piece, he says, has "a lot to do with contemporary jazz, which I feel has got to be heading back this way again. A lot of stations seem to be trying to program formats in which, for an hour a day, they play a whole work, and there are not that many works out there for them to play."

Scott and his associates are now in negotiation for a recording deal for the work, and for the staging of a live Big Apple Brass presentation. Of the two dozen or so players and staff involved, almost all have given up other work to devote themselves to the BAB.

"These cats do every date in the country," Scott said. "They make heaps of money here doing jingles and dates, but they've sacrificed a lot of them for this project. Once they got involved, they'd say, 'Hey I had a sub for tomorrow night but I think I'll pass on the sub for this.'"

It's unlikely that Scott and his band can bail out New York all by themselves, but that they

are attempting something along those lines is impressive, and with the quantity and quality of musical and producing talents being brought to bear on the project — whatever they decide to call it—the Big Apple Brass is bound to be interesting.

Marc Kirkeby

O'Jays Anny. Tour

■ **NEW YORK**—The O'Jays will celebrate their 20th anniversary together with a new Philadelphia International album, "Traveling At The Speed Of Thought," and a 75-city concert tour that will feature a new \$250 thousand live production.

The album will be released later this month; the tour begins May 11 in Manton, Ohio. Aside from new choreography for the trio, the stage production will include a 12 by 20 foot plexi-glass dance floor, six revolving columns and a completely re-done "Ship Ahoy" presentation.

Production coordinator for the show is Consolidated Productions, headed by Martin Perellis; California Art conceived and designed the set; and TFA Electra Sound built the set and was responsible for the lighting design.



Where Dexter Wansel is coming from.

Dexter's come from "Life on Mars," his phenomenally successful first album, to "What the World Is Coming To." And where he's going is straight to the top.

This new album is Dexter doing for Dexter what he's done for Billy Paul, Jean Carn and Lou Rawls, among others. He wrote it, produced it, arranged it, conducted it and did the lead vocals while keeping both dexterous hands on his pianos and synthesizers.

It includes the luminous single,

ZS8 3616 "Disco Lights."


Dexter Wansel.

PZ 34487* "What the World Is Coming To."

Featuring the single "Disco Lights."

**On Philadelphia International
Records.**

*Also available on tape.

 Distributed by CBS Records.



THE R&B SINGLES CHART

APRIL 16, 1977

APR. 16	APR. 9	
1	1	TRYING TO LOVE TWO WILLIAM BELL—Mercury 73839 (2nd Week)
2	6	I WANNA GET NEXT TO YOU ROSE ROYCE—MCA 40662
3	3	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN—ABC 12239
4	7	I'M YOUR BOOGIE MAN KC AND THE SUNSHINE BAND—TK 1022
5	2	I'VE GOT LOVE ON MY MIND NATALIE COLE—Capitol P 4360
6	10	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX—Epic 8 50313
7	11	DISCO INFERNO TRAMMPS—Atlantic 3389
8	4	SOMETIMES FACTS OF LIFE —Kayvette 5128 (TK)
9	9	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON—Tamla T 54279F (Motown)
10	5	LOVE IS BETTER IN THE A.M. JOHNNIE TAYLOR—Columbia 3 10478

11	14	I WANNA DO IT TO YOU JERRY BUTLER—Motown M 1414F
12	8	GLORIA ENCHANTMENT—United Artists XW912 Y
13	17	THE PRIDE ISLEY BROS.—T-Neck Z58 2262 (CBS)
14	18	YOU'RE THROWING A GOOD LOVE AWAY SPINNERS—Atlantic 3382
15	12	DON'T LEAVE ME THIS WAY THELMA HOUSTON—Tamla T 54278F (Motown)
16	13	REACHING FOR THE WORLD HAROLD MELVIN AND THE BLUE NOTES—ABC 12240
17	15	FREE DENIECE WILLIAMS—Columbia 3 10429
18	16	SOMETHING 'BOUT 'CHA LATIMORE—Glades 1739 (TK)
19	27	YOUR LOVE MARILYN MCCOO & BILLY DAVIS, JR.—ABC 12262
20	20	I WISH STEVIE WONDER—Tamla T 54274F (Motown)
21	23	THE PINOCCHIO THEORY BOOTSIE'S RUBBER BAND—Warner Bros. WBS 8328
22	19	BE MY GIRL DRAMATICS—ABC 12235
23	25	FLY LIKE AN EAGLE STEVE MILLER BAND—Capitol P 4372
24	22	BLESSED IS THE WOMAN (WITH A MAN LIKE MINE) SHIRLEY BROWN—Arista 0231
25	30	SO SO SATISFIED ASHFORD AND SIMPSON—Warner Bros. WBS 8337
26	21	DANCIN' CROWN HEIGHTS AFFAIR—De-Lite DE 1588
27	48	GOT TO GIVE IT UP MARVIN GAYE—Tamla T 54280F (Motown)
28	41	SHOW YOU THE WAY TO GO JACKSON—Epic 8 50350
29	31	LOVE IN 'C' MINOR CERRONE—Cotillion 44215 (Atlantic)
30	58	SIR DUKE STEVIE WONDER—Tamla T 54281F (Motown)
31	37	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS—Columbia 3 10495
32	33	FREE LOVE JEAN CARL—Phila. Intl. Z58 3614 (CBS)
33	38	KEEP THAT SAME OLD FEELING SIDE EFFECT—Fantasy 792
34	24	CAR WASH ROSE ROYCE—MCA 40615
35	40	WHODUNIT TAVARES—Capitol P 4398
36	36	RIGOR MORTIS CAMEO—Chocolate City 005
37	42	SUPER BAND KOOL & THE GANG—De-Lite 1590
38	49	BABY, I LOVE YOUR WAY WALTER JACKSON—Chisound XW964 Y (UA)
39	44	LAYING BESIDE YOU EUGENE RECORD—Warner Bros. WBS 8322
40	46	GOOD THING MAN FRANK LUCAS—ICA 001
41	51	UPTOWN FESTIVAL SHALAMAR—Soul Train 10885 (RCA)
42	39	LET'S STEAL AWAY TO THE HIDEAWAY LUTHER INGRAM—Koko 724
43	45	DOUBLE DUTCH FATBACK BAND—Spring SP 171 (Polydor)

44	43	I CAN'T SAY GOODBYE MILLIE JACKSON—Spring SP 170 (Polydor)
45	53	ON YOUR FACE EARTH, WIND & FIRE—Columbia 3 10492
46	52	OUT OF THE BLUE (CAN YOU FEEL) THE GAP BAND—Tatoo 10884 (RCA)
47	50	I WANT 'CHA BABY ARTHUR PRYSOCK—Old Town 1001
48	55	ANGEL IN YOUR ARMS HOT—Big Tree BT 16085 (Atlantic)
49	57	JUST ONE STEP LITTLE MILTON—Glades 1741 (TK)
50	35	ROOTS MEDLEY QUINCY JONES—A&M 1909
51	34	I'M QUALIFIED TO SATISFY YOU BARRY WHITE—20th Century TC 2328
52	47	MY LOVE IS FREE DOUBLE EXPOSURE—Salsoul SZ 2012
53	61	I CAN'T GET OVER YOU DRAMATICS—ABC 12258
54	56	YOU TURNED ME ONTO LOVE JOHNNY BRISTOL—Atlantic 3391
55	26	SPACE AGE JIMMY CASTOR BUNCH—Atlantic 3375
56	64	YOU'RE WHAT'S MISSING IN MY LIFE G. C. CAMERON—Motown M 1412F
57	65	BY THE TIME I GET TO PHOENIX/SAY A LITTLE PRAYER ISAAC HAYES & DIONNE WARWICKE—ABC 12253
58	68	DO WHAT YOU WANNA DO T CONNECTION—Dash 5032 (TK)
59	60	DON'T CRY OUT LOUD. MOMENTS—Stang 5071 (All Platinum)
60	66	DON'T TOUCH ME SHELBRA DEAN—Casino GRT 114
61	67	WHAT IT IS GARNETT MIMS & TRUCKIN' COMPANY—Arista 0239
62	69	LOVING YOU-LOSING YOU PHYLLIS HYMAN—Buddah 567
63	63	A DREAMER OF A DREAM CANDI STATON—Warner Bros. WBS 8320
64	28	TOO HOT TO STOP BAR KAYS—Mercury 73888
65	—	HIGH SCHOOL DANCE SYLVERS—Capitol P 4405
66	—	EVERYTHING MUST CHANGE GEORGE BENSON—Warner Bros. WBS 8360
67	—	CAN'T WAIT (TICK TOCK) BRICK—Bang 732
68	—	CLOUDY TOMIKO JONES—Atlantis 716
69	70	I'M GONNA HAVE TO TELL HER BANKS & HAMPTON—Warner Bros. WBS 8344
70	73	LOVE IS SOMETHING THAT LEADS YOU CISSY HOUSTON—Private Stock 45137
71	71	LIFE IS MUSIC THE RITCHIE FAMILY—Marlin 3309 (TK)
72	74	MUSIC MAN LETTA MBULU—A&M 1915
73	75	DISCO REGGAE (TONY'S GROOVE) KALYAN—MCA 40699
74	54	STICK TOGETHER MINNIE RIPERTON—Epic 8 50337
75	—	I GOTTA KEEP DANCIN' CARRIE LUCAS—Soul Train SB 10891 (RCA)

Retail First Quarter

(Continued from page 3)

product being sold in his stores is "unbelievable."

"We've got thousands of records," Karol exclaimed, "and we're selling them all." He added that first quarter business was up more than 20 percent over the same period in 1976, and he totally discounted the effect of the weather on record sales: "There were a few very, very cold days when business fell off a bit. But listening to records is an indoor sport. People listen, and then get interested all over again and come out to buy more records."

The weather did have an effect on sales in Washington, D.C.—"A major effect," said Ken Dobin of Waxie Maxie. "Our business was roughly the same as last year's. February and March sales snapped back to at least as good as or better than last year's, but still weren't strong enough to put us over for the quarter."

At the Camelot/Stark Records chain, with stores in the northeast, midwest and south, the bad weather those regions experienced in January and February had "a great effect" on sales, according to Joe Bressi. Overall, the chain's business was up "about seven or eight percent" over 1976's first quarter; but Bressi told RW that January and February sales "could have been up sizeably over what they were if the weather had been better."

"We're also having a tough time with \$7.98 albums," Bressi continued. "Fortunately, 'A Star Is Born' did so well that it more than made up for the business we haven't seen on \$7.98's."

In hard-hit Chicago, though, Rose Records felt only a slight pinch in sales as a result of the weather. Jim Rose said that business remained steady throughout the quarter, despite temperatures as low as 20 degrees below zero at times in January.

The 72-store Record Bar chain seems oblivious and impervious to the whims of weather and consumer taste. Once again president Barrie Bergman reported an "absolute total killer" first quarter.

"We were up 30 percent for the quarter," Bergman said enthusiastically. "We're definitely selling a wider spread of product now. Our catalogue sales picked up dramatically and probably accounted for much of our increase. As for \$7.98 albums, we're selling more dollars with no reduction in units."

Don Anthony of Tape City in New Orleans attributed that chain's increased first quarter business to a combination of consistent sellers—particularly Fleetwood Mac, Stevie Wonder, 'A Star Is Born,' George Benson—

(Continued on page 102)



THE R&B LP CHART

APRIL 16, 1977

- MARVIN GAYE LIVE AT THE LONDON PALLADIUM** Tamla T7 352R2 (Motown)
- UNPREDICTABLE** NATALIE COLE/Capitol SO 11600
- SONGS IN THE KEY OF LIFE** STEVIE WONDER/Tamla T13 340C2 (Motown)
- ASK RUFUS** RUFUS/ABC AB 975
- COMMODORES** Motown M7 884R1
- GO FOR YOUR GUNS** ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
- AHH . . . THE NAME IS BOOTSIE, BABY** BOOTSIE'S RUBBER BAND/Warner Bros. BS 2972
- TEDDY PENDERGRASS** Phila. Intl. PZ 34390 (CBS)
- IN FLIGHT** GEORGE BENSON/Warner Bros. BSK 29B3
- ANY WAY YOU LIKE IT** THELMA HOUSTON/Tamla T6 34551 (Motown)
- SWEET BEGINNINGS** MARLENA SHAW/Columbia PC 34458
- DISCO INFERNO** THE TRAMMPS/Atlantic SD 18211
- YESTERDAY, TODAY & TOMORROW** SPINNERS/Atlantic SD 19100
- SLAVE** Cotillion SD 9914 (Atlantic)
- IT FEELS SO GOOD** MANHATTANS/Columbia PC 34450
- STAY IN LOVE** MINNIE RIPERTON/Epic PE 34191
- ROOTS** QUINCY JONES/A&M SP 4626
- ELECTRIFIED FUNK** WILD CHERRY/Epic/Sweet City PE 34462
- HEAVY WEATHER** WEATHER REPORT/Columbia PC 34418
- ANGEL** OHIO PLAYERS/Mercury SRM 1 3701
- THE JACKSONS** Epic PE 34229
- MAZE FEATURING FRANKIE BEVERLY** Ariola America ST 11607 (Capitol)
- UNFINISHED BUSINESS** BLACKBYRDS/Fantasy F 9518
- SUITE FOR A SINGLE GIRL** JERRY BUTLER/Motown M6 87851
- A MAN AND A WOMAN** ISAAC HAYES & DIONNE WARWICKE/ABC AB 996 2
- LET 'EM IN** BILLY PAUL/Phila. Intl. PZ 34389 (CBS)
- PERSON TO PERSON** AVERAGE WHITE BAND/Atlantic SD2 1002
- COMING BACK FOR MORE** WILLIAM BELL/Mercury SRM 1 1146
- ENCHANTMENT** United Artists LA682 G
- UNMISTAKABLY LOU** LOU RAWLS/Phila. Intl. PZ 34488 (CBS)
- RATED EXTRAORDINAIRE** JOHNNIE TAYLOR/Columbia PC 34401
- WHAT YOU NEED** SIDE EFFECT/Fantasy F 9513
- THIS IS NIECY** DENIECE WILLIAMS/Columbia PC 34242
- A REAL MOTHER FOR YA** JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
- DEEP IN MY SOUL** SMOKEY ROBINSON/Tamla T6 350S1 (Motown)
- METHOD TO THE MADNESS** UNDISPUTED TRUTH/Whitfield WH 2967 (WB)
- PART 3** KC & THE SUNSHINE BAND/T.K. 605
- ROMANTIC JOURNEY** NORMAN CONNORS/Buddah 5682
- JOYOUS** PLEASURE/Fantasy 9526
- SOMETIMES** FACTS OF LIFE/Kayvette 802 (T.K.)

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

New York, N.Y. (Continued from page 21)

him advance warning; he'll know when my fist meets his jaw."
STICKER OF THE WEEK: "Contains No Hit Single Whatsoever" found on the cover of the new Firesign Theatre album, "Just Folks. . . A Firesign Chat."

JOCKEY SHORTS: Artists Development Corps Ltd. (ADC) is the name of the new management company partnered by **John Reid** and U.S. expatriate **Abe Hoch**. The firm is already managing artists like **Lone Star**, **Kevin Ayers**, **Crawler** and **Alan Hull** and promises a few surprises for the future. They can be contacted at their London offices: 40 South Audley St., Mayfair, W1Y 5DH. . . . **Graham Parker and the Rumour's** tour of the U.S. has been cancelled. Official reason: "Parker needs the time to write." . . . In case you're interested: The original version of **John Cale's** "Leaving It Up To You," a song allegedly about the CIA, can be found on his "Guts" album. The song which originally appeared on the British "Helen Of Troy" album was replaced by another song with the same title after the first few thousand copies were pressed and distributed. . . . Watch out for Ireland's **Boontown Rats**. Their first album is being produced by **Robert John Lange** for Mercury. . . . **Don Paulsen**, who has been turning to photographic projects lately, has a dozen of his photos in both "Rolling Stone's Illustrated History of Rock and Roll" and "Rock 100." He also makes an on-camera appearance in the April issue of *Glamour* in a **Melba Moore** fashion layout. . . . **Elton John** is a man who values his privacy. And to prove just that, he's removed all of the phones from his house. His only link with the outside world is a teletype machine he recently installed. . . . **Rick Abramson**, former ad director for *Music Retailer* magazine has been named ad director at *High Times*.



Vegetarian

KNOW YOUR CHART DEPT. PERSONNEL: In response to numerous requests from retailers, rack jobbers and assorted industry bumpkins, New York, N.Y. this week inaugurates a new feature designed to place a face with the voice you hear on the phone each week. The delectable wench pictured at left is one **Toni Profera**, who got that way by resorting to a meatless diet. In this

sense, she is a living, breathing counter-commercial against vegetarianism. Believe us, she is whacked-out. How would you like to write *AM Action* every week? How would you like to sit across from **Vallone**? How could you live like that and keep your sanity? Why, only a week ago she told our new columnist that the cheeseburger he was chowing down on would change his chromosomes (which, unbeknownst to Profera, would hardly be bad news.) But if you think Toni's whacked-out, wait'll you see the clown who's going to occupy this slot next week. There, friends, will be the epitome of whacked-outedness. (Photo credit: M. Moses Fretté).

CONGRATULATIONS to **Susan 17X Blond** for surviving another week.

CONFIDENTIAL TO A.C.: Take a break!

PUBLIC NOTICE: The Society for Pastings Things On Top Of Other Things will hold its weekly meeting at 629 Grove Street, Hoboken this Friday at 6:30 a.m.

CORRECTION: The new telephone number for Casablanca's record offices in New York is 212-759-9410 and not the number given last week.

CTI Taps Leschen

■ **NEW YORK** — Jerry Wagner, VP/general manager, CTI Records, has announced the appointment of **Gloria Leschen** to the position of director of product services.

Ms. Leschen joins CTI from **Arista** where she was, for two years, manager of catalogue production. Prior to that, she spent one year at **CRP**, working in various production capacities.

In her new position, Ms. Leschen will supervise all production and manufacturing operations for the label.

Cream Taps Five

■ **LOS ANGELES** — Al Bennett, president of Cream Records and the associate Churn, Butter and East Memphis Music publishing catalogues, has expanded his Hollywood operation.

On the publishing side additions include **Pam Shira** as publishing administrator, **Elaine Bolchini** as publishing administrative assistant, **Andy Zane** as general professional manager and **Greg Gayton**, Cream music publishing group promotion.

Nina Carlin joins Cream Records as marketing coordinator.

COUNTRY SINGLES PUBLISHERS LIST

ADIOS AMIGO Billy Sherrill (Al Gallico, Algee, BMI)	13	LOVIN' ON Ray Ruff, Bill Browder, Jr. & Jack Gilmer (Ben Peters, BMI)	21
ANYTHING BUT LEAVING Fred Foster (First Generation, BMI)	15	LUCILLE Larry Butler (Brougham Hall/Andite Invasion, BMI)	2
AUDOBON Don Sears, Chip Davis (American Gramophone, SESAC)	71	LUCKENBACK, TEXAS Chips Moman (Baby Chick, BMI)	48
BLUEST HEARTACHE OF THE YEAR A. V. Mittelstedt (Publicare, ASCAP)	33	MAKIN' BELIEVE Brian Fisher (Acuff-Rose, BMI)	100
CATCH THE WIND Dave Burgess (Southern, ASCAP)	76	MARRIED BUT NOT TO EACH OTHER Tom Collins (Ordena/Bridgeport, BMI)	54
CRAZY Peter Asher (Tree, BMI)	87	ME AND MILLIE Chip Young (House of Gold, BMI)	59
DESPERADO Jerry Kennedy (WB/Kicking Bear, ASCAP)	46	ME AND THE ELEPHANTS Bobby Goldsboro (Youngun, BMI)	77
DON'T THROW IT ALL AWAY Jerry Bradley & Charley Pride (Famous, ASCAP)	6	MOBILE BOOGIE Hank Williams, Jr. & Terry Woodford (Lois, BMI)	73
DOWN ON MY PRIDE Peter Drake (Beechwood/Window, BMI)	93	MOCKINGBIRD HILL Stan Silver (Southern, ASCAP)	12
EASY LOOK Billy Sherrill (Tree, BMI)	31	MOODY BLUE Felton Jarvis (Screen Gems Columbia/Sweet Glory, BMI)	97
EVERY WORD I WRITE Larry Butler (Brougham Hall, Dixie Jane, BMI)	41	MY SWEET LADY Milton Okun (Cherry Lane, ASCAP)	62
FAN THE FLAME, FEED THE FIRE Wesley Rose (Milene, ASCAP)	39	NEAR YOU Billy Sherrill (Supreme, ASCAP)	88
HALF A LOVE Jim Foglesong (Tree, BMI)	92	PAPER ROSIE Russ Reeder (Doubleday/Quality, BMI)	1
HARDLY A DAY GOES BY George Richey (Brougham Hall, BMI)	94	PLAY GUITAR PLAY Owen Bradley (Twitty Bird, BMI)	10
HEART HEALER Mel Tillis, Jimmy Bowen & John Virgin (Sawgrass, BMI)	72	PLEASE JAMES Snuffy Miller (Chappell & Co., ASCAP)	85
HELP ME Don Law (First Generation, BMI) HE'LL PLAY THE MUSIC Owen Bradley (Ash Valley/Forest Hills, ASCAP/BMI)	83	RIGHT TIME OF THE NIGHT Jim Price (American Broadcasting, ASCAP)	16
I CAN GIVE YOU LOVE Ja-Ra Prod. (Tuckhammer, BMI)	91	RODEO BUM Dick Heard (Andromeda, ASCAP/Heavy, BMI)	65
I CAN'T HELP MYSELF David Malloy (Briarpatch/DebDave, BMI)	36	RUBY'S LOUNGE Snuff Garrett (Hobby Horse, BMI)	75
I'D DO IT ALL OVER AGAIN Allen Reynolds (Hall Clement/Vogue, Maplehill, BMI)	27	SAY YOU'LL STAY UNTIL TOMORROW Gordon Mills (Dick James, BMI)	57
I DON'T HURT ANYMORE Prod. unlisted (Rumbalero, BMI)	99	SEMOLITA Chet Atkins & Jerry Reed (September, ASCAP)	22
IF THERE EVER COMES A DAY Tommy Hill (Power Play, BMI)	90	SHE'S GOT YOU Owen Bradley (Tree, BMI)	4
IF WE'RE NOT BACK IN LOVE BY MONDAY Fuzzy Owens & Ken Nelson (Tree, BMI)	32	SHE'S JUST AN OLD LOVE TURNED MEMORY Jerry Bradley (Chess, ASCAP)	23
IF YOU GOTTA MAKE A FOOL OF SOMEBODY Roy Dea (Good Songs, BMI)	35	SHE'S LONG LEGGED Norro Wilson (Al Gallico, BMI)	73
I JUST CAME TO COUNT THE MEMORIES Walter Haynes (Contention, SESAC)	69	SHE'S PULLING ME BACK AGAIN Eddie Kilroy (Jack & Bill, ASCAP)	5
I JUST CAME IN HERE (TO LET A LITTLE HURT OUT) Gene Kennedy (Door Knob, BMI)	89	SILVER BIRD Eddy Bachinger (Intersong, ASCAP)	88
I LEFT MY HEART IN SAN FRANCISCO Glenn Sutton (General, ASCAP)	49	SLIDE OFF YOUR SATIN SHEETS Billy Sherrill (Rose Bridge, BMI)	7
I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD Dave Burgess (Singletree, BMI)	98	SOME BROKEN HEARTS NEVER MEND Don Williams (Maplehill & Vogue, BMI)	11
I'M LIVING A LIE Chip Young (Vogue/Maple Hill, BMI)	45	SOUTHERN NIGHTS Gary Klein (Warner Tamerlane/Marsaint, BMI)	9
I'M NOT EASY Larry Butler (Hotel, ASCAP)	40	SPREAD A LITTLE LOVE AROUND Jerry Crutchfield (United Artists, ASCAP)	91
I'M NOT THAT GOOD AT GOODBYE Jim & David Malloy (Jack, BMI)	78	TEXAS ANGEL Jerry Kennedy (Jack & Bill, ASCAP)	43
I'M SAVIN' UP THE SUNSHINE Bill Walker (Wiljex, ASCAP)	66	THE ANGEL IN YOUR ARMS Nelson Larkin (Song Tailors, BMI)	74
I'M SORRY FOR YOU, MY FRIEND Ray Baker (Fred Rose, BMI)	17	THE FEELING'S RIGHT Johnny Morris (Jack & Bill, ASCAP)	20
I'M GETTING GOOD AT MISSING YOU (SOLITAIRE) Norro Wilson (Maple Hill/Vogue, BMI)	61	THE LAST GUNFIGHTER BALLAD Charlie Bragg & Don Davis (Sunbury, ASCAP)	44
I NEED YOU ALL THE TIME Owen Bradley (House of Bryant, BMI)	26	THE RAINS CAME/SUGAR COATED LOVE Huey Meaux (Crazy Cajun, BMI)	24
IT COULDN'T HAVE BEEN ANY BETTER Billy Sherrill (Blue Echo, ASCAP)	3	THE TROUBLE WITH LOVIN' TODAY Tommy Allsup (Asleep at the Wheel/Drifter, BMI)	51
IT'LL BE HER Ken Mansfield & T. Glaser (Devereaux/Kimtra, ASCAP)	80	THANK GOD SHE'S MINE Steve Stone (Tree, BMI)	79
IT'S A COWBOY LOVIN' NIGHT Jerry Crutchfield (Newkeys, BMI)	67	THAT'S WHEN THE LYIN' STOPS (AND THE LOVIN' STARTS) Norro Wilson (Easy Listening/Dusty Roads, BMI)	60
I'VE GOT YOU (TO COME HOME TO) Bill Walker (Wiljex, ASCAP)	25	THE HANGNAIL IN MY LIFE Hoyt Axton (Light Hearted Music, BMI)	87
I WONDER WHO'S KISSING HER NOW Allen Reynolds (Jerry Vogel, ASCAP/Edward B. Marks, BMI)	81	THERE SHE GOES AGAIN Norro Wilson (Al Gallico, BMI)	55
JUST A LITTLE THING Ron Chancey (Ray Stevens, BMI)	28	TORN BETWEEN TWO LOVERS Peter Yarrow & Barry Beckett (Muscle Shoals Sound, BMI/Silver Dawn, ASCAP)	42
KENTUCKY WOMAN Fred Kelly (Tallyrand, BMI)	52	TRYIN' TO FORGET ABOUT YOU C. Black & D. Byrd (House of Bryant, BMI)	50
LATELY I'VE BEEN THINKING TOO MUCH LATELY Ron Bledsoe & D. A. Coe (Showfor, BMI)	55	VITAMIN L Brian Ahern (Duce/Sook, ASCAP)	86
LATEST SHADE OF BLUE Ray Baker (Milene, ASCAP)	70	UNCLOUDY DAY Arif Mardin (Willie Nelson, BMI)	89
LET ME LOVE YOU ONCE BEFORE YOU GO Billy Sherrill (Almo, ASCAP/Peso, BMI)	37	WALK RIGHT BACK Jerry Kennedy (Warner-Tamerlane, BMI)	95
(LET'S GET TOGETHER) ONE LAST TIME Billy Sherrill (Algee, BMI)	18	WRAP YOUR LOVE ALL AROUND YOUR MAN Glenn Sutton (Starship, ASCAP)	68
LIGHT OF A CLEAR BLUE MORNING Dolly Parton & Gregg Perry (Velvet Apple, BMI)	56	YESTERDAY'S GONE Gary S. Paxton (Gar Pax, ASCAP)	14
LILY DALE Darrell McCall & Buddy Emmons (Four Star, BMI)	47	YOU DON'T HAVE TO BE A BABY TO CRY Prod. not listed (RED, ASCAP)	84
LIVING NEXT DOOR TO ALICE Ron Chancey (Chinnichap, Island, BMI)	29	(YOU NEVER CAN TELL) C'EST LA VIE Brian Ahern (Arc, BMI)	8
LONELY EYES Bobby Bare (Hall-Clement, BMI)	53	YOU OUGHTA HEAR THE SONG Roger Bowling (Brougham Hall, BMI/Warhawk, ASCAP)	96
LOOK WHO I'M CHEATING ON TONIGHT Bobby Bare & Bill Rise (Hall-Clement, BMI)	30	YOU'RE REE TO GO George Richey (Intersong USA, ASCAP)	34
LOVE'S EXPLOSION Norro Wilson (Jidobi/Al Gallico, BMI)	19	YOUR MAN LOVES YOU, HONEY Jerry Kennedy (Hallnote, BMI)	58
LOVIN' ARMS Jim Malloy & David Malloy (Almo, ASCAP)	38	YOUR PRETTY ROSES CAME TOO LATE Jim Vinneau (Jack & Bill, ASCAP)	82

CONCERT REVIEW

David Bromberg Band Is 'Most Responsive'

■ NEW YORK—David Bromberg (Fantasy) is no longer the fixture on the New York club and concert scene he was a few years ago. Although he played the Bottom Line in February to mark the club's third anniversary, that affair was basically given over to the musicians who showed up to jam, and his appearances have dwindled to a precious few. Recently, however, he gave what has come to be his annual Great Performers at Lincoln Center concert at Avery Fisher Hall. And this time it was clearly the David Bromberg Band's night.

Bromberg has modified his performance attack over the years, adding instruments, honing his own abilities as a showman and entertainer, refining his voice (with the help of a vocal coach) and focusing the tone of each show on a combination of musical eclecticism, humor and technical expertise.

The current band is probably Bromberg's most responsive. They take their cues from a nod or gesture and when the playing is hot he gives them the space to take a solo to a logical conclusion. And Bromberg himself has taken the blues, country, jazz and folk roots from which his music developed and, through a medium that is increasingly reliant on rock and roll touchstones, has molded them into a unified force. The juxtaposition of fiddles and horns, for example, now sounds completely integrated. And Steve Mosley on drums and Hugh MacDonald on bass provide a backbone of consistency that allows the constant changing of instruments on the part of everyone else not to seem disjointed.

Opening the show was Aztec Two Step who debuted a few new songs in addition to playing familiar pieces from their two RCA and one Elektra albums.

Ira Mayer

Jan Howard Signs With Con Brio

■ NASHVILLE—Con Brio Records comptroller Jeff Walker has announced the signing of Jan Howard to the Nashville-based record label, located in the Four Star Building. Miss Howard's first single has been scheduled for immediate release.

Miss Howard, who is currently touring with the Johnny Cash Road Show, is a member of the Grand Ole Opry.

Greatest Hits Albums

THE TAJ MAHAL ANTHOLOGY—VOL. I

Col. PC 34466

1966-1971; a wonderfully eclectic set of blues and blues-based material ranging from Willie McTell's "Statesboro Blues" to a number of originals, all performed with great vitality.

THE BEST OF ROGER WHITTAKER

RCA APL1-2255

1975-1977; 12 tracks including "The Last Farewell" and "The First Hello, The Last Goodbye."

THE YARDBIRDS GREAT HITS

Epic PE 34491

A new cover for the Yardbirds hits album released originally in the late '60s, but with new liner notes by Ira Robbins.

THE BEST OF JOHN FAHEY

Takoma C-1058

1959-1977; 15 selections from the guitarist's catalogue from his own label (there have been recordings for others), plus one previously unreleased track.

WELCOME TO MY WORLD

ELVIS PRESLEY—RCA APL1-2274

1972-1977; 10 songs, about half of them recorded live, with an unreleased version of "I Can't Stop Loving You" from the king's first New York appearance in 1972.

WALK ON THE WILD SIDE

LOU REED—RCA APL-2001

1972-1976; set leans heavily on Reed's earlier RCA efforts, and even in that it's an unusual collection with the title number, "Sally Can't Dance" and "Coney Island Baby" among the better known pieces.

THE GREATEST OF THE GUESS WHO

RCA APL1-2253

1973-1977; tracing the Guess Who through its various groupings, from the early Randy Bachman/Burton Cummings/Jim Kale/Garry Peterson days on.

BEST OF BRIAN AUGER

RCA APL1-2249

1972-1977; six jazz rock cuts follow the development of Auger's sound with the Oblivion Express and Trinity. (The latter is heard on "Listen Here.")

Vaneese & Carolyn To Polydor



Seen at the signing of Vaneese and Carolyn to an exclusive Polydor recording contract are (standing, from left): producer Doug King; Polydor r&b a&r director Hank Cosby; and Gerry Brodsky, manager, of Stony Brook Management. Seated are: Carolyn Mitchell; Irwin Steinberg, president of the Polygram Record Group; and Vaneese Thomas, who is the daughter of Rufus Thomas. Vaneese and Carolyn's debut single is "Let Me In."

CABARET REVIEW

Salome Bey Sings At Grand Finale

■ NEW YORK—Salome Bey, currently appearing in the Broadway production "Your Arms Too Short To Box With God," is a superb song stylist who can, when given the proper material, take a good pop song and build it into a soaring, gospel-based exhortation.

Ms. Bey did just that on two occasions in an hour-long set at the Grand Finale recently, in a post-show performance. Carole King's "(You Make Me Feel Like) A Natural Woman" and Dion's "Abraham, Martin and John" were the songs that provided Ms. Bey with a vehicle to show off her talent. Here is a deep, rich voice that blends the fire of Nina Simone and the lyricism of Odetta. And while the staging of even these two songs betrayed what was obviously coming from the heart, the brilliance of the interpretation made her case.

Unfortunately, Ms. Bey's selection of material the rest of the time was poor, accented by an amplification system that forced the excellent group supporting her into steady competition with her, and distorting her voice beyond any recognizable character. She needs no microphone at all in a room this size. A producer and a sympathetic sound man will make a most worthwhile world of difference.

Ira Mayer

Jacono Introduces New Dante Label

■ PHILADELPHIA—The formation of Dante Records of Philadelphia has been announced by the label's president and founder, Vito Jacono. The label's first release, to be distributed independently, is entitled "When Did You Stop" by the J's. Future product on the Dante label will include recordings from Billy "Whiteshoes" Johnson, the all-pro receiver of the Houston Oilers, and the Disco Kids.

In addition to Jacono, the executive staff of Dante includes: Lou Delise, director of a&r and Sylvanus Slip Franklin as director of artist relations. Music Resources International has been retained as marketing consultants for the label.

Dante's publishing division is Best Shot Music (BMI).

'Rich Girl' Gold

■ NEW YORK—"Rich Girl," the single by RCA recording artists Daryl Hall and John Oates, has been certified gold by the RIAA.

Record World en Brasil

By OLAVO A. BIANCO

■ Debo comenzar mi información con la triste noticia de la desaparición del destacado discjockey de Rio de Janeiro, **Big Boy**, que mantenía una gran audiencia a través de Radio Mundial en Rio y que también hacía parte de la programación de Radio Excelsior de Sao Paulo, Murió subitamente mientras se encontraba en Sao Paulo, solo y lejos de su querido Rio de Janeiro y de su familia. **Big Boy** también se destacaba escribiendo para algunas publicaciones entre las cuales se destaca "Amiga." ¡Qué descanse en paz!

Según la prensa de Rio, lo que le sucedió a **Roberto Carlos** en Bolivia fué que el "manager" cambió las horas de las dos presentaciones del cantante, que estaban marcadas para la misma noche, una en Santa Cruz de la Sierra. Dió esto como resultado que terminara el primer show con cuatro horas de adelanto y el segundo con cuatro de retraso. Según informaciones, el público se revolucionó en una manifestación que casi llega a grandes desgracias. Por otra parte, **Roberto Carlos** está anunciando su presentación en Abril 28, 29 y 30 en Anhembi, Sao Paulo, por tres shows de beneficencia a pesar del gran perjuicio que sufrió en Bolivia por la destrucción de gran parte de sus equipos de Sonido . . . **Simone** (EMI/Odeon) que estaba preparándose para salir hacia Europa con **Toquinho** y **Vinicius de Moraes** acaba de informar que ya no llevará a efectos esos planes. La cantante sigue con éxito a través del tema "Doña Flor y sus dos Maridos" con música de **Chico Buarque** "O que será, que será" . . . El nuevo "single" de **Morris Albert** (Charger) salió a finales de Marzo al mercado en

Estados Unidos por RCA. Morris se presentará desde el 4 de Abril en el "Americana Hotel" de San Juan, Puerto Rico. Ahora, bajo la dirección empresarial de **Joe Scandore**, Morris debe de tener un intenso programa de actuaciones en este año. Es posible que vaya a Mallorca para el 7 de Mayo para la entrega del premio al nuevo vencedor del Festival, en donde gano el primer lugar al año pasado con "So Nice" y después se presente en el Festival de Tokio, cubriendo actuaciones en Australia, Hong Kong y otras ciudades.

El "Conselho Nacional de Direito Autoral" concedió algún tiempo para que la UBC y la SADEMBRA modifiquen sus reglamentos para que pueden recibir aprobación y seguir funcionando. Hasta ahora, solamente la SICAM, la SOCINPRO, la SBACEM y la SBAT fueron aprobadas con gran énfasis para la SICAM, ahora más fuerte que nunca . . . Después de muchas informaciones, **Jorge Ben** renovó contrato con Phonogram, grabadora que lo tiene como artista exclusivo desde hace muchos años y donde han sido editados sus más grandes éxitos. RCA y WEA, aparentemente, no tuvieron éxito en sus gestiones para la captación del artista . . . **Silvio Cesar**, extraordinario cantante y gran autor deja la EMI/Odeon y firma con RCA . . . **Jorginho do Imperio** ya está grabando su nuevo disco, ahora para la CBS . . . Distribuido por Continental, sale el tercer disco de "Estudios Silvio Santos," con la banda de la novela "O Espantalho" . . . La Top Tape lanzó en Brasil los 45 de "12 inches" con

(Continued on page 107)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ En momentos en que me hallaba en franca camaradería con muy buenos amigos de la industria, en visitas ocasionales a Miami, nos entró a través de la frialdad noticiosa del cable, la nefasta noticia de la desaparición del buen amigo y muy talentoso músico argentino **Waldo de los Rios**. De ahí en adelante todo fué tristeza . . . y seguirá siendolo por siempre en nuestro recuerdo!

Oliver Berliner, editor radicado en Los Angeles y miembro de NARAS de toda la vida acaba de crear la "Academy of Latin Music Arts" y se encuentra en el proceso de firmar derechos con estaciones televisivas dentro y fuera de Estados Unidos, para llevar adelante un evento que simulando a la entrega de los Trofeos Grammy, sirva con más dedicación y reconocimiento a los talentos latinos. **Berliner**, nieto de **Emile Berliner**, inventor del disco en su actual forma lleva tiempo luchando en estas lides y menciona que "La industria latina es la única culpable ya que durante años han rehusado darme el respaldo suficiente en mis batallas por el reconocimiento internacional de esta forma popular de música. Como resultado, mis esfuerzos han caído siempre en los oídos sordos de la NARAS. Tenemos que buscar reconocimiento en cualquier otra forma." Alma, como titula Berliner esta asociación promete grandes luchas dentro del inmediato futuro, con planes de hacer sus entregas de trofeos por todo lo alto. Para tales propósitos, cualquier interesado puede dirigirse a Alma, P.O. Box 921, Beverly Hills, Ca. 90213 . . . Recibió **Victor Gallo** a nombre de Fania Records, el trofeo "Salsa" otorgado por Radiomar a la empresa neoyorkina. Hizo entrega del trofeo a nombre de la popular emisora limeña el amigo **Salgado Gallo** concedió los derechos de lanzamiento de las grabaciones de los sellos Fania, Vaya, Inca, Tico, Alegre, Cotique e Internacional a Infopesa. Entre los grandes planes promocionales figura un "Festival de Salsa" que habrá de realizarse en el Coliseo Amauta de Lima, con la participación de los Fania All Stars a más de la exhibición de la película "Our Latin Thing" (Nuestra Cosa en todo Perú).



Salgado y Gallo



Anacani

Me informa el amigo **Santiago A. Gonzalez** del sello Anahuac con base en Los Angeles, que **Sergio Alonso**, previamente con South Eastern Records, acaba de ser nombrado Gerente de Ventas Nacionales de la empresa, entre cuyos artistas figuran **Anacani**, **Bienvenido**, **Los Unicos**, **Los Tijuana Jets**, **Los Blue Notes** y otros. **Anacani** acaba de figurar en el reporte de ventas de la poderosa empresa distribuidora J. L. Marsh como número uno en ventas en tres de sus surveys . . . **Harvey Averde** firmó a **Trini Lopez** como artista exclusivo del sello Gala, distribuido por Coco Records desde Nueva York . . . El debut de **Leonardo Favio** en los terrenos de la Rural en Palermo, Buenos Aires, fué rodeado de un éxito espectacular con una asistencia de más de 40,000 fanáticos del ídolo argentino . . . **Hernan Restrepo Duque** me comunica que se ha hecho cargo de la Gerencia de la nueva empresa discográfica colombiana Corporación Musical Ltda., establecida en Medellín. Son asociados de la empresa **Evelio Alvarez**, propietario de Fonodiscos de Caracas, **Guillermo Galeano**, vinculado desde hace años al movimiento discográfico desde su propia etiqueta Sonodisco y desde Industria Nacional de Conido, **Fabio Vargas**, **Jaime Gonzalez** de Producciones Preludio o **Hernán Restrepo**. ¡Éxitos! . . .

(Continued on page 108)



Claudia Telles



MIAMI RECORDS PRESENTA SUS NUEVOS RELEASES

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LATIN AMERICAN HIT PARADE

Santa Clara, Cal.

By KNTA (JOSE LUIS LOPEZ)

1. **TE VOY A OLVIDAR**
JUAN GABRIEL—Arcano
A. MENDOZA—Gas
2. **LLAMARADA**
MANOLO MUNOZ—Gas
3. **YOLANDA**
LOS TOMASINOS—TH
4. **SOLO TU**
CAMILO SESTO—Pronto
5. **ME EQUIVOQUE CONTIGO**
LOS DIABLOS—Latin
6. **EL PESO DEL PECADO**
ALDO MONGES—Microfon
7. **HERIDA DE AMOR**
CONJUNTO YNDIO—Caytronics
8. **NO ME DEJES NUNCA, NUNCA**
LUCHA VILLA—Musart
9. **LA GAVILLA DEL BURRO PRIETO**
HURACANAS DEL NORTE—Luna
10. **LA CRUDA**
ANTONIO AGUILAR—Musart

Pomona, Cal.

By KKR (BARDO SANCHEZ)

1. **EL CUATRERO**
CARLOS GUZMAN—Falcon
2. **NO ME OLVIDES NUNCA, NUNCA**
LUCHA VILLA—Musart
3. **SI SUPIERAS**
MANOELLA TORRES—Caytronics
4. **AYUDAME A VIVIR**
HERMANITAS NUNEZ—Orfeon
5. **LLAMARADA**
ISADORA—Arcano
6. **PARANGARICUTIRIMICUARO**
RICARDO CERATTO—Latin Int.
7. **TAPAME**
COSTA CHICA—Fama
8. **DE QUE TE QUIERO TE QUIERO**
VICENTE FERNANDEZ—Caytronics
9. **TU SOLO TU**
RONDALLA LAS FLORES—Gas
10. **TU VIDA ES MI VIDA**
LOS TERRICOLAS—Discolando

Bakersfield, Cal.

By KWAC

1. **CAMINITO**
JULIO IGLESIAS—Alhambra
2. **TU VIVES EN MI PENSAMIENTO**
DANNY RIVERA—Graffiti
3. **BESAME Y DIME ADIOS**
BANDA MACHO—Caytronics
4. **TRIANGULO**
LOS BABY'S—Peerless
5. **CUANDO SE CUMPLEN 15 ANOS**
SONIA LOPEZ—Caytronics
6. **HERIDA DE AMOR**
YNDIO—Miami
7. **ME QUIERO CASAR**
RIGO TOVAR—Nova-Vox
8. **LA CRUDA**
ANTONIO AGUILAR—Musart
9. **TAPAME**
COSTA CHICA—Fama
10. **SIMPATICA**
LOS FELINOS—Musart

Hollister, Cal.

By KMPG (RAFAEL ROSALES)

1. **LA RAMONA**
EDUARDO II—Melody
2. **BESAME Y DIME ADIOS**
YNDIO—Philips
3. **BRINDO POR TU CUMPLEANOS**
ALDO MONGES—Microfon
4. **TU SABES**
LOS FELINOS—Musart
5. **MOJADITOS DE AMOR**
LOS RIVERA 76—Fama
6. **LA GAVILLA DEL BURRO PRIETO**
HURACANAS DEL NORTE—Luna
7. **QUIERO CANTAR**
ROMEO SANCHEZ—Falcon
8. **CONSEJOS A MIO HIJO**
GERARDO REYES—Caytronics
9. **AMOR DE COBRE**
FRESA SALVAJE—Discolando
10. **VA POR TI**
JUAN PARDO—RDA

Los Angeles

By KWKW (PEPE ROLON)

1. **VIVE**
NAPOLEON—Raff
2. **PORQUE LLORAS?**
ENRIQUE GUZMAN—Orfeon
3. **LA MUERTE DE UN GALLERO**
VICENTE FERNANDEZ—Caytronics
4. **DEJA DE LLORAR CHIQUILLA**
LOS TERRICOLAS—Discolando
5. **TAPAME**
COSTA CHICA—Fama
6. **NO ES MI CULPA**
CUAUHTEMOC—Volcan
7. **TU ERES MI DESTINO**
LALO RODRIGUEZ—Musimex
8. **MONTELMAR**
LOS INOCENTES—Arriba
9. **HABLAME**
CAMILO SESTO—Pronto
10. **MARIA DE LA CRUZ**
LOS MAYANS—Musimex

San Francisco

By KBRG (OSCAR MUNOZ)

1. **TAPAME**
COSTA CHICA
2. **MI ADORACION**
RITMO 7
3. **DURMIENDO EN LA MISMA CAMA**
MANOLO GALVAN
4. **LLAMARADA**
MANOLA MUNOZ
5. **ISLA DEL ENCANTO**
ORQUESTA BROADWAY
6. **CATACLISMO**
APOCALIPSIS
7. **VIVE**
NAPOLEON
8. **TU VIDA ES MI VIDA**
LOS TERRICOLAS
9. **POR QUE LLORAS**
ENRIQUE GUZMAN
10. **EL SOL NACE PARA TODOS**
RICARDO CERATTO

Puerto Rico

By WUNO (LUIS A. COSME)

1. **EL AMOR ENTRE TU Y YO**
NYDIA CARO
2. **WINTER MELODY**
DONNA SUMMER
3. **ONLY YOU**
THE STYLISTICS
4. **DANCING QUEEN**
ABBA
5. **ALL DAY & ALL NIGHT**
LAURI MARSHALL
6. **HABLAME**
CAMILO SESTO
7. **ESE AMOR QUE NO ME AMA**
LOLITA
8. **POR FAVOR**
LISSETTE
9. **O TU O NADA**
WILKINS
10. **PIO PIO**
SONORA PONCENA

Spain

By JOSE CLIMENT

1. **CHICAGO X**
CHICAGO—CBS
2. **FRAMPTON COMES ALIVE**
PETER FRAMPTON—Ariola
3. **DADDY COOL**
BONEY M.—Ariola
4. **THE BEST DISCO IN TOWN**
RITCHIE FAMILY—RCA
5. **MEMORIAS**
CAMILO SESTO—Ariola
6. **NO ME DESCORAZONES**
ELTON JOHN & KIKI DEE—EMI
7. **GAVILAN O PALOMA**
PABLO ABRAIRA—Movieplay
8. **OTRO OCUPA MI LUGAR**
MIGUEL GALLARDO—EMI
9. **DANCING QUEEN**
ABBA—Columbia
10. **ODIAME**
DYANGO—EMI

En Brasil (Continued from page 106)

música de "discoteque" . . . Un gran éxito las dos presentaciones de "Amhembí" de "Noches Mexicanas" con Miguel Aceves Mejía, los Hermanos Savallas y otros artistas. Después de Sao Paulo, donde se presentaron del 19 al 20 de Marzo, los artistas siguen para otros puntos de Brasil. Estas presentaciones de Manuel Poladian han resultado ya sonado éxito y seguirá adelante con gran fuerza en sus "Noches Mexicanas" . . . "Quem Vai Querer," es el título del nuevo albm de Eliana Pitmann" (RCA) con muy buena aceptación por parte de la prensa y la radio. La cantante regresó de un exitoso viaje por Europa donde asistió al estreno del "film" "La Menor," una co-producción brasileño-española, en el cual participa . . . Nelson Gonçalves (RCA) será el próximo artista que actuará en el "Vivara" de Rio . . . Wando (Beverly) se está presentando con éxito en la "Catedral do Samba" de Sao Paulo . . . Rosemary (Continental) no seguirá en el show del "Vivara." Desea descansar un poco . . . Lamentamos la desaparición de Ruben Fernandes (Rubao), uno de los ritmistas del conocido grupo Originaís do Samba . . . Actualmente triunfa en el "Vivara" Benito de Paulo (Copacabana) con el show Retazos de Satin" que se presentará hasta finales de este mes . . . Maria Creusa renovó contrato

con la RCA. Cantora muy popular en Argentina y ahora en situación muy similar en España, donde se presentó recientemente con Antonio Carlos y Jofafi. La extraordinaria intérprete tendrá un nuevo disco pronto en la calle . . . Angela María (Copacabana) que no está muy contenta con su compañía y a la cual debe pedir liberación, está en planes de firmar con RCA . . . Desde el 28 de Febrero, todo fonograma debe, una vez grabado, recibir un número de registro en el ECAD (Oficina Central de Arrecadación de Derechos). Eso es parte de las nuevas disposiciones, que buscan perfeccionar el sistema de recuadación de derechos de autores a intérpretes. El sistema luce simple pero eficiente.

Luce con posibilidades de tornarse en realidad un proyecto muy ambicioso de producir un "film" sobre la vida de la querida cantante Carmen Miranda, que será una producción muy bien cuidada y con ojos al extranjero seguramente . . . Alcione, que empezó con la Phonogram, acaba de firmar con CBS . . . Carlos Lombardi (Beverly) terminó de grabar un nuevo disco que luce muy bueno. Algunos "hits" en ritmo de tango . . . Otra vez se dice que el famoso grupo Génesis vendrá al Brasil este año. ¿Resultará así?

Record World en Mexico

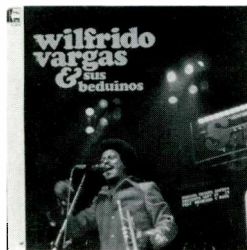
By VILO ARIAS SILVA

autor de moda, Blas Eduardo incursiona como intérprete de sus propios temas, debutando bajo el sello Gamma con el sencillo "Mala suerte" y "Lloraré, lloraré" —este último de gran éxito pasado en la voz de Los Versátiles. La identificación de Blas como autor, es ya respetada en México; siendo uno de los primeros autores que apoyó la editora Musa, que con gran visión le dió el impulso que necesitaba este joven autor chileno, quien en el mercado mexicano a acaparado en repetidas ocasiones con sus obras, los primeros lugares en los "charts" de popularidad con varios intérpretes, como "Mentira, mentira" en la voz de Rosalba, "América" con Carlos Reynoso, "Lloraré, lloraré" con Los Versátiles y "Deja de llorar chiquilla" interpretada por Los Terrícolas; encontrándonos, que al acumular las cifras vendidas de los 4 temas, se sobrepasa el medio millón de copias. En esta nueva faceta de intérprete, Blas Eduardo lleva la ventaja de ser autor con sentido comercial, y que le puede dar la oportunidad de incursionar con éxito, si el apoyo promocional es el adecuado. Gamma tiene esa misión.

Iniciamos la preparación del "Especial México 77," que con-

tará una vez más, con entrevistas a ejecutivos, intérpretes, autores, editores y disc-jockeys mexicanos. Daremos a conocer al mundo lo más sobresaliente de la temporada musical. Los temas más escuchados y vendidos, así como también, el desarrollo de las compañías discográficas que destacaron . . . Microfón consolidó dos hitazos. Aldo Monges con "Brindo por tu cumpleaños" y Elianna con "Que tiene la otra" son una realidad en difusión y ventas, logrando además ambos intérpretes la simpatía general por la calidad que derrochan . . . Elegante coctel de Musart a los representantes de radio, prensa y televisión, con motivo del lanzamiento del nuevo élepe del dueto romántico de México Carmela y Rafael. La concurrencia estuvo nutrida, ratificándose las cordiales relaciones de Musart con los críticos especializados.

Los Baby's con "Triángulo" conservan el primer lugar de ventas en Peerless, siguiéndole Los Freddy's con "Llorame" y "El carino que perdí," en cuarto lugar Beatriz Adriana con "Esta situación" y quinto avanzando violentamente Ze Luis con "Dice adiós tu mano al viento" . . . Desde Oxnard, Cal. me llega la lista de éxitos de la emisora KOXR que
(Continued on page 108)



WILFRIDO VARGAS Y SUS BEDUINOS

Karen KLP 28

El sabor y ritmo dominicano en interpretación de una de sus agrupaciones más populares. Wilfrido Vargas y sus Beduinos ofrecen entre otras contagiosas salsa dominicanas "El regreso" (M. Vargas-W. Vargas-Nuñez-Díaz), "Cumbanchero de Gualay" (D.R.), "El Calor" (M. Vargas-W. Vargas) y "Don Andrés" (M. Vargas-W. Vargas). Arreglos de L. Perez, Jorge Tavaras, los Beduinos y Jorge Millet.

■ Rhythmic and spicy Dominican salsa by one of their top groups. Wilfrido Vargas and Los Beduinos are at their best in "Las Avispas" (M. Vargas-W. Vargas), "Perdido en mi pensamiento" (El Topo) and "Amor Perdido" (P. Flores).



DEDICADO A MEXICO

RICARDO CERATTO—Latin Int. DLIS 5055

Grabación del argentino Ricardo Ceratto, fuerte éxito actual en México interpretando temas de corte mexicano entre los cuales se destaca su impresionante éxito "Parangaracutirimicuaro." También excelentes "Dedicado a Mexico," "Vica mi tierra Sonora" y "En Baja California."

■ Argentinean singer and composed Ricardo Ceratto is a success in Mexico. This album contains a very commercial package of Mexican tunes composed by Ceratto. "Parangaracutirimicuaro" is a smash hit in Mexico and on the west coast and is spreading very rapidly to other areas. "A Orizaba voy," "Invitación a Acapulco," "Guanajuato," others.

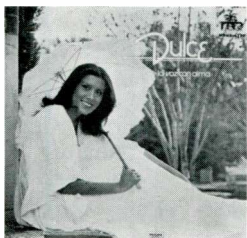


MI RELIGION GITANA

YOLANDA DEL RIO—RCA MKS 2087

Acompañada por grandes mariachis de México, Yolanda del Rio une este nuevo álbum a su cadena de grandes vendedores previos. "Mi Religión Gitana" (F. Jiménez), "Regalo de un hijo" (J. L. Melgar R.), "De que te quiero . . . te quiero" (Fuentes-Molina Montes-Magallanes), "Llanto y Coraje" (J. M. Leal) y "La hija del Penal" (D.R.).

■ Backed by great mariachis from Mexico, Yolanda del Rio is selling this lp as big as her previous ones. "Canción Mixteca" (J. L. Alaves), "Tus Maletas en la Puerta" (R. Rojas Chavez) and "El Mandadero" (J. Lerma).



LA VOZ CON ALMA

DULCE—Miami MPHS 6179

En producción de Arnulfo M. Vega, la dulce voz de Dulce se luce con arreglos de Armando Noriega en "Platicame" (R. Bermejo), "Nunca supe más de tí" (S. Denis), "Recuerdame" (A. M. Vega) y "Todo Amor" (A. M. Vega). Bella producción!

■ Produced by Arnulfo M. Vega, the mellow voice of Dulce performs a beautiful package of sentimental and touching songs. "Porque llegaste tú" (A. Schneider), "Vicio" (D.A.R.), "Ven que te quiero" (A. M. Vega), others.

En Mexico (Continued from page 107)

dirige **Marco Antonio del Castillo**, en la cual destaca **Lucha Villa** con "No me dejes nunca, nunca, nunca," **El Conjunto Miramar** con "Una lágrima y un recuerdo" y el **Dueto Monclova** con "El nuevo cariñito."

Bajo fuerte presión promocional de Cisne RAFF, el grupo infantil español **La Pandilla** consolida

el tema "1, 2, 3" . . . La arrolladora corriente infantil que ha invadido México, es un mérito que indiscutiblemente le pertenece al sello Polydor, ya que fué en esta compañía discográfica, donde se inició esta clase de grabaciones de esta época, inquietando de inmediato a todos los directores artísticos de las diferentes casas

Nuestro Rincon (Continued from page 106)

Sigue adelante en Latinomérica la promoción de **Claudia Telles** con "Al llegar la Tarde," tema con el cual rompió records de ventas en Brasil, en su versión original titulada "Fim de Tarde." CBS activa sus cuerpos promocionales en cada localidad para tal proposito.

Lindomar Castilho de Brasil partirá hacia Los Angeles, para participar en el espectáculo televisivo "Siempre en Domingo" que será transmitido via satelite a California, Texas, Nueva York, Florida, Puerto Rico y México . . . Y ahora . . . ¡Hasta la próxima desde Argentina y Brasil!

While in a meeting with several personalities of the Latin record industry that was taking place in Miami, a cable told us the bad news of the sudden death of talented and famous Argentinean composer and musician **Waldo de los Rios** in Madrid. Among dozens of notable hits produced and directed by Waldo was the performance of "Ode to Joy" that smashed all over the world a few years ago by **Miguel de los Rios**. From that moment on the meeting was cancelled. Everybody was in shock!

Oliver Berliner, publisher of Latin American music based in California, has formed ALMA—the Academy of Latin Music Arts—and this week is in the process of signing television stations from an array of 80 in the territories of the country where Latin music holds sway. Berliner, a NARAS member, has for more than a decade and a half been appalled at the fact that whereas Latin American music outsells both classical and jazz, NARAS has a dozen or so awards in these categories yet only one Latin music Grammy, the latter instituted only two years ago after enormous pressure was brought to bear. Interestingly, the Grammy comes from the word gramophone, coined by Berliner's grandfather, inventor of the disc record, **Emile Berliner**. "The Latin industry has only itself to blame," says Berliner. "For years they refused to support me in my battles for recognition of this internationally popular music form. As a result, my efforts fell on NARAS' deaf ears and even today this Academy pays us only lip service. Thus we must seek our recognition elsewhere." Interested parties may reach ALMA c/o Hall of Fame Music Co., Box 921 Beverly Hills, Cal. 90213 . . . **Victor Gallo** received an award extended to Fania Records from New York by popular radio station Radiomar, airing in Lima, Peru. Popular radio personality **E. Salgado** extended the award, titled "Pure Salsa." On the other hand, Gallo granted the rights to Infopesa, Peru, in order that they could release the whole family of labels owned or distributed by Fania, such as Fania, Vaya, Cotique, Tico, Alegre, Inca and International. Among the very energetic promotional plans that Infopesa will put immediately into practice are a "Salsa Festival" that will take place at Coliseo Amata, Lima, where the **Fania All Stars** will be presented. "Our Latin Thing," the popular film released several months ago by Fania, will be exhibited in most of the theaters in Peru as an extensive promotion for "salsa" music.

Santiago A. Gonzalez from Anahuac Records, Los Angeles, informed us that **Sergio Alonso**, previously with Southeastern Records, will be heading their national sales dept. from now on. Anahuac is enjoying good sales with **Anacani**. Other artists on their roster are **Los Tijuana Jets**, **Los Blue Notes**, **Bienvenido** and **Los Unicos**. **Anacani** is actually No. 1 in the J. L. Marsh charts in Latin music on the west coast . . . **Harvey Averne** signed **Trini Lopez** to the already established and successful Gala label, where **Eydie Gorme** and **Steve Lawrence** are being released in Spanish . . . **Leonardo Favio's** debut in Buenos Aires drew over 40,000 fans to the Rural arena in Palermo . . . **Hernan Restrepo** has announced that Corporacion Musical Ltda., a new recording company, has been established in Colombia. Stockholders of the company are **Evello Alvarez**, also owner of Fonodiscos, Caracas, **Guillermo Galeano** of Sonodisco and Industria Nacional de Sonido, **Fabio Vargas**, **Jaime Gonzalez** of Producciones Preludio and **Hernan Restrepo**, who will act as general manager.

discográficas, quienes salieron en busca de personajes infantiles de la televisión para hacerlos grabar. El primero que apareció y continúa agotando ediciones es **Chespirito**, primero con "El chapulin colorado" y actualmente con el tema "Oyelo, escuchalo;" paralelamente y dando guerra apareció **Quico** y **El Chachalaco**, y hace

poco lanzaron al payaso **Zepillin**.

Una avalancha permanente de artistas que son representados en México por EMI Cápitol, se dejaron venir en las últimas semanas, dando lugar a que se pusiera en prueba la capacidad promocional de la compañía que dirige **Robert Ascott**, y diremos que la prueba fué satisfactoria.

Polydor Plans Campaign For New Releases

■ NEW YORK — Polydor Incorporated is undertaking major merchandising, promotion and publicity campaigns behind three new talents which comprise the company's April release.

Slated for April 11 shipment are "Battle Axe" from Billion Dollar Babies, "High Riding" from Alvin Crow and The Pleasant Valley Boys, and "Renee Geyer." Also on tap from RSO Records is the Jack Bruce Band with "How's Tricks" and The Bee Gee's 1975 platinum lp, "Main Course."

Support

In support of the three new Polydor albums and the Jack Bruce RSO lp, a special nationwide discount marketing program will take effect and continue through the end of the month. In-store posters and streamers, radio giveaways, promotion contests, publicity mailings and premiums as well as in-store play campaigns are all part of Polydor's program for a quick start in breaking these talents.

THEATER REVIEW

'She Loves Me' Scores

■ NEW YORK—The concert production of "She Loves Me," which recently kicked off Town Hall's "Broadway In Concert" series, more than anything establishes Barry Bostwick as Broadway's most promising up-and-coming male musical comedy performer. Seen earlier this season in the "Robber Bridegroom," he is given, here, a more conventional score and, in view of the spare staging, the opportunity to show that he can use both his voice and physical appearance to create a convincing characterization.

Story Line

The 1963 show itself—book by Joe Masteroff, music by Jerry Bock, lyrics by Sheldon Harnick—is a simple, pleasant tale of masked lovers. In the current presentation, the songs more or less flow one into the other and what little dialogue there is serves as connective tissue.

The supporting musicians do their job well except that the on-stage pianist tended to overpower most of the singers. The otherwise all-star cast—Madelaine Kahn, Rita Moreno, George Rose and Laurence Guittard — performed dutifully, Kahn and Moreno in particular imbuing their roles with fine (if occasionally campy) comedic sense, though the company as a whole did not seem to have any one particular interpretation of the show to present.

Ira Mayer

Coyote & Cohen Pact with Elation

■ LOS ANGELES — Len Sachs, president of Coyote Productions Inc., and Steven Cohen have jointly entered into a co-management agreement representing Elation.

A contemporary r&b / rock group, Elation features the talents of drummer Alphonse Mouzon, composer-keyboardist Greg Watson, former Weather Report and Sylvers percussionist Bradie Speller, Bob Etoll and Dave Williams.

The synthesis of numerous styles will be featured on the group's debut release which is in the completion stages.

Sachs and Cohen are currently negotiating with major labels for the release of product.

CBS Ad Campaigns

(Continued from page 10)

Levine further points to the nature of the business which does not always make it conducive to drawing out a campaign for an artist to be employed regardless of what transpires as he is touring the country. "When something happens, you've got to be there. This is the kind of flexibility that we are in a position to take advantage of."

Citing "mobility and versatility" as the two main strengths of the department, Levine claims that the two factors are most important in helping to cope with the work load. "I look at the enormous amount of work that comes out of this office and I don't see anything suffering. I think that as the company gets larger, we get better. If an artist goes into the studio and spends six months making a record, I don't want to just give him a couple of hours on his advertising."

ABC Signs Steinberg



ABC Records has signed Dianne Steinberg to a long-term contract. Her first album for ABC, "Universal Child," is scheduled for release in May. Shown from left after the signing are ABC Records chairman Jerry Rubinstein, Dianne Steinberg and ABC VP Otis Smith.

WIP 'Marathon for Leukemia'



Helping to raise more than \$67,000, Capitol recording artist Helen Reddy recently hosted the "WIP Marathon for Leukemia" held at the Philadelphia Hilton. All the proceeds from the event were donated to the Leukemia Society of America. Pictured standing at the affair are, from left: Ken Garland, WIP air personality; Dean Tyler, WIP program director; Helen Reddy; Bill St. James and Joe Samone, WIP air personalities; John Sammartino, Capitol Records' district sales manager, Philadelphia area. Kneeling is Arthur Field, Philadelphia promotion representative.

Dialogue (Continued from page 95)

would get a different feeling recording in the Rockies or Caribou. You just need to be in the right place at the right time, matching the mood for the players, getting the studio environment which would influence your record. The strong elements in Nashville are, a relaxed atmosphere, which goes with this part of the country, a draw on talented musicians and some very good studios to work in. We at the Workshop are a very informal group and when someone is working here we really try to make them feel comfortable. Most of the players I work with really try to contribute to the records, when the producer will let them, as opposed to some places I've been where musicians come in and are really just marking time.

RW: Is it hard for you as an engineer to convert from rather traditional country acts to hard rock sessions?

Maher: No not really. First off I like all kinds of music. I can get off on classical or bluegrass. I love rock and roll and jazz as well as r&b. If a guy comes in with a good song, good country, good rock, good anything, you can forget where you were 20 minutes ago. That's the whole thing. Your sound is going to change, but that's going to come from the players. The transition will come from them and you fall into the groove with them.

RW: How is booking at your studio? Since you do a variety of sessions, is it hard to get time? Are you overbooked?

Maher: We book by the hour like everyone else in Nashville in three hour segments. If a client wants to block book we still try to stagger it so other clients can work in between. Sometimes it works out and sometimes it doesn't. We have had acts want to book an entire day, but we haven't had one want to book out a month with no one else allowed in, not yet. We're right in the middle. As for being overbooked we are at the point now that we're planning a new room in addition to the demo studio just completed called Pine Brothers, which is next door to us.

RW: What are some of the up-coming releases recorded at Creative?

Maher: From the country standpoint, we have a Larry Gatlin album, Webb Pierce, Grady Martin. Pop—the Dave Loggins album, B. J. Thomas, Buzz Cason's album, which is strictly pop, a Steve Gibb album on monument, and the current Gene Cotton and Bobby Goldsboro singles.

RW: If Nashville is becoming a place to cut pop as well as country records, are other studios in other areas drawing the country artists?

Maher: I think we're broadening not only into pop but into other areas cutting good country records. A few years ago, if you wanted to cut a country record, you went to Nashville, if you wanted pop you went to L.A. or New York. Then you started hearing great records coming out of places like Florence, Alabama, "Muscle Shoals Area," Memphis, Miami, the Denver area, etc. I think it's an upsurge of the whole industry becoming aware that you can cut all types of good music in a number of different areas. But, like I said, you may want to go to certain areas for a different overall concept or to obtain a certain group of musicians or to a studio which may have a certain sound.



CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—YOU CAN GO HOME AGAIN DEPT.: Max Webster returned home from their recent U.S. dates in style. Opening the evening at The New Yorker was **John Lovsin & His Invisible Band**, which became highly visible when John was joined by professional popstar **Greg Godovitz** on bass and drummer **Marty Morin** for the last two numbers. Lovsin himself is a local legend, a hot guitarist who proved that he sounds even better with a band. As for Max, the quartet delivered it all in their debut as concert headliners here, earning several well-deserved encores from the full house. The music came from their debut album and the soon-to-be-released "High Class & Borrowed Shoes." The unusual structure of Max' music demands attention. **Kim Mitchell's** kung fu hopping and keyboardist **Terry Watkinson's** marionette expressions kept eyes wide open, while **Mike Tilka's** spotless bass and **Gary McCracken's** muscular drumming worked over the ears. Fans of **The Who** will be impressed with Max Webster's visual excitement and musical intensity. One of the few perfect concerts we've

(Continued on page 111)

GERMANY

By JIM SAMPSON

■ MUNICH—Several major American independent labels will be re-negotiating with their German partners in the next few months. A&M (currently with Ariola), Arista and Motown (both now EMI) are the companies involved, and none of them will be renewed at bargain prices. A&M has been beefing up its European staff recently, under the direction of **Marcus Bicknell**. An ad in Musikmarkt a couple of weeks ago announced an opening in Frankfurt for a product manager "within another organization." Ariola is in Munich, a fact that did not go unnoticed. An official announcement might have to wait until the last week of July. Arista and Motown are even further off. Reportedly eager to pick up major international acts are the Polydor International people, who, in the **Rolling Stones** negotiations, snatched defeat from the jaws of victory. Polydor wants worldwide rights, not just German distribution deals, but they're in the market for something big.

The Bronze organization celebrated its independence from Island with a four day party in Adelboden, Switzerland. **Lillian** and **Gerry Bron** hosted recording company and publishing executives from all European markets, including Ariola prexy **Monti Lueftner**, Ariola Netherlands' **Wim Schipper**, **Arne Bendiksen** from Norway, Sonet's **Dag Haeggqvist**, **Alan Kaupe** of EMI London and **George Gluck** representing Intro Berlin. **Guenther Henne** of Toledo Music Publishing in Berlin, one of the most knowledgeable jazz fans in Germany, has picked up the **Ron Carter** catalogue. A hotly contested property at MIDEM was **Boston's** German sub-publishing; **Trudy Meisel** of Intro landed that one a couple of weeks ago when she was in the States.

It looks like there'll be a Eurovision Song Contest in 1977 after all, and **Silver Convention** will be there with "Telegram." Composer/publisher **Ralph Siegel** needed material to fill out the new **Peter Alexander** album, so his colleagues let him hear **Dolly Parton's** new album; there'll be a Parton song on Peter's next album. The recent Brain Rock Festival in Essen was a tremendous artistic and financial success, impressively showcasing several of the groups on a label specializing in German rock. Among those on hand were top U.S. manager **Martin Cohen**, who has written festival organizers to express interest in two Brain acts, **Novalis** and **Guru Guru**. **Bob Marley** was in Munich recently for TV and promotion, accompanied by Island exec **David Betteridge**.

Emmylou Harris celebrated her birthday in Munich on April 2, getting a specially engraved glass mug from WEA before flying off to London for the Wembley Festival. Now that Berlin's **Tina Rainford** is having so much success as a country artist in the States, we're told CBS wants to do her next sessions in Nashville. Another European singer looking for American recordings sessions is **Vicky Leandros**. **Amanda Lear** (until now better known for her acquaintances than for her recordings) was in Ariola's Munich studios last week completing her first album.

ENGLAND

By RON McCREIGHT

■ LONDON—The most potent points highlighted in the recently published Annan Report on Broadcasting in the U.K. were the support of local radio and the proposal of a fourth TV station, to be operated on a semi-commercial basis. The findings of the Annan Committee constitute the basis of the government's plans for broadcasting when the present statute expires in July, 1979. The report calls for the abolition of the Independent Broadcasting Authority, which at present controls all the independent TV and radio stations, in favor of a Regional TV Authority and a Local Broadcasting Authority which will take on responsibility for all regional radio stations, both commercial and BBC. Annan also chose to comment on the BBC's Radio One playlist, stating that "its range should be extended" while London's commercial music station, Capital Radio, also came in for criticism, being cited as the "antithesis of what a local station should be," in spite of its extreme financial success.

Hopefully the last word on Eurovision (apart from the results)—the contest is now definitely on since BBC's Outside Broadcast cameramen resolved their dispute. The event will be staged at the Wembley Conference Centre as previously planned but now takes place on May 7th with the U.K. representation being current chart record "Rock Bottom" by **Lynsey DePaul** and **Mike Moran** (Polydor).

Strong new single by **Roger Daltrey**, whose "Written On The Wind" (Polydor) is a chart certainty. Other hits of the week are **Polly Brown's** "Beautiful Things For You" (GTO), **Wales O'Regan's** "If The Lady Won't Dance" (Mountain) and current American country hits by **Kenny Rogers** ("Lucille"-UA), **Dave & Sugar** ("Don't Throw It All Away"-RCA) and **Crystal Gayle** ("You Never Miss A Real Good Thing"-UA). Several chartworthy albums just out, starting with **Gong's** "Gazeuse," (Virgin), which is their last for a while now that the group has temporarily parted company. Next in line are **Widowmaker** ("Too Late To Cry"-UA), **City Boy** ("Dinner At The Ritz"-Vertigo), **Gary Benson** ("New World"-State), **ELP** ("Works"-Atlantic) and **Peter Hammil** ("Over"-Charisma).

The "Is It The Beatles?" album by **Klaatu** will be issued here in May, while "Doctor Marvello" is released as a single on April 22nd (Capitol). As good as the album is, these comparisons seem a little unjustified although coincidentally these rumors reach us as a mysterious invitation arrives to witness a piece of British pop history next Monday (4th) at 54 St. James' Street—premises once occupied by Apple. However, if this should turn out to be the announcement of a certain reunion, all would have been revealed by the time you reach this. If it hasn't, watch this space.

Roger Dean's company, Dragon's World, has published a fascinating collection of album sleeves, paintings and book jackets by **Patrick Woodroffe** under the title of "Mythopoeikon." The book, which includes album covers by such artists as **Budgie** (MCA), **Green-slade** (Warner Bros.), **Ross** (RSO) and **Judas Priest** (Gull) as well as the cover of "The **Marc Bolan** Story," is available here in both paper and hardback and is due for publication in the U.S. during the summer.

The London Palladium ban on **Lou Reed** has resulted in a complete rearrangement of his European dates in order that he may appear at the New Victoria on April 26th, 27th and 28th.

Publishing deals concluded by Heath Levy, which has secured U.K. rights to **David Soul's** Topanga Music, and worldwide representation of **Hank B. Marvin's** Tahlia Music and **Labi Siffre's** Xavier Music; and Chappell, which now represents **Johnny Stirling's** Pendulum Music, whose writers include **Peter Skellern**, **Buggatti & Musker** and **Neil Innes**.

Kipps Music Completes Sub-Publishing Deals

■ NEW YORK—Charles Kipps, president of Charles Kipps Music, Inc. (BMI), has announced the completion of three sub-publishing arrangements with the signing of deals in England, Italy, Australia and New Zealand.

Charles Kipps Music, Inc. is

represented in the United Kingdom by EMI Music Publishing, Ltd., in Italy by Ariston S.R.L., and in Australia and New Zealand by Castle Music Pty, Ltd. Additional sub-publishing agreements to complete its worldwide distribution are now in negotiation.

Power Exchange, Decca Pact



Power Exchange Records Ltd. has just concluded a long term manufacturing and distribution agreement with the Decca Record Company Ltd. and its distribution division, Selecta, for the U.K. Immediate single releases include the official entries to the Eurovision song contest from Greece and Sweden for which Power Exchange has the U.K. license. Power Exchange is also the co-publisher of the U.K. Eurovision entry, "Rock Bottom." The single release program also includes a new title, "The Boxer," by Joe Brown, and a newly-recorded single by Bill Amesbury. Power Exchange also plans to release more than 25 albums during 1977. Shown above at the signing are, from left: Michael Sperring, partner, G. Kemp (stockbrokers); Kan Gohil, managing director, Power Exchange; Sir Edward Lewis, chairman, British Decca; Paul Robinson, chairman and director, Power Exchange; and Bill Townsley, director and commercial manager, Decca.

ASF Announces Songword Competition

■ LOS ANGELES — Seven top composers — Paul Anka, Mac Davis, Marvin Hamlisch, Michael LeGrand, Smokey Robinson, Seals & Crofts and Paul Williams — have each been signed to write an original melody for the new American Songword Competition, sponsored by the American Song Festival.

Entrants will write their own lyrics to one or more of these excellent melodies. "Each entrant

will receive a specially made record of the seven melodies, plus a Songword handbook to help them write the winning words."

Top music industry professionals will do the initial judging for this new competition.

For more information on Songword and other ASF competitions, call or write, The American Song Festival, 5900 Wilshire Blvd., Los Angeles, Ca. 90036; phone: (213) 937-7370.

Canada (Continued from page 110)

seen this decade.

Attic Records continues to score coups. A six album release is upcoming and some hot product will be the result. **Les Humphries Singers**, who have received 20 gold lps and three gold cassettes in Europe, will debut on Attic with an album of the same name. Former **Spencer Davis** man **Eddie Hardin** will release "You Can't Teach An Old Dog New Tricks," ex-**Deep Purple** singer **Dave Coverdale** will make his solo debut with "White Snake," **The Wurzels** newest offering is "Golden Delicious" and new albums from Juno Award winner **Patsy Gallant** and **Phil Sykes** are also expected. The Coverdale album will not see U.S. release for some time according to current plans, making its Canadian release that much more important.

NEW RELEASES: Lots of new product is expected soon from the following acts: "Road To Euthanasia" from **The Ian Thomas Band**, "Timerace" from **Michel Pagliaro**, "Ridin' High" from **Moxy**, plus new albums from **Wendzday**, **Hammersmith**, **A Foot In Coldwater**, **Jackson Hawke**, **Sweeney Todd** and **Direction Records' Gotham**.

BITS'N'PIECES: **David Marsden**, who took over the controls at Thunder Studio recently, has produced a one hour radio special on **The Stampeders** to follow his highly successful **Bob Seger** special. Meanwhile, Montreal's **Donald K. Donald** will take The Stampeders on a cross-Canada tour on which Jackson Hawke will likely be the support act. Amber's **Mike Graham** recently appeared with **Faron Young** in Wheeling, West Virginia and the response was excellent. Much talk about this country artist. **Tommy Wilson's** Concept is reportedly putting together a tour for **The Outlaws**, **Willie**, **Waylon** and **Jessi**.

RUMORS: Will Cheap Thrills change the name of its publication? Will Brampton's CFNY-FM cause further competition for CHUM-FM and CILQ-FM when the station increases to 100,000 watts on July 1? Is Boston's **Reddy Teddy** going to mount a Canadian invasion?

ENGLAND'S TOP 25

Singles

- 1 **KNOWING ME KNOWING YOU** ABBA/Epic
- 2 **GOING IN—WITH MY EYES OPEN** DAVID SOUL/Private Stock
- 3 **WHEN SHOWADDYWADDY**/Arista
- 4 **SOUND AND VISION** DAVID BOWIE/RCA
- 5 **CHANSON D'AMOUR** MANHATTAN TRANSFER/Atlantic
- 6 **I DON'T WANT TO PUT NO HOLD ON YOU** BERNI FLINT/EMI
- 7 **MOODY BLUE** ELVIS PRESLEY/RCA
- 8 **RED LIGHT SPELLS DANGER** BILLY OCEAN/GTO
- 9 **SUNNY BONEY M**/Atlantic
- 10 **OH BOY** BROTHERHOOD OF MAN/Pye
- 11 **LOVE HIT ME** MAXINE NIGHTINGALE/UA
- 12 **YOU DON'T HAVE TO BE A STAR** MARILYN MCCOO/BILLY DAVIS/ABC
- 13 **TORN BETWEEN TWO LOVERS** MARY MacGREGOR/Ariola
- 14 **LAY BACK IN THE ARMS OF SOMEONE** SMOKIE/RAK
- 15 **MY KINDA LIFE** CLIFF RICHARD/EMI
- 16 **BOOGIE NIGHTS** HEATWAVE/GTO
- 17 **BABY I KNOW** RUBETTES/State
- 18 **GIMME SOME** BRENDON/Magnet
- 19 **HAVE ! THE RIGHT DEAD END KIDS**/CBS
- 20 **FREE DENIECE** WILLIAMS/CBS
- 21 **ROCK BOTTOM** LYNSEY DE PAUL/MIKE MORAN/Polydor
- 22 **ROCKARIA** ELO/Jet
- 23 **YOU'LL NEVER KNOW WHAT YOU'RE MISSING** REAL THING/Pye
- 24 **PEARL'S A SINGER** ELKIE BROOKS/A&M
- 25 **ANOTHER SUITCASE IN ANOTHER HALL** BARBARA DICKSON/MCA

Albums

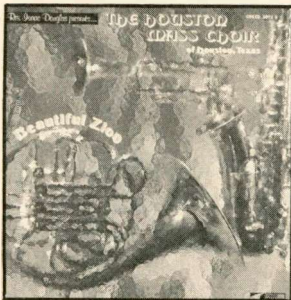
- 1 **PORTRAIT OF SINATRA**/Reprise
- 2 **20 GOLDEN GREATS** SHADOWS/EMI
- 3 **ARRIVAL** ABBA/Epic
- 4 **HEARTBREAKERS** VARIOUS ARTISTS/K-Tel
- 5 **HOLLIES LIVE HITS**/Polydor
- 6 **ENDLESS FLIGHT** LEO SAYER/Chrysalis
- 7 **ANIMALS** PINK FLOYD/Harvest
- 8 **EVERY FACE TELLS A STORY** CLIFF RICHARD/EMI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

FROM THE HOUSE OF GOSPEL

Just A Few Of The Over 200 Standard Albums and 8 Track Tapes



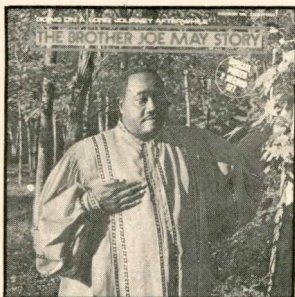
NASHBORO RECORDS



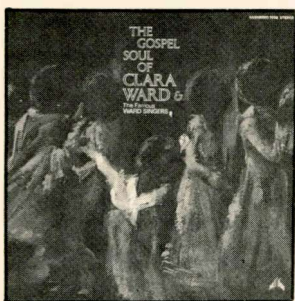
BEAUTIFUL ZION
The HOUSTON MASS CHOIR
Presented by Rev. Issac Douglas
Creed 3072



IN TIMES LIKE THESE
BENNY CUMMINGS AND THE KINGS TEMPLE CHOIR
Presented by Issac Douglas
Creed 3071



GOING ON A LONG JOURNEY AFTERWHILE
THE BROTHER JOE MAY STORY
Nashboro DBL 27116
(2 Record Set)



THE GOSPEL SOUL OF CLARA WARD & THE FAMOUS WARD SINGERS
Nashboro 7098

Gospel Picks Of The Week

(The records listed below are Record World's choices as the top gospel releases of the past two weeks)

Soul & Spiritual

- When I Get Inside**
Br. Napoleon Brown and the Southern Sisters
Savoy 14427
- The President and The Missionary**
The Angelic Choir directed by Rev. Lawrence Roberts
Savoy 14416
- Turn To God**
The Gabriel Hardeman Delegation
Savoy 14431
- Share**
The Caravans
Birthright BRS 4002

Gospel Radio Seminar Names Speakers, Talent

■ NASHVILLE — The 5th Annual Gospel Radio Seminar, with the theme "Realizing Your Potential," scheduled for May 6-7, has announced the speakers and talent for the event.

Scheduled to perform at the banquet and show on Saturday night, May 7, are Dogwood, Tim Sheppard, Teddy Huffman and the Gems and The Ward Boys. Tickets for the banquet and show are \$10 in advance and \$15 after the seminar has begun, and may be purchased from Sylvia Mays at Canaanland Music or Norma Boyd at the Gospel Music Association.

The speakers for the event will be Dr. Jesse Peterson, president and founder of Tempo Records, and Hal Spencer, vice president of Manna Music, who join the previously announced speakers, Mack Sanders and Don Butler.

Registration for the Gospel Radio Seminar, to be held at the Airport Hilton in Nashville, is \$30 for broadcasters and \$50 for music industry personnel. Checks should be made payable to Gospel Radio Seminar, P.O. Box 22912, Nashville, Tenn. 37202.

Les Hart Agency Pacts with GMA

■ NASHVILLE — The Les Hart Agency, Inc., has been named the advertising/public relations agency of record for the Gospel Music Association, it was jointly announced by Don Butler, executive director of the GMA and the Gospel Music Hall of Fame, and John Sturdivant, chairman of the public relations committee of the GMA.

Contemporary & Inspirational

- Matthews, Taylor and Johnson**
Newpax NP 3314
- Home Where I Belong**
B. J. Thomas
Myrrh MSB 6574
- Put Jesus First**
Jimmie Davis and The Jimmie Davis Singers
Canaan CAS 9704
- Love Note**
Dogwood
Lamb & Lion A/LL 1026

Mercury Honors Gelles

■ CHICAGO — Art Gelles, branch manager for Phonodisc, in Baltimore/Washington, D.C., was recently named Branch Manager of the Year by Phonogram, Inc./Mercury Records in ceremonies conducted in Los Angeles. Phonodisc is the distribution arm of Phonogram/Mercury.

Harry Losk, national sales manager for Phonogram/Mercury, made the presentation to Gelles, citing his "overall performance, his achievement, and all-around professionalism."

WOKJ Programming More Gospel Music

■ JACKSON, MISS. — WOKJ, a 50,000 watt station in Jackson, Mississippi, has expanded its format to include more soul Gospel music.

New Lineup

The new line-up includes Sam Jones six nights a week from midnight to six, with Bruce Payne five days a week from nine a.m. to eleven a.m. The programming also includes international news, national news, church news, church announcements. Interviews, sports and weather, and sponsors gospel album give-aways. WOKJ has been a soul oriented station for over 20 years.

'Sun-Up' Gospel Sing Planned for August

■ NASHVILLE — The 1977 Annual Sun-Up to Sun Down Sing in Waycross, Georgia, sponsored by the Waycross Shrine Club and headed by "Doc" Browning, has been set for August 27.

This year's array of talent, along with one of America's largest amateur talent contests, features some of the biggest names in gospel music, including The Blackwood Brothers, The Kingsmen, Willie Wynn & The Tennesseans and the Happy Goodmans.

Proceeds from this annual event will go to the Crippled Children's Hospital in Greenville, S.C.

Greentree Gathering



Greentree Records celebrated its first anniversary recently by showcasing three of their top contemporary gospel acts in the first "Gospel Night" at the Exit In. The SRO crowd was treated to appearances by The Wall Brothers, Tim Shepard and Reba Rambo. Nicholas Hill, manager of the club, commented "We are delighted at the success of this venture and would hold Gospel Night again if approached by another label to do so. We feel this is a great step for Gospel music and are pleased to have been involved." This venture was a big step for contemporary gospel music as it moved their sound into a nationally known contemporary listening club on their own terms; no alcoholic beverages were served, allowing for a total Christian atmosphere. Pictured from left after the show are RW's Vicki Branson, Reba Gardner Rambo, RW's Margie Barnett, John T. Benson III, Kraig Wall, Lance Demers, Greg Wall, Wendell Jimerson, Dave Huntsinger, Lee Jones, Tim Shepard and Randy Nelson.

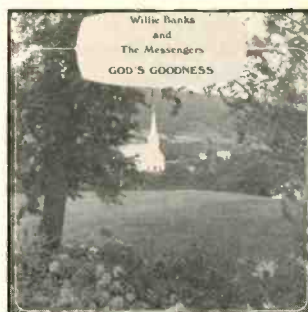
SOUL & SPIRITUAL GOSPEL

APRIL 16, 1977

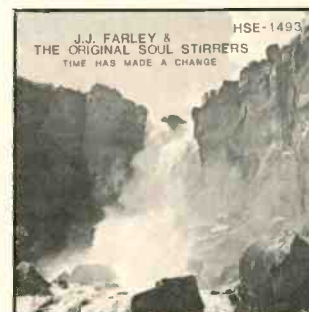
1. **LOVE ALIVE**
WALTER HAWKINS & LIVE CENTER CHOIR—Light 5686 (Word)
2. **WONDERFUL**
EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS—Birthright BRS 4005
3. **THIS IS ANOTHER DAY**
ANDREA CROUCH AND THE DISCIPLES—Light 5683 (Word)
4. **RIDE THE SHIP TO ZION**
THE GOSPEL KEYNOTES—Nashboro 7172
5. **TESSIE HILL**
ABC/Peacock—PLP 59227
6. **SEE YOU IN THE RAPTURE**
SENSATIONAL NIGHTINGALES—ABC/Peacock 59227
7. **I FOUND JESUS AND I'M GLAD**
MYRNA SUMMERS & COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C.—Savoy—SGL 14407 (Arista)
8. **JAMES CLEVELAND AND THE CHARLES FOLD SINGERS VOL. II**
Savoy—DBL 7009 (Arista)
9. **BEAUTIFUL ZION**
REV. ISAAC DOUGLAS PRESENTS HOUSTON TEXAS MASS CHOIR—Creed 3072 (Nashboro)
10. **JESUS IS THE BEST THING THAT EVER HAPPENED TO ME**
JAMES CLEVELAND & CHARLES FOLD SINGERS—Savoy 7005 (Arista)
11. **REACH OUT**
THE GOSPEL KEYNOTES—Nashboro 7147
12. **LIVE AT CARNEGIE HALL**
ANDREA CROUCH—Light LS 5602 (Word)
13. **TAKING GOSPEL HIGHER**
THE SENSATIONAL WILLIAMS BROTHERS—Savoy SGL 14436 (Arista)
14. **MOTHER OF MY CHILDREN**
BILL MOSS & THE CELESTIALS—Jewel LPS 0121
15. **AMAZING GRACE**
ARETHA FRANKLIN/JAMES CLEVELAND—Atlantic SD 2906
16. **GOD'S GOODNESS**
WILLIE BANKS AND THE MESSENGERS—HSE 1478
17. **THE SOUL AND SPIRIT CONCERT**
REV. MACHEO WOODS & THE CHRISTIAN TABERNACLE CHOIR—Savoy DBL 7001 (Arista)
18. **MOTHER IS ON THAT TRAIN**
ERNEST FRANKLIN—Jewel LPS 0114

19. **ALL GOD'S CHILDREN**
JACKSON SOUTHERNAIRES—Malaco 4352
20. **DRY BONES**
REV. WILLINGHAM—Nashboro 7166
21. **BY THE GRACE OF GOD**
REV. ISSAC DOUGLAS—Creed 3064 (Nashboro)
22. **LIVE!**
DONALD VAILS CHORALEERS—Savoy SGL 14421 (Arista)
23. **TO THE GLORY OF GOD**
JAMES CLEVELAND & SOUTHERN COMMUNITY CHOIR—Savoy SGL 14260 (Arista)
24. **HE TOUCHED ME**
THE BROOKLYN ALLSTARS—Jewel LPS 0109
25. **NO CHARGE**
SHIRLEY CEASER—Hob 2176
26. **GIVE IT TO ME**
JAMES CLEVELAND & SOUTHERN COMMUNITY CHOIR—Savoy SGL 14412
27. **THE BEST OF EDWIN HAWKINS**
Buddah—DBS 25666
28. **I HAVE A DREAM**
THE REV. MARTIN LUTHER KING, JR.—Creed 3201 (Nashboro)
29. **THINK ABOUT IT**
TESSIE HILL—ABC/Peacock PLP 59229
30. **WHAT IN HELL DO YOU WANT**
REV. LEO DANIELS—Jewel LPS 0110
31. **BE CAREFUL OF THE STONES YOU THROW**
SHIRLEY CEASER—Hob HBX 2181
32. **GOTTA FIND A BETTER HOME**
THE ANGELIC GOSPEL SINGERS—Nashboro 7178
33. **WHY WAS I BORN**
SLIM AND THE SUPREME ANGELS—Nashboro 7177
34. **PICKINEM UP AND LAYINEM DOWN**
TROY RAMEY & THE SOUL SEARCHERS—Nashboro 7171
35. **RECORDED IN NEW YORK**
GOSPEL WORKSHOP CHOIR—Savoy SGL 7006 (Arista)
36. **TAKE ME BACK**
ANDREA CROUCH & THE DISCIPLES—Light 5637 (Word)
37. **LIVE IN CONCERT VOL. I**
VARIOUS ARTISTS—Nashboro 27170
38. **TRUTH IS THE POWER**
MIGHTY CLOUDS OF JOY—ABC/Peacock AB 986
39. **IN TIMES LIKE THESE**
BENNY CUMMINGS & KINGS TEMPLE CHOIR—Creed 3071
40. **THE PRESIDENT AND THE MISSIONARY**
THE ANGELIC CHOIR DIRECTED BY REV. LAWRENCE ROBERTS—Savoy 14416 (Arista)

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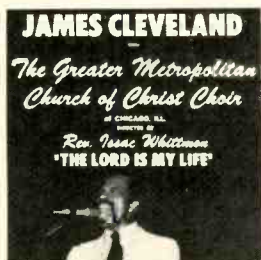
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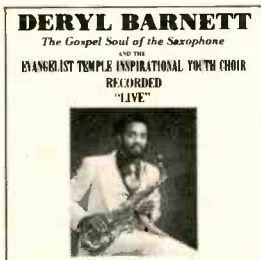
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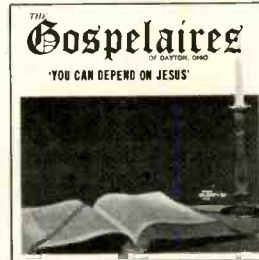
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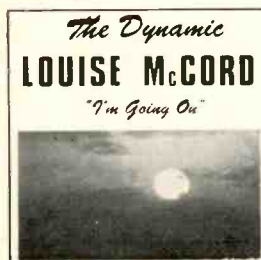
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APRIL 16, 1977

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4. **GENTLE MOMENTS**
EVIE TOURNQUIST—Word WST 8714
5. **12TH ANNIVERSARY**
THE INSPIRATIONS—Canaan CAS 9792
(Word)
6. **LIVE A NIGHT IN INSPIRATION**
THE INSPIRATIONS—Canaan 9803 (Word)
7. **GOD'S GONNA BLESS**
JIMMY SWAGGART—Jim 125 (Word)
8. **SOMETHING BEAUTIFUL**
THE BILL GAITHER TRIO—Impact R 3337
9. **A BRAND NEW TOUCH**
THE LANNY WOLFE TRIO—Impact R 3407
10. **PRAISE BE TO JESUS**
THE BILL GAITHER TRIO—Impact R 3408
11. **TOP TEN OF '76**
VARIOUS ARTISTS—Heartwarming
R 3436/Canaan 9802 (Word)
12. **LIVE**
THE HINSONS—Calvery STAV 5121
13. **IN THE NAME OF JESUS**
JIMMY SWAGGART—Jim 114 (Word)
14. **JESUS THIS IS JIM**
BOBBY GROVES—QCA 350
15. **BEST OF**
ANDREA CROUCH—Light LS 5678 (Word)
16. **ALIVE & PICKIN'**
THE LEWIS FAMILY—Canaan 9798 (Word)
17. **LET'S JUST PRAISE**
THE BILL GAITHER TRIO—Impact R 3209
18. **HIGH VOLTAGE**
THE HINSONS—Calvery STAV 5130
19. **COUNTRY RAMBO'S**
THE RAMBOS—Impact R 3429
20. **PRAISE II**
THE MARANATHA SINGERS—Maranatha
HS 026A
21. **PRECIOUS MEMORIES**
TENNESSEE ERNIE FORD—Capitol SVBB
11382
22. **HE LOVES YOU**
THE FLORIDA BOYS—Canaan 9799 (Word)
23. **JUST BECAUSE**
THE IMPERIALS—Impact R 3390
24. **THE KING IS COMING**
THE BILL GAITHER TRIO—Impact R 3083
25. **ONLY JESUS**
JIMMY SWAGGART—Jim 123 (Word)
26. **HEAVEN'S SOUNDING SWEETER**
JIMMY SWAGGART—Jim 124 (Word)
27. **LEARNING TO LEAN**
THE BLACKWOOD BROTHERS—Skylite
SLP 6161
28. **LIVE AT CARNEGIE HALL**
ANDREA CROUCH—Light LS 5602 (Word)
29. **ESPECIALLY FOR CHILDREN**
THE BILL GAITHER TRIO—Impact R 3214
30. **THE WORD**
KENNETH COPELAND—Kenneth Copeland
Productions KCP 1003
31. **LADY**
REBA RAMBO—Impact R 3430
32. **GLOW IN THE DARK**
CHUCK GIRRARD—Good News—GNR
8103
33. **ONE LIVE FAMILY**
THE HEMPHILLS—Impact R 3352
34. **COVERED IN WARMTH**
THE HAPPY GOODMANS—Canaan 9789
(Word)
35. **KIDS OF THE KINGDOM**
ANNIE HERRING—Sparrow BWR 2002
36. **SPIRITFEET**
THE DOWNINGS—Impact R 3401
37. **I'M A PROMISE**
THE BILL GAITHER TRIO—Impact R 3344
38. **SUNDAY MORNING WITH CHARLEY**
PRIDE
RCA SPLL 1359
39. **LOVE BROKE THRU**
PHIL KAEGGY—New Song—NS 002 (Word)
40. **BIRTHPLACE**
THE DOWNINGS—Impact R 3431

Gaither Benefit



Two time Grammy winners The Bill Gaither Trio raised \$18,000 recently in a benefit for the Paraplegia Foundation. Special guests at the two-hour benefit included Indiana Governor Otis Bowen, nationally recognized artist and author Jeni Eareckson (herself a quadriplegic) and singer Lillie Knauls. Co-sponsoring the Gaither Paraplegic Benefit was the Anderson Exchange Club. All proceeds from the Gaither benefit went to the Paraplegia Foundation and the Madison County Indiana Wheelchair Bus. Pictured from left: Danny Gaither, Gloria Gaither and Bill Gaither.

Paragon Agency Taps Ian Copeland

■ MACON, GA.—Alex Hodges, president of Paragon Agency, has announced the appointment of Ian Copeland to the Paragon staff as special assistant to the president for foreign clients and west coast coordination. Copeland, who has been associated as director and agent with the Nems Agency in London, will be based in the Macon office.

Copeland's first foray into the music business began at age 16

when he co-managed a club in Beirut, Lebanon. Later he was associated with the John Sherry Agency working with such artists as Wishbone Ash, Renaissance, Climax Blues Band and others. He was responsible for signing the Average White Band to the agency and preparing them for their first U.S. tour and also set up Jeff Beck's "come-back" tour in the U.S. About this time, he began booking Al Stewart prior to his first U.S. tour.

There's Only One Jimmie Davis

The country and gospel reputation of Jimmie Davis is a legend. And the fans continue to request his music. The latest gospel release from Jimmie Davis and the Jimmie Davis Singers needs to be in your record racks.

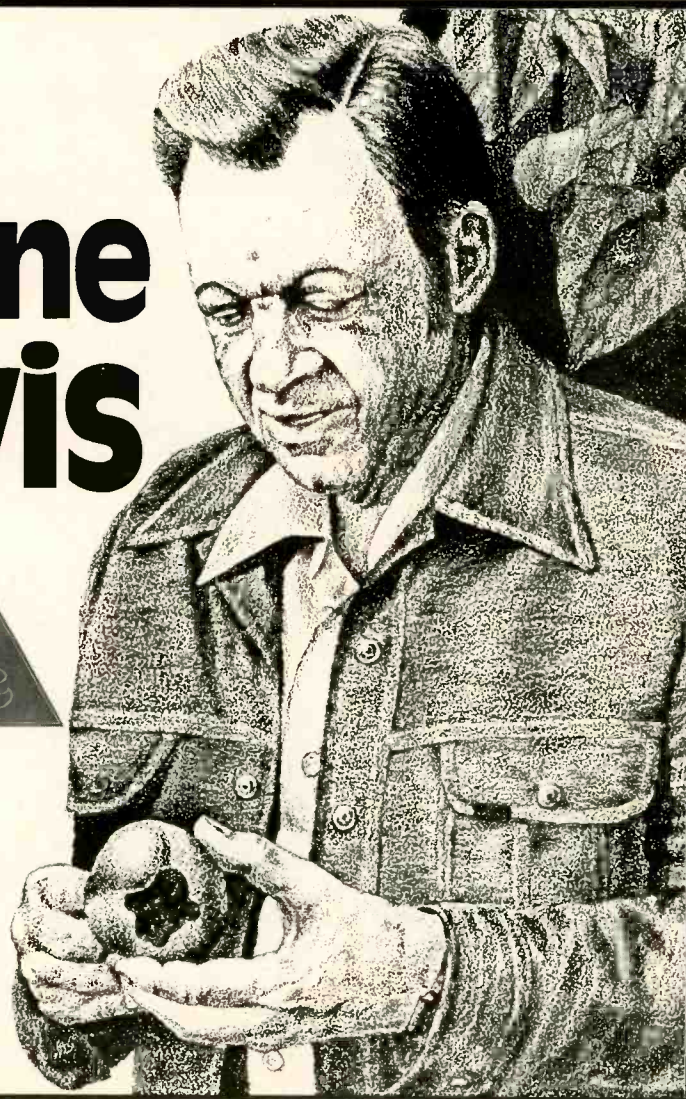


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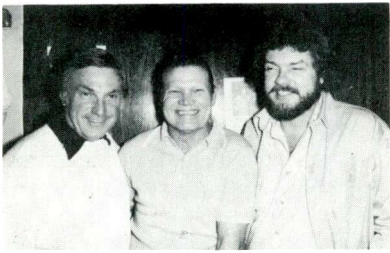
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MCA Signs Clements



Vassar Clements has signed with MCA Records, according to the label's president, J. K. Maitland. Clements' debut MCA album is expected for release in late spring. Shown above after the signing are (from left): Maitland, Clements and Jack Parker, vice president/a&r, Nashville.

O'Donnell Joins ASCAP Popular Awards Panel

■ NEW YORK—Francis X. "Red" O'Donnell, veteran Tennessee journalist and entertainment editor of the Nashville Banner and *Record World* columnist, has been named to the popular awards panel of the American Society of Composers, Authors and Publishers, ASCAP president Stanley Adams announced. The panel consists of six independent musical authorities who determine distribution of special cash awards to ASCAP members. These grants are over and above normal performance royalties, and the total has exceeded \$8 million since the program began a decade ago.

Background

O'Donnell is a 35-year veteran of the newspaper world. A former sports writer and columnist who turned to human interest articles and humor after serving with the U.S. Marines in the Pacific during World War II, he began writing about country music in Nashville more than 20 years ago. He contributes a weekly column on the country scene to *Record World*, and has had articles in many other publications. He lives in Nashville with his wife of 37 years, the former Elizabeth McCord.

Louisiana Hayride Buys Stevens Studio

■ NASHVILLE — The Louisiana Hayride, the 30-year-old country music show and broadcast which originates in Shreveport, Louisiana, has announced the purchase of the Ray Stevens Sound Laboratory, 1708 Grand Avenue, Nashville.

According to Hayride president David Kent, the studio will continue to be used for independent production as well as the creation of radio and television jingles and commercial libraries. Harold Shedd, president-producer, and Dannie Hill, sales manager, were formerly with Nashville Sound Studio. Engineering for the studio will be Charlie Tallent and Jim Cotton.

Waylon Single Sets RW Chart Mark As Highest Debuting Country Record

By LUKE LEWIS

■ NASHVILLE — Waylon Jennings' new RCA single record, "Luckenbach, Texas," hit *Record World's* country chart at 48 with a bullet this week, one week after release, the highest position ever given a new entry.

Joe Galante, director of operations, RCA Records, Nashville, said, "We used to do this kind of thing pop, but this is the first time we've done a special pressing for a country release. We had the whole company behind it for about three days in order to get a copy in the hands of every station possible at the same time. It looks like it paid off."

The single is from a new al-

bum, "Ol' Waylon," which RCA is rushing to release in April.

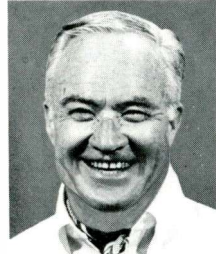
Jerry Bradley, division vice president, Nashville operations, RCA Records, said, "This record obviously is going to be a giant. Country stations have responded overwhelmingly, and it has been added to the playlists of over 120 of the stations we track. Crossover to MOR, top 40 and progressive stations already has begun, and we have sold more than 100,000 copies of the record in the first week."

"The Outlaws," an album featuring Waylon and other artists, the first country album to be certified platinum for sales in excess of 1,000,000 units, is still No. 12 on *RW's* Country Album Chart, in its second year, and a second album, "Waylon Live," still has heavy chart action.

Another album, "Dreaming My Dreams," was certified as a gold lp last week by the RIAA.

NASHVILLE REPORT

By RED O'DONNELL



■ Western swinger **Hank Thompson** cited by Texas State Legislature for his consistent contribution to music—especially the Lone Star State! . . . **Don Williams** asks: "Did you know there is a 'Nashville Club' in Sioux Falls, S. D.? Naturally it is patronized by country music fans!" . . . **C. W. (Convoy) McCall** is a deputy sheriff in San Miguel County, Colo., a police officer in Montrose, Colo. and mayor of Ouray, Colo. (all honorary, of course). C.W. is '10-4' for sure in Colorado.

Asked if ownership of KFTN, Provo, Utah, had created any problems for him, **Bill Anderson** whispered: "Yes, my program director, **Chris McGuire**, won't play any Bill Anderson recordings" . . . **Teddy Bear Records'** chief **Billy Joe Burnette** is candid. He admits his company's single of "Plains Ain't No Small Town" (sung by **Bill McClure**) got reams of national publicity—but wasn't played too much by deejays. "Many station owners complained it was too politically controversial," said Billy Joe.

Chet Atkins suggests that performers exercise before going on stage. What he means is go through some calisthenics. "I had tried everything—taking a nap, eating, not eating, meditating—to get rid of those pesky butterflies in my stomach, then I discovered about three months ago that exercise was the remedy. Exercising gets the blood racing through your veins. It clears the head and you feel more alert. I know it makes me ready to tell the audience some funnies and to hit some hot licks."

When Chet told me about this he was at his home helping two men move a piano from one room to another.

"However, I don't recommend this type of exercise," he puffed.

(Continued on page 117)

CMA Board Meet Set for Tulsa

■ NASHVILLE — The Country Music Association will hold this year's second quarterly board meeting April 20-21 in Tulsa, Oklahoma, at the Camelot Inn.

Discussion topics on the agenda include the Sixth Annual Country Music Fan Fair to be held June 6-12 in Nashville; an introduction of the new CMA audio visual presentation; the CMA speakers bureau; the Annual CMA Awards Show for 1977; membership activities, including benefits for radio stations and individual members; and expanded international operations.

Other CMA activities and projects slated for review at the meeting will be the 1977 CMA Banquet and Show; the Talent Buyers Seminar; and preparations for 1977's Country Music Month.

COUNTRY PICKS OF THE WEEK

SINGLE MEL TILLIS, "BURNING MEMORIES" (M. Tillis/W. P. Walker; Cedarwood, BMI). Taken from his "Heart Healer" lp, this will be yet another in Tillis' recent string of hits. Laid-back and easy-paced, it will please many ears. MCA 40710.

SLEEPER JOE ELY, "TENNESSEE'S NOT THE STATE I'M IN" (B. Janncock; Rainlight, ASCAP). Ely's second effort for MCA is a standout. Lyrics are potent and vocal delivery gives it the potential to go all the way to the top. MCA 40709.

ALBUM LORETTA LYNN, "I REMEMBER PATSY." No one could be better suited than Loretta Lynn to do an album tribute to the late, great Patsy Cline. Standouts include "Walkin' After Midnight," "I Fall To Pieces" and "Leavin' On Your Mind." Thanks to Loretta, we can all remember Patsy better. MCA 2265.



COUNTRY HOTLINE

By MARIE RATLIFF

■ Brian Collins is back on the scene after a year's absence from the airwaves and this one is a killer! You heard Olivia do "If You Love Me, Let Me Know" with a fast beat; now enjoy a beautifully slowed version in Collins' inimitable style! Looks like a winner from here!

Response to "Luckenbach, Texas (Back To the Basics of Love)" is UNBELIEVABLE! It's nationally charted in its first week of release at an unprecedented 48! Waylon will win in a walk with this one!



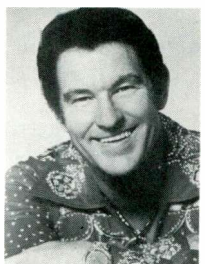
Waylon Jennings
WWVA (#40) and KKYX.

Cody Jameson (which we understand is a pseudonym for a well-known pop vocalist) is making a strong country showing with "Brooklyn" at KNEW, KXLR, WIVK, KNIX, KLAQ and WBAM.

Sherri Williams continues to add fans to her first Mercury release, "Triangle," with action at WIVK, WWVA (#40) and KKYX.

Mel Tillis will continue his hit string with his updating of the Ray Price classic, "Burning Memories." It's an instant add in Nashville, Knoxville, Wichita, Miami and Murfreesboro.

LeRoy Van Dyke offers "Texas Tea" to interested listeners at WHOO, KFDI, WCMS and KXLR; Brian Taylor's "Love Struck" starting at WJQS and WBAM.



Freddie Hart

Ray Griff's "A Passing Thing" is proving to be a good thing with first week adds at WINN, WONE, KFDI, KKYX and WCMS.

Super Strong: Tanya Tucker, Tom T. Hall, Pal Rakes, Rayburn Anthony, Hank Williams, Jr.

Con Hunley is beginning to build strength in the midwest and southwest; James Talley's "Alabama Summertime" is showing in the south.

Freddie Hart has a heavy in "Thank God She's Mine." Already moving at WPL0, KENR, KSO, KAY0, KCKC, KIKK, KNIX, WEMP, WCMS, WIRE, WPOC, WBAM, KXLR, KYKX, WVOJ, KDJW, WINN and WPNX.

Mary MacGregor's follow-up to the smash "Torn Between Two Lovers" is initially impressive! "This Girl (Has Turned Into A Woman)" already spinning at KBOX, KNIX, WEMP, WXCL, WINN, WVOJ, WCMS and WBAM.

SURE SHOTS

Mel Tillis — "Burning Memories"

Vernon Oxford — "Only The Shadows Know"

LEFT FIELDERS

Joe Ely — "Tennessee Is Not The State I'm In"

Dobie Gray — "Let Go"

Bobby Lewis — "What A Difference A Day Makes"

David Houston — "So Many Ways"

AREA ACTION

Clyde Creel — "Killin' Time" (KRMD)

Alan Condon — "She Came Here for the Change" (KIKK)

Lori Jacobs — "Tugboat Annie" (WDEE)

Amazing Rhythm Aces Honored in Memphis

■ NASHVILLE — ABC recording group The Amazing Rhythm Aces was recently honored in its home base, Memphis, with The Amazing Rhythm Aces' Week as proclaimed by Johnny Phillips, president of NARAS' Memphis chapter.

Activities of the week included the band's appearance on WREG-TV's "Good Morning Memphis," a picnic at Della Vista Country Club hosted by ABC Records and Phillips Recording Studios where the band records its material and the ARA's own salute to Memphis, a concert at Dixon Meyer Auditorium's South Hall. Radio stations FM-100, WMP5-AM and WMC-AM participated by giving away on-the-air catalogues of the band's three ABC albums, "Stacked Deck," "Too Stuffed To Jump" and the latest, "Toucan Do It Too."

The highlight of the week was Mayor Wyeth Chandler's presentation of the group's Grammy, won earlier for the hit single "The End Is Not In Sight" in the category of best vocal arrangement for a duo or group in the field of country music. Mayor Chandler also presented the ARA with a proclamation for its outstanding achievement in the music industry as well as the key to the city.

Haggard, Lee, Newbury Set for NSAI Show

■ NASHVILLE — Merle Haggard, Brenda Lee and Mickey Newbury are slated to perform a benefit concert for the Nashville Songwriter's Association Intl. Hall of Fame, April 27 at the Grand Ole Opry House.

Ralph Emery

Ralph Emery will emcee the event, which marks Haggard's first Nashville performance. The Nashville session musicians who help Haggard on his records will be backing him in the place of his usual touring band in hopes of reproducing his recorded sound.

Ray Pennington, president of NSAI, and Dave Kirby are arranging the show, and Sound Seventy Productions is handling the concert details.

Pachucki Joins Drake

■ NASHVILLE — Al Pachucki, master engineer with RCA Studios for 15 years, has joined Pete Drake Productions as chief engineer and head of Drake's 24 track Nashville recording studio, "Pete's Place."

Aside from his studio work, Pachucki handled sound for Elvis Presley on tour as well as sound for several Presley motion pictures.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ Big John Trimble, KWKH (Shreveport), has tossed in the towel and will be moving to WRVA (Richmond, Va.). His last day at KWKH will be 4/23 and he'll begin a new all-night country show on WRVA on 5/1 from Jarrells Truck Stop in Doswell, Va. . . . WRVA is 50kw at 1140 spreading from Iowa to New York state . . . WKLC (St. Albans, W. Va.) is looking for talent for future openings . . . Jay Albright, PD at KUZZ (Bakersfield), is looking for a newsperson.

Terry Farrell, 16, of Argo (no jokes, please), Iowa, broke the record for going without sleep. He stayed awake for 283 hours and says he did it by listening to country music radio. I'm not sure whether that's good or bad. KWMT (Fort Dodge) ND John Perdue talked with the lad, who says "I learned just after I broke the record that several other people had tried—and died. I won't do it again." Stay awake, that is.

The new line-up at KSON (San Diego) is Ed Chandler, Rod Hunter (formerly of WWVA), Neil Cannon (formerly of WHDH) and Dick Warren. Frank Lee is now the off-air MD. The station is giving away 1000 pounds of coffee in an inflation fighting "Perk Up" contest . . . New to Nashville's WKDA is Kelly McClain, from WLAC . . . KTOW and KGOW-FM held their fifth station concert. This year they hosted some 12,000 people at Oral Roberts Mabee Center in Tulsa and starred Roy Clark, Hank Thompson, Sherry Bryce and Buck Trent . . . Wayne Thompson at WXOR (Florence, Ala.) is in need of a.m. and p.m. drive personalities . . . T. Tom Turner, formerly at KSON, is looking; phone: (714) 475-2195 . . . The line-up at KXOL (Fort Worth) is George Erwin, Tom Wayne (PD), Scott Reese, Dave Dumas, Tony Berta and Rocky Davis.

Terry Wood of WONE has been appointed agenda chairman for the 1978 Country Radio Seminar in Nashville. The 1977 theme of "The Business Of Winning" was winning business with almost no negative comments heard. Mac Allen of Sonderling/KIKK (Houston) served well and ably as the 1977 agenda chairman. The seminar continues to

(Continued on page 117)

RCA To Distribute Republic in Canada

■ NASHVILLE—Republic Records executive Dave Burgess has announced that the label has pacted an agreement with RCA Canada for distribution of all Republic product throughout the Canadian provinces.

Burgess added that earlier an agreement had been reached with London Records for worldwide distribution of RR product, excepting the United States and Canada.

Country Radio *(Continued from page 116)*

grow and to become, in the minds of many, the single most important gathering of the clan. I missed the closing banquet due to flight schedules, but am told that **Charlie Monk** was lovely wearing the pie-in-the-face delivered during the final hours of the seminar for '77.

Bob Gordon joins WWOK (Miami) as news director, coming from WWW-FM . . . KCKN-AM & FM Stereo (Kansas City) welcomes new afternoon personality **Larry Sherman** to station. **Pete Robinson** has joined the KCKN news department. He was most recently with KCNW.

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

Nashville Report *(Continued from page 115)*

Misty Rowe, one of the eye-catchers on the "Hee Haw" series, appears in the upcoming pilot of "Quark," an NBC-TV development for possible weekly series. It's a science-fiction comedy—and Misty portrays 'Interface,' a telephone operator with four arms.

On his April 26 NBC-TV special, **Mac Davis** duets with **Dolly Parton** on "Applejack" and "Naughty Girl" . . . **Tammy Wynette** is in and out of the hospital after treatment for abdominal blockage. Tammy is one of Blue Cross' best customers? . . . **Willie Wynn and the Tennesseans** and **Wendy Bagwell and the Sunlifters** to headline on annual Grant's Gospel Jubilee June 18-19 in Hugo, Okla.

Birthdaving this week: **Loretta Lynn, Roy Clark, Bob Luman, Judy Lynn.**

The necklace that Playboy recording artist pianist-singer **Mickey Gilley** wears is not "junk" or costume jewelry. The piano-shaped ornament is studded with 34 diamonds that weigh an estimated seven carats, a gift from his producer, **Eddie Kilroy**. Eddie is the producer who signed Gilley after he was turned down by several other labels. "I am glad it happened that way," says Mickey. "Eddie is the only guy who could have done it for me. I know that now."

The "Country Music Hit Parade," taped last week at Grand Ole Opry House, airs Sunday (17) on NBC-TV. The 90-minute special is hosted by **Jimmy Dean** and features a gaggle of hit recording artists . . . Didja know that **Freddy Fender's** first album, "Before the Next Tear-drop Falls," after two years, is still listed on the top 50 chart? . . . Is **Jimmy Henley** the youngest professional banjoist in country music? Jimmy, age 12, is spotlighted on **Roy Clark's** touring show.

Could this be a first? Three sisters, each on a different label, with recordings listed in the charts—**Loretta Lynn** with "She's Got You" on MCA, **Crystal Gayle** with "I'd Do It All Over Again" on United Artists and **Peggy Sue** with "I Just Came in Here to Let A Little Hurt Out" on the Doorknob label. They are the Webb siblings, formerly of the coal-mining area of Butcher Holler, Ky.

Most apropos song of the rather dampish last week hereabouts: Pianist **Floyd Cramer's** RCA single of "Rhythm in the Rain." Floyd plays a variety of keyboard instruments on the cut.

Merle Haggard, as predicted by **RW's Marie Ratliff**—whose baby sister is named Mouseliff?—back in the groove with "If We're Not in Love By Monday." It was produced in Nashville at **Porter Wagoner's** Fireside Studio. (Why not a sequel titled, "If We're Not in Love By Monday—Come Back Tuesday"?)

Ernest Tubb's newest single, "Sometimes I Do," was written by **Jeannie Seely**, who has been a fan of E. T. since she was a five-year-old radio listener. By the way, did you know that Jeannie was once a bank teller in her hometown of Titusville, Pa. (Now you can hardly tell anything—that she doesn't already know about money.)

Hank Williams, Jr. teaming with **Waylon Jennings** on some shows in Louisville, Tulsa, Las Vegas and Memphis. Will the act be billed: "Hank & Waylon—Without Willie"?

West Germans Concerned Over Lack of Country Product

By MARGIE BARNETT

■ NASHVILLE — Among 80 country music enthusiasts visiting Nashville recently from Germany, Switzerland, Austria and Luxembourg, were six German-speaking deejays and country music magazines' representatives who vocalized their problems in getting country product into their countries to be played, reviewed and sold.

At a reception hosted by ASCAP April 4, Hauke Stuebing,

deejay and editor of Country Corner magazine, said, "The basic problem is the reluctance of the record companies to release new material in these countries. If and when a release is ever made, it is usually several weeks to several months after the initial U.S. release and the country fans in Germany have already bought the records from the U.S., Holland or England. Consequently, the record companies complain of little or no sales, citing lack of audience interest as the reason, when in actuality it is the fact that the consumers have the product already and like most people do not buy the same record twice."

The five West German representatives were Stuebing; Manfred Vogel, deejay and writer for Country Corner (also a member of the CMA and the European Country Music Assn.); Kurt Rokitta, writer for Country Corner; Ruediger Sommer, deejay; and Waltraud Thiede, Cyclus Publishing Co. and RCA in Hamburg. Peter Anderl of Hillbilly magazine was visiting from Austria.

Radio

There are eight German radio stations broadcasting country music. In order to get product to play on the air, Stuebing said that he and others found it necessary to order records from Holland, England or the U.S., in which case they must not only buy the records themselves but pay postage and custom charges as well.

The same problem exists for the Country Corner and Hillbilly magazine writers when it comes to reviewing country product. They also find that there is a demand for information on country records and artists, but a definite lack of this information is available to them.

Breakdown

Each of the German industry officials commented as to the service provided by some of the major record labels, and all were in agreement that more often than not, the releases are collections of old material, much of which has been released previously.

A breakdown of the companies each was discussed. A general consensus of the panel revealed the following: ABC/Dot and United Artists have Ariola as their licensee and all agreed that their service is the best. The new U.S. releases are promptly delivered in the European countries and promo copies are automatically sent out to the deejays and writers. Capitol and Hitsville are handled by EMI

with Capitol having only one or two releases last year and Hitsville slightly more. CBS has only released a couple of albums, as is the case with WEA Intl. and the product from Elektra/Asylum and Warner Brothers. MCA, having recently changed their licensing agreement to Metronome, is now beginning to release more product. Mercury and GRT have little or no product out for the German audiences. RCA, along with most all the companies except ABC/Dot and UA, doesn't release until several months after the U.S. release.

EMCA

In Holland and Luxembourg, country music is more established, product is more readily available and the radio stations can program more music. This has given rise to the European Country Music Assn. (EMCA), which is composed mainly of fans. It was started a few months ago, the main purpose being to collect and disseminate information about country music and to bring in touring acts and schedule television appearances.

TV

Stuebing said that TV appearances are mainly responsible for breaking country artists in Europe. Don Williams' appearance on TV in Germany about six months ago spawned a great European following as the successful sales of the single "I Recall A Gypsy Woman" and the lp, "Visions," would indicate. Manfred Vogel feels that the labels should actively support the tour dates of their artists in Europe.

The growing pains of country music in Germany are to be expected, but with frank discussions of the problems between record company executives and the German representatives, perhaps many of the plaguing problems can be alleviated.

Hag & Friends

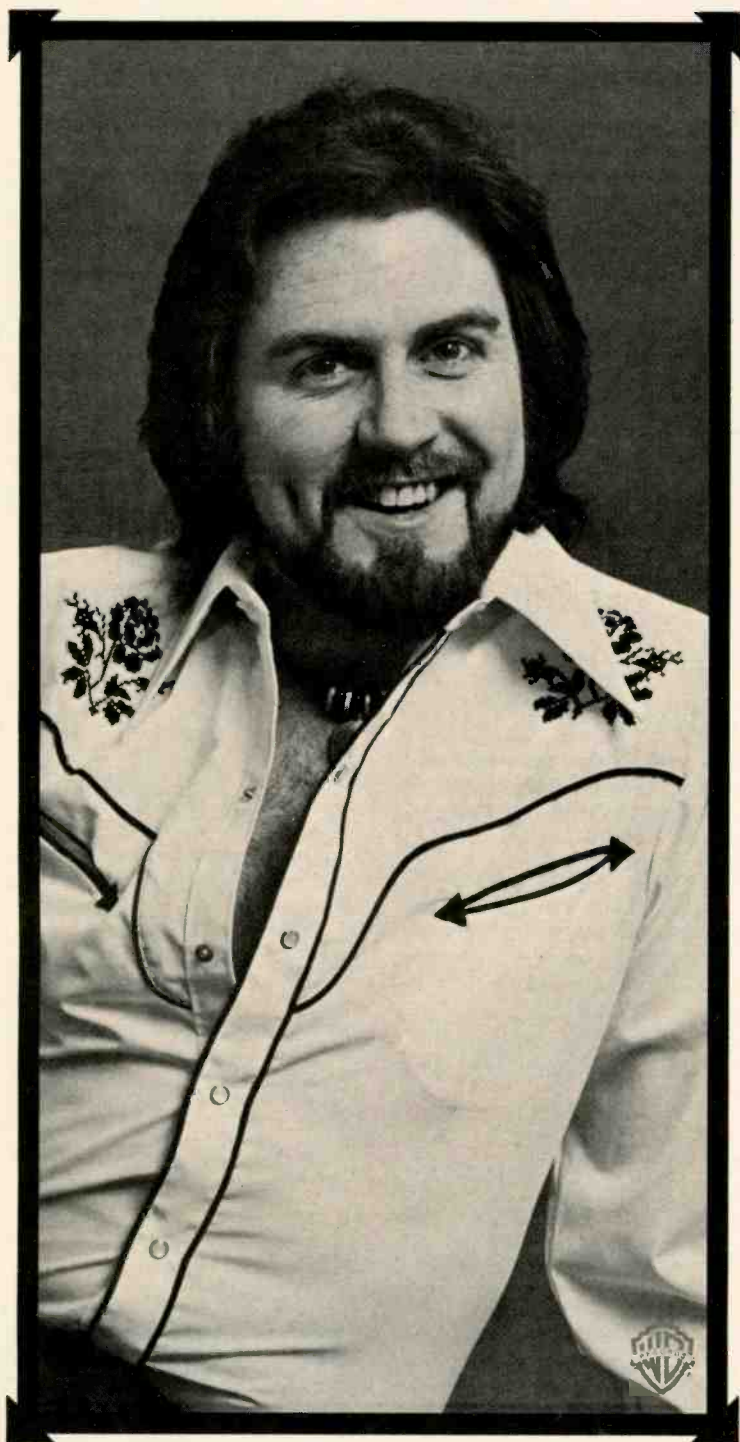


Merle Haggard (left), is pictured listening to playbacks with session producer Hank Cochran and session picker/songwriter Dave Kirby. The three old friends recently recorded sides for a future album at Nashville's Fireside Studio. Hag's first MCA single, "If We're Not Back In Love By Monday," shipped recently and was produced by Fuzzy Owen and Ken Nelson.

Pal Rakes

"That's When The Lyin' Stops
(And The Lovin' Starts)"

WBS 8340



PRODUCED BY NORRO WILSON
WARNER COUNTRY IS SOUL COUNTRY

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

BRIAN COLLINS—ABC/Dot 17694

IF YOU LOVE ME (LET ME KNOW) (J. Rostill; Al Gallico, BMI)
A fine remake of the John Rostill song which served so well for Olivia Newton-John. Collins has given the tune an entirely different feel with the aid of Jim Foglesong's superb production.

JIM REEVES—RCA 10956

IT'S NOTHIN' TO ME (P. Patterson; Gregmark/Libijien, BMI)
The appeal of a song and a performance like this is timeless. The lyrics are "outlaw" oriented while Reeves' vocal delivery is pure country. Sounds like a hit.

SUSAN RAYE—UA 976

SATURDAY NIGHT TO SUNDAY QUITE (J. Shweers; Chess, ASCAP)
Raye's powerful, provocative style is fitting for this sultry song, which is a shoe-in for country playlists and shows strong MOR potential.

BRIAN TAYLOR—RCA 10916

LOVESTRUCK (J. Hirsh/B. Rothstein; Chappell, ASCAP)
Taylor treads the fine line between pop and country with this release, which shows strong possibilities in both fields.

DOBIE GRAY—Capricorn 0267

LET GO (B. Cadd; Pocket Full of Tunes/Common Good, BMI)
Traditionalists may find fault with this pop tinged cut, but you can't deny a good song no matter how you categorize it. Let go, give it a shot and watch the phones.

SUSAN COWSILL—Warner Bros. 8333

THE NEXT TIME THAT I SEE YOU (P. McManus/L. Pedreski; Colgems/Tiny Tiger, ASCAP)
One of the singing Cowsill family, Susan makes a credible solo effort on this tune. Tempo is catchy and lends much to assure this one plenty of airplay.

VERNON OXFORD—RCA 10952

ONLY THE SHADOWS KNOW (C. Putman; Tree, BMI)
Oxford's latest effort is sure to please all real country fans. He's country! Easy-paced production by Bob Furgeson highlights tender lyrics and clean vocals.

SKEETER DAVIS—Mercury 73898

IT'S LOVE THAT I FEEL (J. Twell; Window, BMI)
Slow, building vocals by Skeeter blend to tell her tale of need. It's been a while since we've heard from her and this should put her right back on top.

DON EVERLY—ABC/Hickory 54012

BROTHER JUKE-BOX (P. Craft; Black Sheep, BMI)
Don tells the sad story of being left with a strange lot of family since his woman left him. Smooth vocals and superb production will insure this one its place on the charts.

FOY WILLING AND THE RIDERS OF THE PURPLE SAGE—

Big Boss IRDA 377

THE LONE STAR STATE OF TEXAS (F. Willing/B. Jones; Foy Willing, ASCAP)
Folks will remember this group, who were mainstays in the early singing cowboy days. Written by Foy and Bob and produced by Foy, it's a classic.

THE CUMBERLANDS—Mountain Creek IRDA 385

YOU AIN'T COMING BACK HERE ANYMORE (T. Richards; Liengazie, BMI)
This one takes a turn from the usual tune of wishing someone would come back after they split. Sounds like a good chart contender.

LESLEE BARNHILL—CIE RPA 7618

EVERLASTING LOVE (LEANING ON YOUR) (S. Stone; Central Songs, BMI)
A bright, up-tempo tune spiced by the able production of both Joe Bob Barnhill and Dallas Corey, this should easily find its way on the airways.

RAY SAWYER—Capitol P 4416

I NEED THE HIGH (BUT CAN'T STAND THE TASTE) (R. Sawyer/D. Loccorrier; Horse Hairs, BMI)
Sawyer has outdone himself on this cleverly written sad tune. Vocals and production team to give just what it takes to go to the top.

THE COUNTRY ALBUM CHART

APRIL 16, 1977

APR. 16	APR. 9		WKS. ON CHART
1	1	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON— RCA APL1 2188	7
2	2	LUXURY LINER EMMYLOU HARRIS—Warner Bros. BS 2998	12
3	3	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES—Epic PE 34468	6
4	5	SOUTHERN NIGHTS GLEN CAMPBELL—Capitol SO 11601	5
5	4	VISIONS DON WILLIAMS—ABC Dot DOA 2064	10
6	6	WAYLON LIVE WAYLON JENNINGS—RCA APL1 1108	18
7	8	BEST OF DONNA FARGO—ABC Dot DO 2075	8
8	15	JOHN DENVER'S GREATEST HITS, VOL. 2—RCA CPL1 2195	5
9	7	HEART HEALER MEL TILLIS—MCA 2252	7
10	10	LINDA RONSTADT'S GREATEST HITS—Asylum 7E 1092	17
11	9	RIDIN' RAINBOWS TANYA TUCKER—MCA 2253	6
12	12	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI—RCA APL1 1312	63
13	13	DAVID ALLAN COE RIDES AGAIN—Columbia KC 34310	8
14	14	ADIOS AMIGO MARTY ROBBINS—Columbia KC 34448	8
15	11	TORN BETWEEN TWO LOVERS MARY MacGREGOR—Ariola America SMAS 50015	11
16	16	THE COUNTRY AMERICA LOVES STATLER BROTHERS— Mercury SRM 1 1125	11
17	17	RONNIE MILSAP LIVE—RCA APL1 2043	20
18	35	PLAY GUITAR PLAY CONWAY TWITTY—MCA 2262	3
19	32	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	60
20	19	JOHNNY DUNCAN—Columbia KC 34442	8
21	25	PAPER ROSIE GENE WATSON—Capitol ST 11597	5
22	26	CONWAY TWITTY'S GREATEST HITS, VOL. II—MCA 2235	22
23	23	FARGO COUNTRY DONNA FARGO—Warner Bros. BS 2996	7
24	21	I'M SORRY FOR YOU MY FRIEND MOE BANDY—Columbia KC 34443	6
25	20	THE LAST GUNFIGHTER BALLAD JOHNNY CASH—Columbia KC 34314	7
26	24	BEST OF CHARLEY PRIDE, VOL. III—RCA APL1 2023	24
27	27	WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON— Columbia KC 34439	5
28	28	TOMPALL GLASER AND HIS OUTLAW BAND—ABC AB 978	10
29	18	TAKE ME CHARLIE RICH—Epic KE 34444	7
30	32	24 GREATEST HITS BY BOB WILLS & HIS TEXAS PLAYBOYS— MGM MG 2 5305	4
31	46	THE WHEEL ASLEEP AT THE WHEEL—Capitol ST 11620	3
32	39	CAROLINA DREAMS MARSHALL TUCKER BAND—Capricorn CP 0180	4
33	33	THUNDER IN THE AFTERNOON MAC DAVIS—Columbia PC 34313	4
34	36	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	92
35	37	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT —ABC AB 990	8
36	31	YOU'RE FREE TO GO SONNY JAMES—Columbia KC 34472	7
37	34	CRYSTAL CRYSTAL GAYLE—United Artists LA614 G	33
38	29	THE TROUBLEMAKER WILLIE NELSON—Columbia/Lone Star KC 34112	27
39	30	VINTAGE '77 TOMMY OVERSTREET—ABC Dot DO 2071	8
40	38	FEEL THE MUSIC RAY STEVENS—Warner Bros. BS 2997	5
41	40	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS— RCA APL1 1816	40
42	—	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE— RCA APL1 2261	1
43	42	BEST OF GLEN CAMPBELL—Capitol ST 11577	21
44	43	THE ROOTS OF MY RAISING MERLE HAGGARD—Capitol ST 11586	19
45	47	BLACKJACK CHOIR JAMES TALLEY—Capitol ST 11605	7
46	52	LIVE! FROM AUSTIN CITY LIMITS EARL SCRUGGS REVUE— Columbia PC 34464	2
47	55	THE LATE BOB WILLS' ORIGINAL TEXAS PLAYBOYS— Capitol ST 11612	2
48	48	HERE'S JODY MILLER—Epic KE 34446	5
49	49	BEST OF DOLLY PARTON—RCA APL1 1117	47
50	44	I DON'T WANNA HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS—RCA APL1 2024	19
51	45	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	79
52	—	HONKY TONK MUSIC DUSTY CHAPS—Capitol ST 11614	1
53	58	KENNY ROGERS—United Artists LA689 G	23
54	54	CHARLIE RICH'S GREATEST HITS—Epic PE 32430	42
55	—	THE TOUCH OF FELTS NARVEL FELTS—ABC Dot DO 2070	1
56	56	GILLEY'S SMOKING MICKEY GILLEY—Playboy PB 415	22
57	53	RAIN ON GENE COTTON—ABC AB 983	4
58	57	TWO SIDES TO EVERY STORY GENE CLARK—RSO RS 1 3011	3
59	59	HIGH LONESOME CHARLIE DANIELS BAND—Epic PE 34377	18
60	41	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN—MCA 2223	24
61	50	RUBBER DUCK C. W. McCALL—Polydor PD 1 6094	14
62	51	ME AND McDILL BOBBY BARE—RCA APL1 2079	10
63	60	HOTEL CALIFORNIA THE EAGLES—Asylum 7E 1084	12
64	62	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	64
65	63	HASTEN DOWN THE WIND LINDA RONSTADT—Asylum 7E 1067	33
66	66	YOU AND ME TAMMY WYNETTE—Epic KE 34289	28
67	64	GREAT MOMENTS AT THE GRAND OLE OPRY VARIOUS ARTISTS— RCA CPL2 1904	9
68	74	24 GREATEST HITS HANK WILLIAMS, SR.—MGM SE 4755	32
69	68	20-20 VISION RONNIE MILSAP—RCA APL1 1666	47
70	69	SOMEBODY SOMEWHERE LORETTA LYNN—MCA 2228	25
71	70	DAVE & SUGAR—RCA APL1 1818	31
72	67	BEST OF FARON YOUNG—Mercury SRM 1 1130	9
73	71	CRASH BILLY CRASH CRADDOCK—ABC Dot DOSD 2063	21
74	61	FOUR BILLY SWAN—Columbia PZ 34473	7
75	65	TEN YEARS OF DIRT, SILVER AND GOLD NITTY GRITTY DIRT BAND —United Artists LA670 L3	13

Margo Smith

"Love's Explosion"

WBS 8339



PRODUCED BY NORRO WILSON

FROM THE ALBUM HAPPINESS (BS 3049)

WARNER COUNTRY IS FEVER COUNTRY

APRIL 16, 1977



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
APR. 16 APR. 9

WKS. ON CHART

1	4	PAPER ROSIE GENE WATSON Capitol 4378	
2	2	LUCILLE KENNY ROGERS/United Artists XW929 Y	12
3	1	IT COULDN'T HAVE BEEN ANY BETTER JOHNNY DUNCAN/ Columbia 3 10474	11
4	7	SHE'S GOT YOU LORETTA LYNN/MCA 40679	8
5	10	SHE'S PULLING ME BACK AGAIN MICKEY GILLEY/ Playboy 6100	9
6	6	DON'T THROW IT ALL AWAY DAVE & SUGAR/RCA PB 10876	10
7	8	SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/ Epic 8 50334	10
8	11	(YOU NEVER CAN TELL) C'EST LA VIE EMMYLOU HARRIS/ Warner Bros. WBS 8329	8
9	3	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol 4376	12
10	13	PLAY GUITAR PLAY CONWAY TWITTY/MCA 40682	7
11	15	SOME BROKEN HEARTS NEVER MEND DON WILLIAMS/ ABC Dot DO 17683	6
12	12	MOCKINGBIRD HILL DONNA FARGO/Warner Bros. WBS 8305	10
13	5	ADIOS AMIGO MARTY ROBBINS/Columbia 3 10472	11
14	18	YESTERDAY'S GONE VERN GOSDIN/Elektra 45353	7
15	16	ANYTHING BUT LEAVING LARRY GATLIN/Monument 45 212	8
16	25	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223	9
17	24	I'M SORRY FOR YOU MY FRIEND MOE BANDY/Columbia 3 10487	6
18	28	LET'S GET TOGETHER (ONE LAST TIME) TAMMY WYNETTE/ Epic 8 50349	5
19	26	LOVE'S EXPLOSION MARGO SMITH/Warner Bros. WBS 8339	6
20	22	THE FEELING'S RIGHT NARVEL FELTS/ABC Dot DOA 17680	6
21	23	LOVIN' ON T. G. SHEPPARD/Hitsville 6053	7
22	27	SEMOLITA JERRY REED/RCA PB 10893	7
23	9	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA PB 10875	13
24	32	THE RAINS CAME/SUGAR COATED LOVE FREDDY FENDER/ ABC Dot DO 17686	5
25	30	I'VE GOT YOU (TO COME HOME TO) DON KING/Con Brio 116	8
26	31	I NEED YOU ALL THE TIME EDDY ARNOLD/RCA PB 10899	7
27	38	I'D DO IT ALL OVER AGAIN CRYSTAL GAYLE/ United Artists XW948 Y	4
28	33	JUST A LITTLE THING BILLY CRASH CRADDOCK/ ABC Dot DO 17682	6
29	35	LIVING NEXT DOOR TO ALICE JOHNNY CARVER/ ABC Dot DO 17685	6
30	37	LOOK WHO I'M CHEATING ON TONIGHT BOBBY BARE/ RCA PB 10902	5
31	14	EASY LOOK CHARLIE RICH/Epic 8 50329	11
32	41	IF WE'RE NOT BACK IN LOVE BY MONDAY MERLE HAGGARD/MCA 40700	3
33	39	BLUES! HEARTACHE OF THE YEAR KENNY DALE/Capitol 4389	7
34	17	YOU'RE FREE TO GO SONNY JAMES/Columbia 3 10466	12
35	40	IF YOU GOTTA MAKE A FOOL OF SOMEBODY DICKEY LEE/ RCA PB 10914	5
36	51	I CAN'T HELP MYSELF EDDIE RABBITT/Elektra 45390	3
37	43	LET ME LOVE YOU ONCE BEFORE YOU GO BARBARA FAIRCHILD/Columbia 3 10485	6
38	19	LOVIN' ARMS SAMMI SMITH/Elektra 45374	11
39	46	FAN THE FLAME, FEED THE FIRE DON GIBSON/ABC Hickory AH 54010	5
40	20	I'M NOT EASY BILLIE JO SPEARS/United Artists XW935 Y	12
41	54	EVERY WORD I WRITE DOTTIE WEST/United Artists XW946 Y	4
42	21	TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America 7638	15
43	29	TEXAS ANGEL JACKY WARD/Mercury 73880	11
44	44	THE LAST GUNFIGHTER BALLAD JOHNNY CASH/ Columbia 3 10483	8
45	34	I'M LIVING A LIE JEANNE PRUETT/MCA 40676	9
46	36	DESPERADO JOHNNY RODRIGUEZ/Mercury 73878	14
47	53	LILY DALE DARRELL McCALL & WILLIE NELSON/Columbia/ Lone Star 3 10480	6

CHARTMAKER OF THE WEEK

48 — LUCKENBACH, TEXAS
WAYLON JENNINGS
RCA PB 10924



49	50	I LEFT MY HEART IN SAN FRANCISCO RED STEAGALL/ ABC Dot DO 17684	6
50	49	TRYING TO FORGET ABOUT YOU CRISTY LANE/LS 110	8
51	59	THE TROUBLE WITH LOVIN' TODAY ASLEEP AT THE WHEEL/ Capitol 4393	5
52	61	KENTUCKY WOMAN RANDY BARLOW/Gazelle IRDA 381	4
53	63	LONELY EYES RAYBURN ANTHONY/Polydor 14380	4
54	64	MARRIED BUT NOT TO EACH OTHER BARBARA MANDRELL/ ABC Dot DO 17688	3
55	48	LATELY I'VE BEEN THINKING TOO MUCH LATELY DAVID ALLAN COE/Columbia 3 10475	9
56	74	LIGHT OF A CLEAR BLUE MORNING DOLLY PARTON/ RCA PB 10935	2
57	42	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308	18
58	78	YOUR MAN LOVES YOU, HONEY TOM T. HALL/Mercury 73899	2
59	70	ME AND MILLIE RONNIE SESSIONS/MCA 40705	2
60	72	THAT'S WHEN THE LYIN' STOPS (AND THE LOVIN' STARTS) PAL RAKES/Warner Bros. WBS 8340	3
61	81	I'M GETTING GOOD AT MISSING YOU (SOLITAIRE) REX ALLEN, JR./Warner Bros. WBS 8354	2
62	62	MY SWEET LADY JOHN DENVER/RCA PB 10911	7
63	68	HELP ME RAY PRICE/Columbia 3 10503	4
64	83	MOBILE BOOGIE HANK WILLIAMS, JR./Warner Bros. WBS 8361	2
65	66	RODEO BUM MEL STREET/GRT 116	5
66	67	I'M SAVING UP SUNSHINE DALE McBRIDE/Con Brio 117	6
67	—	IT'S A COWBOY LOVIN' NIGHT TANYA TUCKER/MCA 40708	1
68	45	WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON/Columbia 3 10467	13
69	47	I JUST CAME HOME TO COUNT THE MEMORIES CAL SMITH/MCA 40671	13
70	76	LATEST SHADE OF BLUE CONNIE SMITH/Columbia 3 10501	3
71	52	AUDOBON C. W. McCALL/Polydor PD 14377	8
72	55	HEART HEALER MEL TILLIS/MCA 40667	14
73	86	SHE'S LONG LEGGED JOE STAMPLEY/Epic 8 50361	2
74	77	THE ANGEL IN YOUR ARMS VIVIAN BELL/GRT 118	4
75	75	RUBY'S LOUNGE BRENDA LEE/MCA 40683	5
76	82	CATCH THE WIND KATHY BARNES/Republic IRDA 376	3
77	79	ME AND THE ELEPHANTS BOBBY GOLDSBORO/Epic 8 50342	5
78	80	I'M NOT THAT GOOD AT GOODBYE STELLA PARTON/ Elektra 45383	4
79	—	THANK GOD SHE'S MINE FREDDIE HART/Capitol 4409	1
80	90	IT'LL BE HER TOMPALL GLASER/ABC AB 12261	2
81	87	I WONDER WHO'S KISSING HER NOW GEORGE HAMILTON IV/ABC Dot DO 17687	2
82	56	YOUR PRETTY ROSES CAME TOO LATE LOIS JOHNSON/ Polydor 14371	14
83	57	HE'LL PLAY THE MUSIC LITTLE DAVID WILKINS/MCA 40668	13
84	89	YOU DON'T HAVE TO BE A BABY TO CRY ANN J. MORTON/ Prairie Dust 7613	3
85	88	PLEASE JAMES NAT STUCKEY/MCA 40693	3
86	92	VITAMIN L MARY KAY PLACE AS LORETTA HAGGERS/ Columbia 3 10510	3
87	—	THE HANGNAIL IN MY LIFE HOYT AXTON/MCA 40711	1
88	94	SILVER BIRD TINA RAINFORD/Epic 8 50340	2
89	—	I JUST CAME IN HERE (TO LET A LITTLE HURT OUT) PEGGY SUE/Door Knob WIG DK 7029	1
90	73	IF THERE EVER COMES A DAY MIKE LUNSFORD/Starday SD 149	7
91	—	SPREAD A LITTLE LOVE AROUND JODY MILLER/Epic 8 50360	1
92	97	HALF A LOVE ROY CLARK/ABC Dot DOA 17667	2
93	98	DOWN TO MY PRIDE LINDA HARGROVE/Capitol 4390	2
94	—	HARDLY A DAY GOES BY JEAN SHEPARD/United Artists XW956 Y	1
95	—	WALK RIGHT BACK LaWANDA LINDSEY/Mercury 73889	1
96	—	YOU OUGHTA HEAR THE TONG RUTH BUZZI/ United Artists XW951 Y	1
97	58	MOODY BLUE ELVIS PRESLEY/RCA PB 10857	17
98	60	I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD DAVID ROGERS/Republic IRDA 343	15
99	—	I DON'T HURT ANYMORE LINDA CASSADY/Cin/Kay 116	1
100	—	MAKIN' BELIEVE THE KENDALLS/Ovation 1101	1

ABC/Dot Is Always Hot



DON WILLIAMS
"Some Broken Hearts
Never Mend"
DO 17683
11



**BILLY "CRASH"
CRADDOCK**
"Just A Little Thing"
DO 17682
28



RED STEAGALL
"I Left My Heart
In San Francisco"
DO 17684
49



**GEORGE
HAMILTON IV**
"I Wonder Who's
Kissing Her Now"
DO 17687
81



NARVEL FELTS
"The Feelin's Right"
DO 17680
20



JOHNNY CARVER
"Living Next Door
To Alice"
DO 17685
29



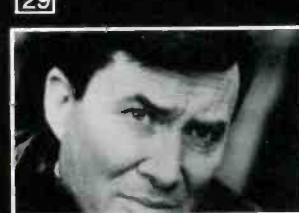
BARBARA MANDRELL
"Married, But Not To
Each Other"
DO 17688
54



ROY CLARK
"Half A Love"
DO 17667
92



FREDDY FENDER
"Rains/Sugar
Coated Love"
DO 17686
24



DON GIBSON
"Fan The Flame,
Feed The Fire"
AH 54010
39



TOMPALL GLASER
"It'll Be Her"
AB 12261
80

The Proof Is On Record

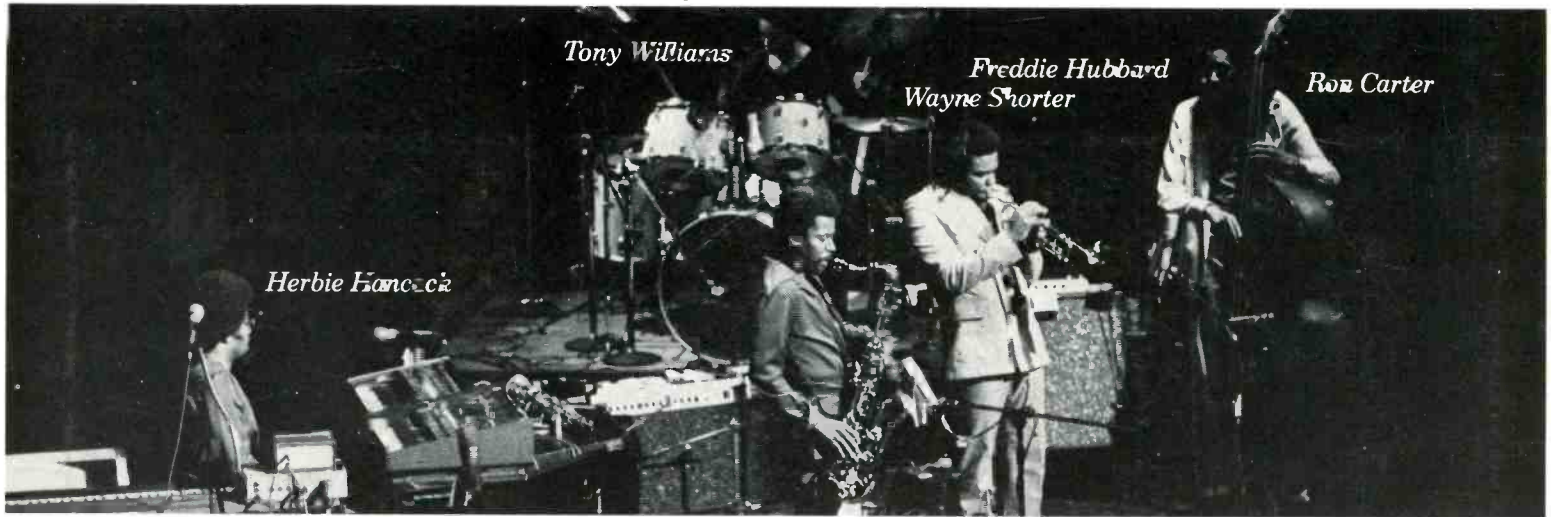
abc Dot Records

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AmericanRadioHistory.com

Herbie Hancock's Class Reunion:

the Newport Jazz Festival.

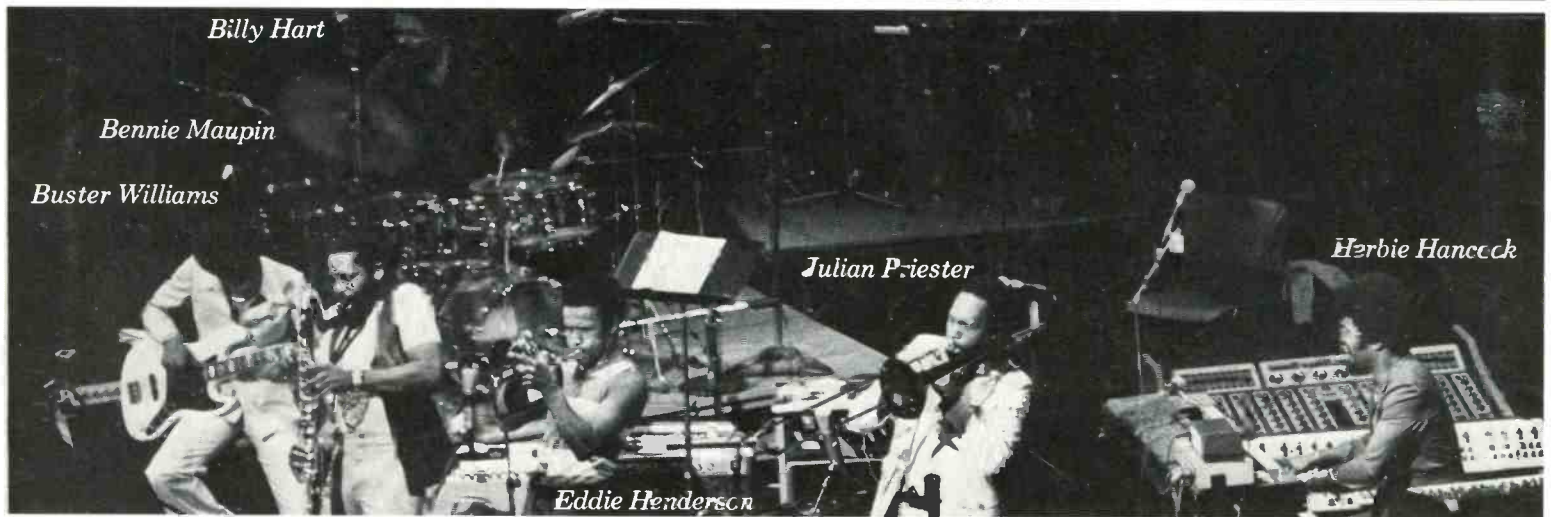


Tony Williams

*Freddie Hubbard
Wayne Shorter*

Ron Carter

Herbie Hancock



Billy Hart

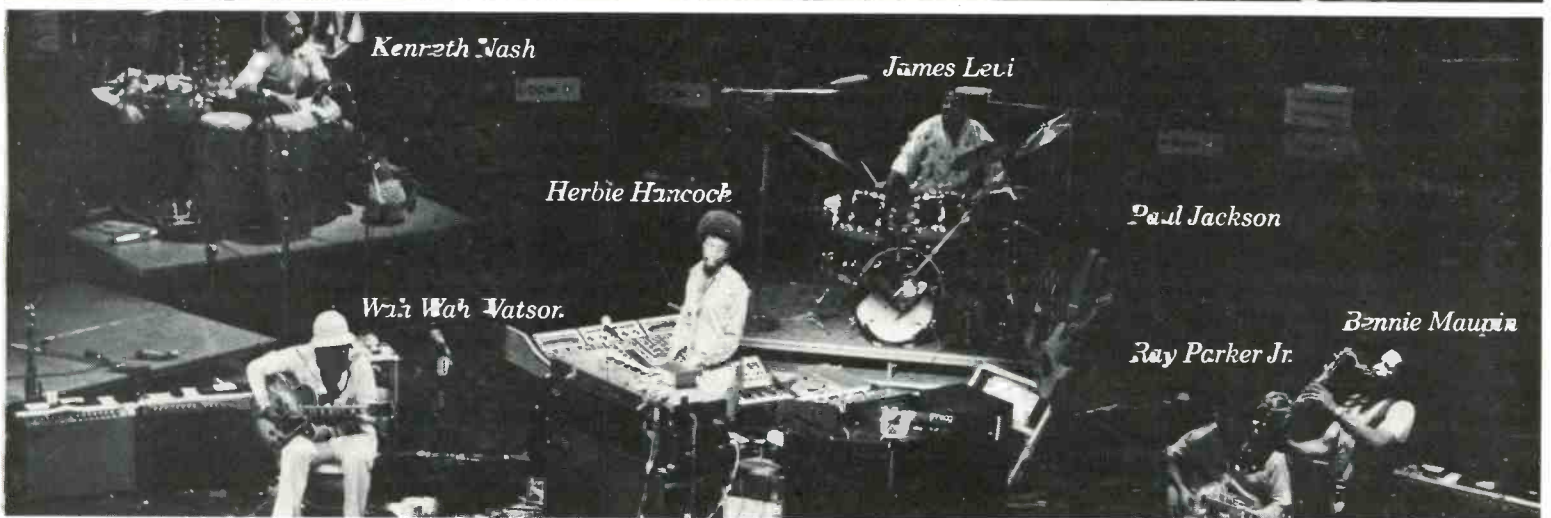
Bennie Maupin

Buster Williams

Julian Priester

Herbie Hancock

Eddie Henderson



Kenneth Nash

James Levi

Herbie Hancock

Paul Jackson

Wah Wah Watson

Ray Parker Jr.

Bennie Maupin

Join the class reunion and hear contemporary jazz history with "V.S.O.P." (very special one-time performance), Herbie Hancock's new album, the only live recording from the 1976 Newport Jazz Festival.

"The one person whom I consider to be a link between each of the three bands, the one common denominator, is Miles Davis. I really considered the concert to be a tribute to Miles Davis, and this record is a tribute to Miles Davis.

"The idea was to bring the past up to date. I had no intention of trying to play like I did, but take music we had played in the early and middle sixties and let the music happen from our contemporary frames of mind!" —Herbie Hancock

"V.S.O.P." by Herbie Hancock and classmates, on Columbia Records and Tapes.



PG 34688

Produced by David Rubinson & Friends, Inc.
Ron Carter appears courtesy of Fantasy Records. Paul Jackson and Bennie Maupin appear courtesy of Arista Records.

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