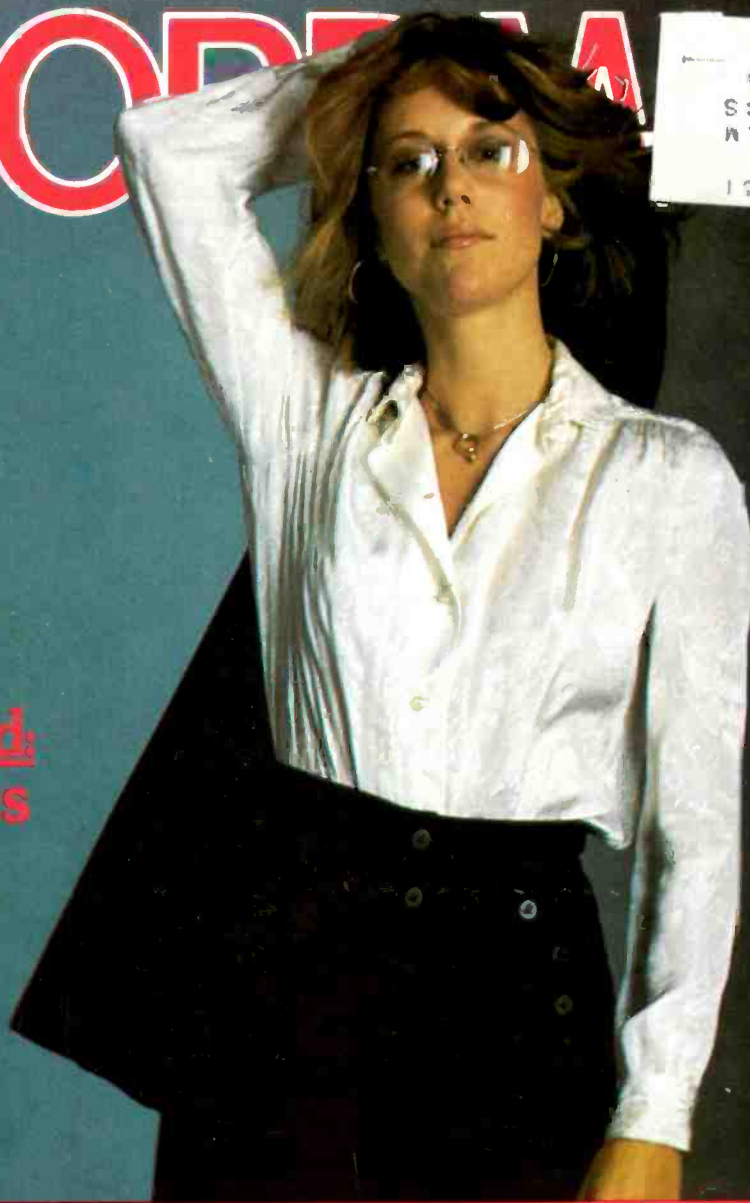


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Who In The World: Jennifer Warnes

HITS OF THE WEEK

SINGLES

ABBA, "KNOWING ME, KNOWING YOU" (prod. by Benny Andersson & Bjorn Ulvaeus) (writers: Andersson - Anderson - Ulvaeus) (Countless Songs, BMI) (4:02). Already a number one hit in England, ABBA's latest should swell their progress in winning the American pop audience. Its chorus is a mighty hook, capping another superb melody. Atlantic 3387.

BOSTON, "PEACE OF MIND" (prod. by John Boylan & Tom Scholz) (writer: Scholz) (Pure Songs/Colgems-EMI, BMI) (3:38). The third single from the astonishingly-successful debut album, this Boston effort is already well known to FM listeners, and should make quick pop inroads. The guitar work and Delp's soaring vocal again stand out. Epic 8-50381.

ENGLAND DAN & JOHN FORD COLEY, "IT'S SAD TO BELONG" (prod. by Kyle Lehning) (writer: Randy Goodrun) (Famous/Ironside, ASCAP) (2:51). A true song for our times, the latest single by this duo deals with the "trying to love two" theme in a way that should find listeners in pop, MOR and country formats in short order. Big Tree 16088 (Atlantic).

LOVE UNLIMITED, "I DID IT FOR LOVE" (prod. by Barry White) (writers: Linda Laurie-Terri Etlinger) (Arch/January, ASCAP/BMI) (3:30). The Barry White-Gene Page touch is omnipresent in this smooth, uptempo song, another likely hit for this vocal trio. Its dance and listening potential should give it unlimited airplay attention. Unlimited Gold 7001 (20th Century).

SLEEPERS

WEATHER REPORT, "BIRDLAND" (prod. by Joe Zawinul) (writer: Zawinul) (Mulatto, BMI) (3:45). This jazz-fusion group has an excellent shot at its first pop hit with this compelling, light instrumental with an unforgettable melody and engaging synthesizer touches. It could find eager ears in any number of formats, and add to their following. Columbia 3-10532.

NILS LOFGREN, "I CAME TO DANCE" (prod. by Nils Lofgren & Andy Newmark) (writer: Lofgren) (Almo/Hilmer, ASCAP) (3:02). Nils should make his most concerted assault on the pop charts with an appealing song that is also something of a statement of belief. It's rock 'n' roll, make no mistake. Some programmers may prefer the longer edit. A&M 1927.

SEA LEVEL, "SHAKE A LEG" (prod. by Stewart Levine) (writer: Edward A. Hoerner) (Black Speck, BMI) (3:08). One of the two groups to form from the dissolution of the Allman Brothers Band, Sea Level generally stresses its jazz side, but here could have a pop hit with a catchy rock-r&b sing-along. The chorus stays with you. Capricorn 0272 (WB).

IGUANA, "DREAM SONG" (prod. by Don Falk & Arthur Bod) (writer: D. Falk) (Goblet, BMI) (3:22). The single debut for a country-rock outfit that emphasizes vocal harmonies, this song lopes along in a pleasantly-flowing manner, and could find a place on FM rock, pop and MOR stations. The west coast should lead the way. United Artists XW982-Y.

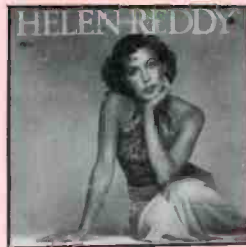
ALBUMS

HELEN REDDY, "EAR CANDY." The pairing of Reddy with producers Kim Fowley and Earle Mankey has apparently worked out for the best with a wide range of material lovingly rendered by the songstress. "You're My World," the current single, opens the lp and typifies the inspired performances with "Long Distance Love" and "If It's Magic" also standouts. Capitol SO 11640. (7.98).

10cc, "DECEPTIVE BENDS." The group has been reduced to two members—Graham Gouldman and Eric Stewart—who carry on the tradition of lyrical pop tunes spiced with crisp harmonies and an obvious production flair. "The Things We Do For Love" is included with "People In Love" sounding like a follow-up. "Feel The Benefit" is a three part suite. Mercury SRM1-3702 (7.98).

PAUL ANKA, "THE MUSIC MAN." As his recent television special proved (should proof be necessary), Anka is an extraordinary singer/songwriter whose appeal goes across the board. This lavishly packaged lp produced by Charles Calello brims with the type of material to justify the "Music Man" moniker with the opening "Dannon" a stunning song. UA-LA746-H (7.98).

THE FOUR SEASONS, "HELICON." While Frankie Valli is only occasionally featured as lead vocalist ("Rhapsody," "I Believe In You"), the group has maintained its unique appeal in large part to their being a self-contained outfit. Producer Bob Gaudio embraces the material with a lush, contemporary feel that has been responsible for their stance. Warner-Curb BS 3016 (6.98).



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RECORD WORLD

Programmers Adding Records Freely Despite Current ARB Ratings Sweep

By TONI PROFERA and SAM SUTHERLAND

■ LOS ANGELES — Programmers and promotion chiefs usually clash at the onset of a ratings sweep, with labels mourning the decrease in adds to station playlists and the virtual freeze that often halts new single activity at major market outlets. But **RW** chart research this week shows programmers in both major markets and secondaries breaking with past

Sayer Has 2nd Straight Number One Single

By LENNY BEER

■ Leo Sayer (WB) has done it again with his second straight #1 single, "When I Need You" from his "Endless Flight" album. The

Chart Analysis

single, produced by Richard Perry, is by far the hottest selling record in the country and is still in a gaining sales pattern at most accounts surveyed. Glen Campbell (Capitol) fell to the #2 position, and the Eagles (Asylum) held on to the third slot. Both of these records are still scoring excellently over the counter.

New, hot and charging into the
(Continued on page 6)

tradition in a flurry of activity on new singles, spurred by major single releases and active recent titles that are forcing adds.

With some major market top 40 programmers adding as many as 11 new records this week, and a broad spread of stations reporting from three to seven new title on their playlists, the overall activity is considerably brisker than an average week during a non-ratings period. But the current ARB sweep makes this programming behavior especially provocative: the history of past ARB periods has shown most majors to add no more than one or two titles, usually restricted to automatic adds for product by top acts coming off
(Continued on page 52)

Strong Radio Turnout for RW Memphis Meet

By LUKE LEWIS

■ MEMPHIS — Record World's 14th trade/radio seminar was held here Saturday (23), bringing out a diversified audience representing a broad cross section of the record industry to participate in the first such gathering to be held in Memphis, one of the top

Pickwick and WEA Resolve Pricing Rift; New Memo Orders 'Business As Usual'

By JOHN MANKIEWICZ

■ LOS ANGELES—At press time it was learned that the retail outlets of Pickwick International (Discount, Musicland, Recco and Aura Sounds) have been directed to return WEA product to normal sale prices, after more than three weeks at higher catalogue prices. An April 1 memo from Pickwick's Minneapolis headquarters said that the price hike steps were taken "because of cost increases WEA has levied at Pickwick." An April 26 memo, again signed by Don Abboud of the retail division, said that Pickwick/WEA dealings were now "business as usual."

"Please be advised," reads the latest directive, "that due to recent positive meetings between Pickwick and WEA officials our

stance is now 'business as usual' with WEA and their affiliated labels. WEA product should now be advertised and priced according to your normal store retail price guidelines."

Joel Friedman, WEA president, had no comment on this recent turn of events. Pickwick exec Chuck Smith could not be reached at press time.

RW learned that the key points in the resolution of the conflict between WEA and Pickwick included an agreement that \$7.98 list merchandise from WEA would now be sales priced at an as yet unfixed price over \$5.00 to compensate for WEA's higher distributor and wholesale costs, while other labels' \$7.98 titles would remain at \$4.99 when sale priced.

Inside sources indicated that
(Continued on page 58)

Amer. Can, Pickwick Sign Merger Agreement

■ WOODBURY, N.Y.—American Can Company and Pickwick International Inc. have jointly announced that following authorization by their respective boards of directors, the parties signed a definitive merger agreement under terms of which American Can would acquire Pickwick through cash payment to shareholders of \$23 per share.

Pickwick, a leading distributor of records, tapes and accessories, said it will submit the agreement to its shareholders for approval on June 7, 1977. The effectiveness of the merger is subject to the favorable vote of a majority of all outstanding shares of Pickwick common stock and the satisfaction of various conditions.

Stark Records Holds 20th Anny. Convention

By DAVID MCGEE

■ NORTH CANTON, OHIO—105 employees from 60 stores in 22 states gathered here last week for the Stark Record and Tape Service annual convention on the occasion of the company's twentieth anniversary. A low-keyed affair that closed with a Thursday afternoon fishing party, the convention's purpose was to
(Continued on page 44)

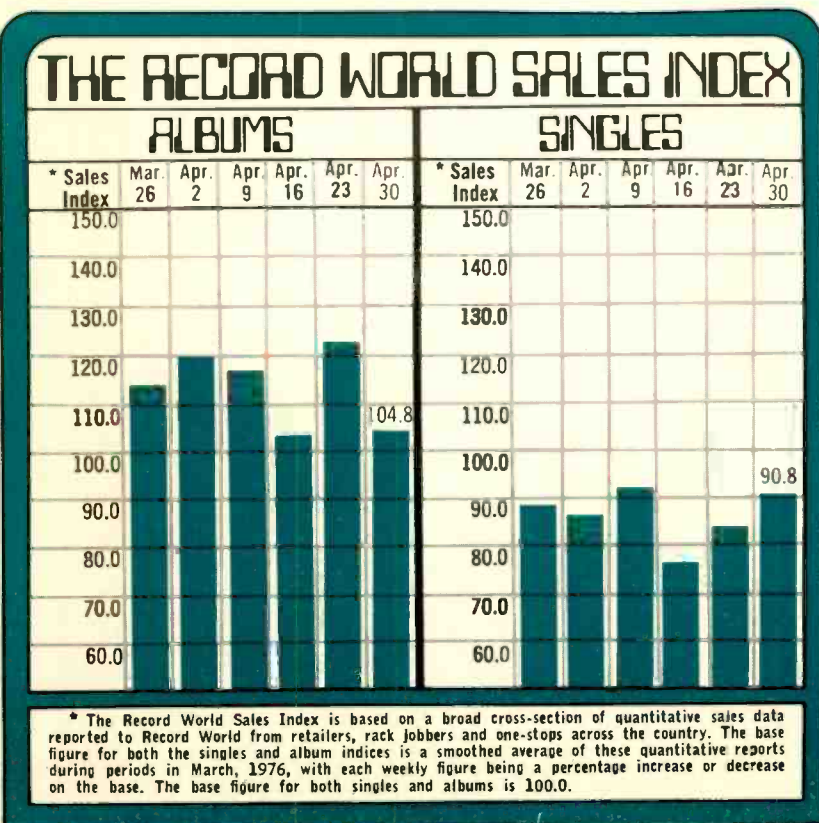
r&b markets in the U.S.

RW vice presidents John Sturdivant, Spence Berland, and Lenny Beer, along with research editor Toni Profera and assistant research editor Mike Vallone, were on hand at the seminar to head the panel presentation, which centered on the magazine's quantitative sales and airplay research methodology.

In attendance were both local and national representatives from radio, retail, record manufacturers, distributors, racks, broadcast syndicators, publishers, artists management and press.

Among the attendees on the radio side were Michael Frisby, Johnnie Neely, Barbara Jackson and Maxine Maclin (WDIA), Craig Scott (Plough Broadcasting), Michael St. John and Robert E. Knight (WMPS), Judy Smithart (WHBQ), Ron Olson, Ted Griffin and David Gingold (WMC-FM), Veniece Starks (WLOK), Leslie Carroll (WLYX), Walter B. Scott and Larry Scott (WDLT), Don Roberts (K-97), Harold Penn (KSUD), Ford Stuart (WEVL-FM), and John Friskillo (WJQS).

Retail was represented by Randy Romano and Tina Barry of Poplar Tunes, Marvin Seagraves and Mark Epstein of Peaches, Robert Utley of 701 Records, and
(Continued on page 53)



Ed De Joy Named Janus President

■ LOS ANGELES — Ed De Joy has been named president of Janus Records. The announcement was made by Allan Bayley, president of GRT Corporation, during the company's promotion meeting in Tahiti.



Ed De Joy

During De Joy's brief career as vice president and general manager of the label, Janus achieved its first platinum-plus album with recording artist Al Stewart's "Year of the Cat" lp. Of the six albums released by the label, all six hit the charts. Because of this success, under the direction of De Joy, additional staff has been added to support the label's

(Continued on page 47)

CBS International, A&M Announce European Distribution Agreement

■ PARIS—Dick Asher, president, CBS Records International, and Jerry Moss, chairman, A&M Records, have announced a long-term licensing agreement whereby CBS Records International will have exclusive distribution rights to all A&M product in Continental Europe.

Europe

Under the terms of the agreement, CBS Records International will distribute A&M throughout all of Europe, except for Portugal and Yugoslavia, effective July 1, 1977. CBS Records International presently distributes A&M Rec-

Minority B'casters Tell D.C. Meeting Blacks Face Station Acquisition Barriers

By MICHAEL SHAIN

■ WASHINGTON — The barriers to acquiring radio stations are much higher for black entrepreneurs than for whites, a group of minority broadcasters told the Federal Communications Commission and members of the Congressional Black Caucus last week. The black and Spanish broadcasters were meeting in Washington for a two-day conference, sponsored by the FCC, on minority station ownership and other problems.

After the conference, which ended Tuesday (26), an ad hoc group of black station owners gathered on Capitol Hill to talk with Rep. William Clay (D-Mo.), chairman of the Black Caucus' communications subcommittee, and several other members of the Caucus, including chairman Parren Mitchell (D-Md.) and Rep. Ralph Metcalfe (D-Ill.). The broadcasters told of bureaucratic tangles that kept their licenses in administrative limbo, while financing arrangements petered out. Bank loans and promissory note arrangements often lapse before blacks seeking station ownership have their petitions approved, a proc-

ess that can take up to three years, the broadcasters said. "White entrepreneurs don't have those hassles," an aide to Rep. Clay quoted the broadcasters as saying. "You can't string out a loan or note that long."

Surveying Methods

The black owners also complained about surveying methods by the major audience rating service, ARB. Blacks are not adequately represented in audience samples, they complained, and the reach of black radio is under-represented. As a result, ad agencies by-pass black stations when making buys, they said.

Even the government has been snubbing them, the minority media representative said. The armed services—which returned to buying great hunks of broadcast time just a couple of years after a five year Congressional ban—have not been placing a fair share of recruitment ads with minority stations, it was claimed.

FCC Chairman Richard Wiley cited his own agency's figures to say that "less than one-half of one percent of the nation's 8,500 broadcast stations are owned by blacks." He called the situation "very disturbing."

The broadcasters took the short cab ride to Capitol Hill on Tuesday afternoon to see if legislation might correct their problems with

(Continued on page 58)

Capitol Net Down

■ LOS ANGELES—Capitol Industries-EMI, Inc. has reported net income of \$1,712,000 or \$.52 per share, one sales of \$45,380,000 for its third quarter ended March 31, 1977. This compares to net income of \$2,585,000 or \$.78 per share, on sales of \$38,648,000 during the same quarter last year.

First Nine Months

For the first nine months of fiscal 1977, Capitol's net income was \$7,713,000 or \$2.34 per share, on sales of \$157,601,000 compared to net income of \$5,911,000 or \$1.78 per share, on sales of \$116,331,000 for the same

(Continued on page 58)

Tomato Records Bows

■ NEW YORK—Kevin Eggers has announced the formation of a new record company, The Tomato Music Company, Limited.

Eggers will be president of Tomato and among his associates will be Ken Greengrass, who has been named executive vice president. Phil Lawrence will be secretary and treasurer for the label. Milton Glaser will be responsible for all Tomato graphics and has

(Continued on page 21)



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RECORD WORLD MAY 7, 1977

Powerhouse Picks

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

Fleetwood Mac (Warner Bros.) "Dreams."

This second cut off the current lp (#2 nationally) is showing definite signs of going straight through the roof! Radio chart moves are outstanding and sales are there instantly.



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Eagles, Leo Sayer Hold Top Chart Spots

Fleetwood Single Boosts LP

By LENNY BEER

■ The Eagles remained atop The Album Chart for this, their fifth consecutive week and ninth overall, by just nosing out the resurging Fleetwood Mac (WB), which seems to be gaining because of the strength of their current single. Both of these albums are selling at excellent clips, in excess of 100,000 units a week; however, overall sales took a small dip this week, as indicated by *The Record World Sales Index*.

The major excitement near the top of the chart is still being generated by r&b crossover album product. Marvin Gaye (Tamla) and the Isley Brothers (T-Neck) are the only two bulleting albums in the entire top 25. The Gaye is riding one of the country's top singles and is delivering strong sales at all levels with the urban cities leading, while the Isleys are following a similar pattern, and both records have a shot to go all the way if the momentum continues. Two other r&b based albums also are strong in the top 10: Commodores (Motown) and Stevie Wonder (Tamla). The Commodores has peaked at #5 and will probably need the help of a strong single to send it any higher, while Wonder is gaining again behind its second big hit.

The hot albums in the middle of last week's chart have continued to make significant sales gains. Captain & Tennille (A&M) exploded at the racks this week and jumped from 57 to 28 with a bullet and a second single expected shortly, Dickey Betts (Arista) is scoring well with strong reports in the middle of the country as well as action in expected areas, Teddy Pendergrass (Phila. Intl.) is picking up stronger movement each week and may turn into a monster album soon, and Foreigner (Atlantic) is still extremely hot at retail but is relatively slow at the racks. Supertramp (A&M) is still scoring well with what appears

E/A/N Relocates New York Offices

■ NEW YORK — Elektra/Asylum/Nonesuch Records has announced the relocation of their New York offices to Fifth Avenue. In addition to accommodating all existing N.Y. personnel, the new space was designed to allow for future expansion. The new location is 665 Fifth Avenue, New York, N.Y. 10022; phone: (212) 484-8030.

to be their breakthrough set, Leo Sayer (WB) is on the verge of being a major album seller with growth weekly on "Endless Flight" now with two #1 singles, Bonnie Raitt (WB) is also on her way to her biggest effort ever with solid retail support, and Slave (Cotillion) is still selling.

Last week's top 100 debuts continued good growth this week, headed by Johnny Guitar Watson (DJM) with a 20 point jump to 69. Al DiMeola (Columbia) is showing strong sales on his new album, and Graham Central Station (WB) is also moving up with bullets. New debuts on the top 100 were recorded by Dave Mason (Columbia) as Chartmaker of the Week at 78; Van Morrison (WB), with his "Period of Transition" album at 82 bullet, ahead of Side Effect (Fantasy) at 83; Ronnie Laws (UA) at 89; Southside Johnny (Epic) at 92; Starz (Capitol) at 93; Rita Coolidge (A&M) at 94; Elvis Presley (RCA) at 96; Climax Blues Band (Sire) at 98; and Kenny Loggins, with his debut solo album, at 99.

The sales index is dropping, in part because there have been very few new major pop artists who have released product recently and that segment of the marketplace dollars appears to be waiting for the next wave of key releases.

(Continued from page 3)

top 10 were two super selling singles, Stevie Wonder (Tamla) and KC & the Sunshine Band (TK). Wonder's single, the second release from his "Songs In the Key of Life" album, took off strongly at radio but was slow on sales for the first month. Then, all at once the record exploded in sales, which continued this week and jumped the record to #7. KC had a similar behavior pattern, with slow initial movement and then the sales explosion which puts it now at #9. These two records would have to be considered the prime contenders for topping Leo Sayer.

Outside the top 10 and making significant gains were Boz Scaggs (Columbia), with strong sales coming through in most areas; Climax Blues Band (Sire), with small but positive moves at major market radio and sell-through picking up; Marvin Gaye (Tamla), proving that it is also a pop monster and holding at #1 on the r&b side; Kenny Rogers (UA), also a crossover but this one from country radio; and Joe Tex (Epic), huge in the south and moving and progressing elsewhere.

Other hot items with top potential are Fleetwood Mac (WB), with easily their hottest single in the current run of five straight hits; Andrew Gold (Asylum), in the backstretch of his first hit

single; Bill Conti (UA), proving the "Rocky" theme to be as powerful as the movie; Alan O'Day (Pacific), with the possibility of a super huge sales item; Addrissi Brothers (Buddah), with the first hit under the new RCA pact; and Steve Miller (Capitol), an instant airplay success with radio programmers.

Other records showing good signs this week were the Sylvers (Capitol), who are heading for their third hit in the current hot streak; Bob Seger (Capitol), scoring well at radio with his second release from the "Night Moves" album; Jimmy Buffett (ABC), with a hit in the south looking for spread; Rufus (ABC), another crossover doing well; Manfred Mann (WB), trying for their second straight hit; Maynard Ferguson (Columbia), with another from "Rocky" showing positive growth where it is aired; Peter McCann (20th Century), trying to light a fire under this label; and the Isley Brothers (T-Neck), with a hit album and a hit r&b single attempting to cross.

New Entries

New on the chart with bullets this week were Hall & Oates (RCA), with instant radio response to their follow-up to "Rich Girl;" Barry Manilow (Arista), hotter than ever as an album seller and receiving strong radio support for his latest; Waylon Jennings (RCA), with a country smash crossing over in the south and southwest; Rose Royce (MCA), trying for a hat trick from the "Car Wash" album; Pablo Cruise (A&M), with pop and r&b action; England Dan & John Ford Coley (Big Tree), with the first from their new album; and Rita Coolidge (A&M).

RCA Files Suit Over Piracy Issue

■ NEW HAVEN—RCA Corporation has filed a \$1.5 million damage suit against National Music Corp., Market Research Corp. of America, and two of those firms' principals, Ronald Morf and Anthony Newman. The suit accused them of unfair competition and violation of Federal Copyright laws by selling pirated tape cassettes.

National Music Corp. and Market Research Corp. of America were raided at their place of business at 135 Cherry Street, Milford, Conn., by the FBI on March 21, 1977. At that time, they seized thousands of dollars

(Continued on page 27)

REGIONAL BREAKOUTS

Singles

East:

Bill Conti (United Artists)
Maynard Ferguson (Columbia)
Addrissi Bros. (Buddah)

South:

Jimmy Buffett (ABC)
Sylvers (Capitol)
Alan O'Day (Pacific)

Midwest:

Bill Conti (United Artists)
Alan O'Day (Pacific)

West:

Addrissi Bros. (Buddah)
Alan O'Day (Pacific)
David Soul (Private Stock)

Albums

East:

Dave Mason (Columbia)
Slave (Cotillion)
Side Effect (Fantasy)
Flame (RCA)

South:

Johnny Guitar Watson (DJM)
Maynard Ferguson (Columbia)
Rita Coolidge (A&M)
Kenny Loggins (Columbia)
Slave (Cotillion)

Midwest:

Dave Mason (Columbia)
Johnny Guitar Watson (DJM)
Elvis Presley (RCA)
Slave (Cotillion)
Southside Johnny (Epic)
Ronnie Laws (Blue Note)
Detective (Swan Song)

West:

Dave Mason (Columbia)
Kenny Loggins (Columbia)
Side Effect (Fantasy)



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President, Millennium Records. Dreamer.

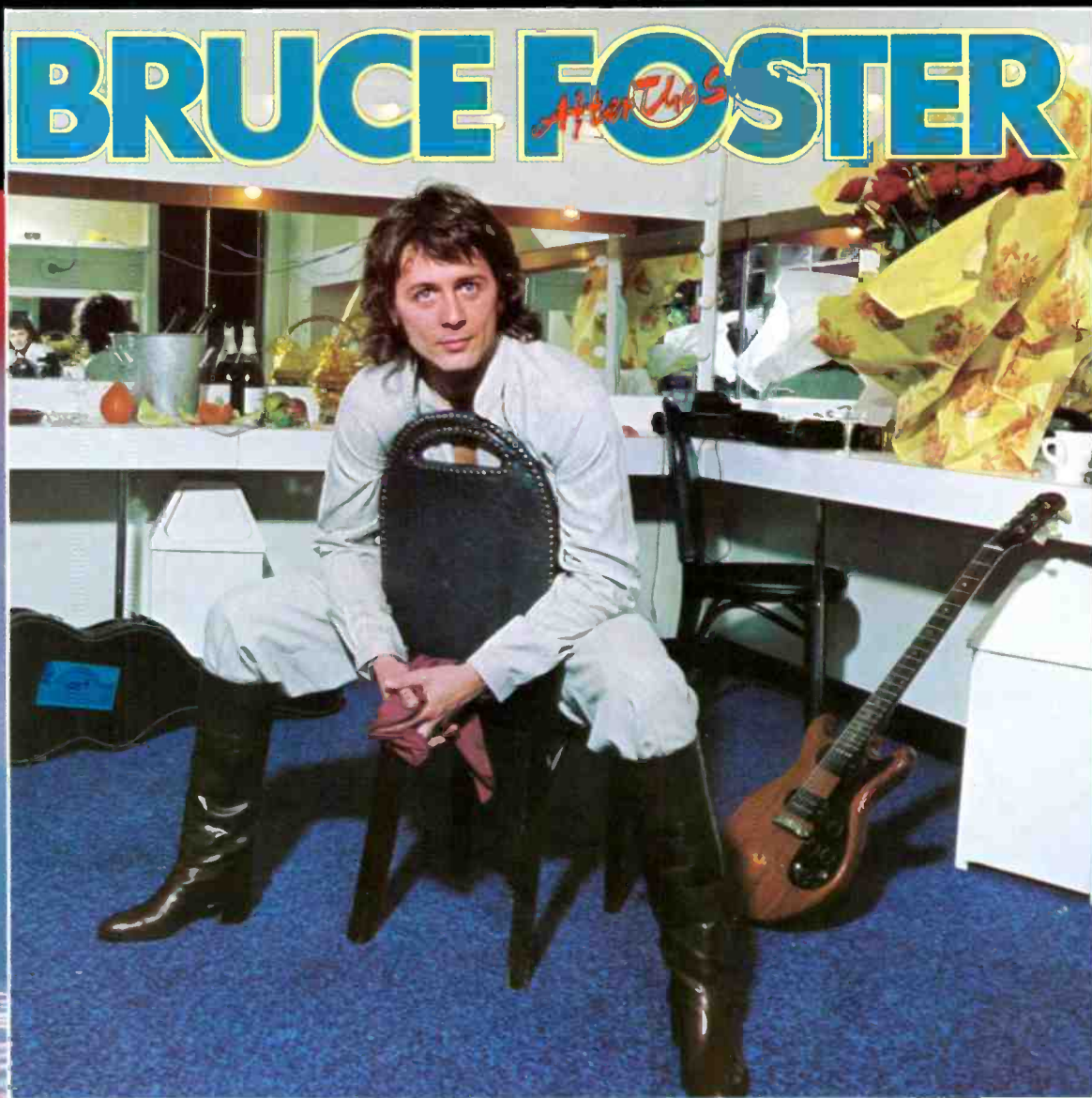
IRV BIEGEL—The touch of an artist in sales, promotion, and marketing. Motown, Bell, Private Stock—all benefited.
Executive Vice-President, Millennium Records. Dreamer.

DON IENNER—Devotion to promotion. From mailroom at Capitol to National Promotion at C.A.M.-U.S.A.
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Leo Sayer Achieving Dramatic Sales Breakthrough

By LENNY BEER & SAMUEL GRAHAM

■ LOS ANGELES—With his second consecutive entry into the top position on the *RW* singles chart this week, "When I Need You," Leo Sayer (Warner Bros.) is experiencing dramatic gains as an album artist for the first time in his career. *RW* research, together with reports from key promotion and sales execs at the label, indicate that Sayer is shaping up as a top contender for the next major across-the-board pop breakthrough.

In 1975 Sayer enjoyed his first top 10 single, "Long Tall Glasses," but the album from which it was culled, "Just A Boy," failed to generate sales that were commensurate with the hit. Earlier this year, when his "You Make Me Feel Like Dancing" made the number one spot on *RW*'s singles chart, it looked as if the previous pattern might be repeated as "Endless Flight," the album that spawned both "Dancing" and "When I Need You," continued to languish below the top 100 even with the benefit of a hit. There was in fact no significant album sales pick-up until "When I Need You" reached the top 20, at which point "Endless Flight" began to make strong moves on the album list. It entered the top 100 in the 80s as Chartmaker of the Week, and this week's *RW* chart marks the album at number 38 with a bullet. And with "When I Need You" not yet at its peak—it has the potential to remain in the top spot for at least a couple of more weeks—the album stands to do even better than the 650,000 level (it was recently certified gold) in sales at which it now finds itself.

According to Ed Rosenblatt, vice president of sales and promotion at Warner Bros., the problem with breaking Sayer's

albums in the past was simply one of identification. "When Leo was in the stage of his career where he came onstage in a clown suit and in whiteface, people didn't really know who or what he was. Now, though, with the ballad ("When I Need You"), people are realizing who he is. It was an unusual situation with 'Endless Flight' — the album doesn't have one weak cut, but it took the singles to open up exposure on the adult contemporary level."

With the success of the singles and its subsequent impact on album sales, Rosenblatt said, the company has been re-servicing its album merchandise (such as posters) and continues to promote "Endless Flight" for AOR playlists. Rosenblatt added that the album's breakthrough — and the almost unlimited potential not only of "When I Need You" but of much of Sayer's material — will help smooth the company's task of promoting Sayer's next release, sessions for which are now in progress. "The fact that we're selling so many albums now means we'll be able to push the next one that much harder," he said. "It's a question of getting your foot in the door, and it took us three or four albums ('Endless Flight' is the fourth) to do it."

Adam Faith, Sayer's manager, agreed with Rosenblatt that there had been an identification problem: "People couldn't associate some of his songs with his face." To counteract such difficulties, Faith said, "we tried to get as much television exposure as possible for the ballad;" like Rosenblatt, Faith said that "When I Need You" (which Faith compared to Nilsson's "Without You," in terms of one song that will always be strictly linked to a particular artist, even though "When I Need You" and "With-

out You" were written by other composers) was vital in establishing Sayer's success on all levels. Faith also said that additional television exposure is definitely part of the ongoing plans for Sayer's career: "Leo is a performer—it's vital that he be seen by as many people as possible, and TV is our best shot, along with the bigger venues he'll be playing on his next tour."

Faith also attributed a large measure of Sayer's success to producer Richard Perry. "America was the one market we were having trouble breaking, and we felt we needed a new production brain behind Leo, someone who is American and who understands the American market — if you break the U.S., you can break the rest of the world. Richard was really the only one I considered, and it seemed like a perfect marriage of artist and producer right away."

Ewald to Minneapolis

■ NEW YORK—Robert Ewald has been appointed to the position of branch manager, Minneapolis marketing area, CBS Records. The announcement was made by Don Van Gorp, vice president, marketing, midwestern region.

Ewald joined CBS in 1960 as a sales representative in the Chicago branch. In 1967 he was promoted to manager of audio products in the Minneapolis branch. In 1970 he was promoted to the position of regional audio manager for Masterwork in the Western Region. His latest position was branch manager for the Cincinnati marketing area which he has held since 1972.

WEA Intl. Has Best First Qtr. Ever

■ NEW YORK—WEA International has reported the most impressive first quarter in its history, according to Nesuhi Estegun, president of WEA International. Ertegun stated that the first quarter of activity took the company 40 percent over last year with a 55 percent profit increase.

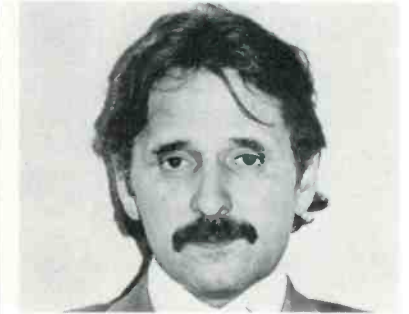
Paul Turner, WEA Australia's managing director indicated that sales were up 53 percent.

Top WEA product in the Australian market includes Fleetwood Mac's "Rumors" lp, Eagles' "Hotel California" lp, Shaun Cassidy's "That's Rock And Roll" single, and additional lp product by Rod Stewart, Alice Cooper, George Harrison, America and the "All This and WW II" soundtrack.

Ken Middleton, WEA Canada's managing director, reported the affiliate up 30 percent over last year. Top WEA product includes

Rolling Stones Records Names McGrath Pres.

■ NEW YORK — Earl McGrath has been appointed president of Rolling Stones Records, it was announced by Ahmet Ertegun, chairman of the board of Atlantic Records.



Earl McGrath

In this capacity, McGrath will continue to work closely with all departments of Atlantic Records regarding the promotion, advertising, merchandising and production of all future product on Rolling Stones Records. He will also be involved in the expansion of the label via signings of new artists. Marshall Chess, former head of the label, will act in an advisory capacity to Rolling Stones Records and Atlantic.

Prior to this appointment, McGrath served as Atlantic's director of artist development since early 1976. He was director of the label's press department since late 1974, which was totally re-organized under his aegis. Before that, he was involved with Ertegun and Atlantic Records president Jerry Greenberg in the areas of artist acquisition and development. Prior to this, McGrath was founder and president of Clean Records, an affiliate label distributed by Atlantic in 1971-1972.

Eagles' "Hotel California" lp, Rod Stewart's "Tonight's The Night" single, Queen's "A Day At The Races" lp, Boney M's "Daddy Cool" single, Fleetwood Mac's "Rumors" lp, and ABBA's "Dancing Queen" single.

Fruin

WEA UK's managing director, John Fruin, reported the affiliate up 49 percent for the first quarter. The big singles for the quarter include Rod Stewart's "Get Back," Boney M's "Daddy Cool" and Manhattan Transfer's chart-topper, "Chanson D'Amour." Album leaders include the Eagles' "Hotel California," Fleetwood Mac's "Rumors" and Sinatra's specially packaged lp set.

WEA Filipacchi Music, WEA International's French affiliate, reported a 22 percent rise for the first quarter of the new year.

(Continued on page 55)



Warner Bros. board chairman and president Mo Ostin and Leo Sayer share a laugh as Sayer's manager, Adam Faith, obscures himself in deference to the presentation of a gold single for Leo's "You Make Me Feel Dancing." The gold award ceremony occurred last week at Warner Bros.' Burbank office and was a complete surprise to Leo. Since that time, Sayer's album, "Endless Flight," has attained gold status.

It was that kind of week.

Congratulations
to
Michael Stewart
and
Cy Coleman
on their
smash hit
"I Love My Wife"

ASCAP
We've Always Had the Greats

Sunday, April 17th

Congratulations
to
Richard Wernick
on receiving
the Pulitzer Prize
for his
musical composition
"Visions of Wonder
and Terror"

ASCAP
We've Always Had the Greats

Monday, April 18th

Congratulations
to
Stephen Sondheim
on his
smash hit
"Side by Side
by Sondheim"

ASCAP
We've Always Had the Greats

Tuesday, April 19th

Congratulations
to
Martin Charnin
and
Charles Strouse
on their
smash hit
"Annie"

ASCAP
We've Always Had the Greats

Thursday, April 21st

ASCAP
We've Always Had the Greats

We break artists, not just records.



THE MANHATTANS

After many years as an in-crowd favorite, and after many record labels, the sweet-singing Mannhattans came to Columbia where they immediately started selling albums in respectable numbers. Last year they went from respectable to outrageous when their single, "Kiss and Say Goodbye," became the second certified platinum single in history. The new Mannhattans album, "It Feels So Good," is the best sounding (and best looking) album yet from The Mannhattans.

DENIECE WILLIAMS

Here's the story of an artist we believed in, an album we loved, and a single we just wouldn't let die. "Free" took a lot of time and patience, but it was worth it... after kicking around in the business for years (she's been on every Stevie Wonder album for the past five years!), Niecy is now an official overnight sensation.

JOHNNIE TAYLOR

A consistent-selling R&B star when we signed him, Johnnie Taylor is now one of the hottest (and classiest) properties in the business. "Disco Lady" was the first certified platinum single in history. The "Eargasm" album was successful beyond the industry's wildest expectations, and the new "Rated Extraordinary" album is following suit.



We're really proud of the reputation we've earned as career builders.

In the past year, we've taken on careers at virtually every stage of development. Brand-new artists, solid mid-range performers, proven stars—we've given them all the necessary boost

to new and ever-increasing success.

We're the people of Columbia/Epic/Portrait and Associated Labels. We love music, and we've cultivated a knack for discovering, developing and breaking quality talent that no other record company can match.



LOU RAWLS

Last year's most dramatic Gamble & Huff success story was the prophetically titled Lou Rawls album, "All Things in Time," recently turned platinum. Lou has been making good music for years and for many different labels. But he wasn't the giant star he deserved to be, until 1976.

BLUE ÖYSTER CULT

The Cult has toured and built, toured and built. We were with them all the way, just waiting for an album like "Agents of Fortune," and a hit single like "(Don't Fear) The Reaper." The album is just under platinum . . . and it's just the beginning of the phenomenal future everyone is envisioning for the Cult.

BOZ SCAGGS

A year ago "Silk Degrees" was brand new, and we were predicting big things for it . . . as we'd predicted for previous Boz albums. This time we were right. Even before the release of "Lido Shuffle," "Silk Degrees" was double platinum. Boz got his due at last.

JEAN CARN

She recorded as a jazz singer with Doug Carn. She sang with Duke Ellington. She appeared on two early Earth, Wind, & Fire albums, as well as on two Norman Connors albums. But her greatest success was yet to come: the Jean Carn album, on Philadelphia International.





BOSTON

Has a brand-new, completely unknown group ever done what Boston managed to do? We doubt it. Their debut album was certified gold seven weeks after it was released . . . platinum eleven weeks after it was released. Now it's triple platinum, and still going strong. Meanwhile, the Boston singles "More Than a Feeling" and "Long Time" are practically rock & roll standards.

TEDDY PENDERGRASS

As lead singer on all the classic Harold Melvin & The Blue Notes hits, Teddy Pendergrass' name was not well known outside the business. But by the time his own album was on the streets, the word was out . . . and the Teddy Pendergrass album is already just weeks away from gold.

JOHNNY DUNCAN

A year ago, Johnny Duncan was one of the few names on our country roster that might have inspired the question "who?" That's hardly the situation now, after three Number One country singles in a row, and two best-selling albums.

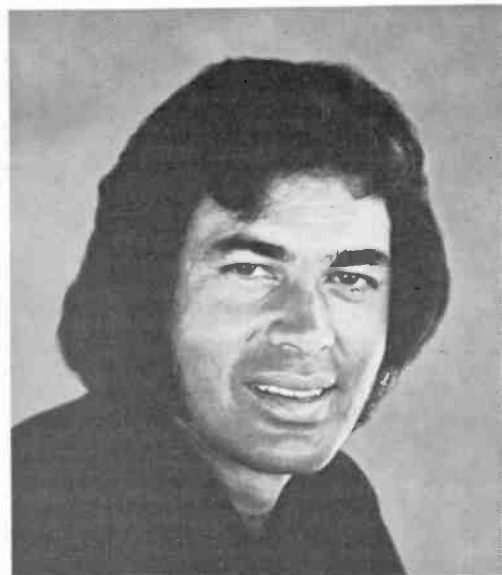
TED NUGENT

As a member of the Amboy Dukes, and as a solo artist on another label, Ted Nugent amassed a cult following. As an Epic recording artist he's amassed two (out of two) gold LPs.

JOE TEX.

Joe has been away, involved in the teachings of the Honorable Elijah Muhammad. But there can be no question that he's back, in the best form of his career. His smash single: "Ain't Gonna Bump No More (With No Big Fat Woman)." His big album: "Bumps & Bruises." His new label: Epic.





AL DiMEOLA

We take great pride in the fact that Al DiMeola is currently one of the best-selling artists in progressive music. When we released Al's solo debut album, he was known to a handful of jazz freaks as the guitarist in Return to Forever. Period. Now, with the release of his second album, "Elegant Gypsy," Al DiMeola is a giant. Period.

STARCASTLE

One day in 1976 you opened the trades and there, near the top of the charts, was "Starcastle": a new Epic album, by a new group, that just seemed to happen automatically. It didn't, exactly. But a group with the rave notices and the audience enthusiasm of Starcastle makes our work a lot easier. With their second smash album, "Fountains of Light," Starcastle is well established and still growing.

TOM JONES

"Say You'll Stay Until Tomorrow" began an exciting new chapter in the career of the Welsh superstar. It's a country/pop smash that starts off Mr. Jones' association with Epic Records on the perfect note.

ENGELBERT HUMPERDINCK

What a way to welcome Engelbert to Epic Records. His very first Epic single "After the Lovin'" took off immediately, and is now gold. His very first Epic album is also gold. And they said it couldn't be done!





MARY KAY PLACE

Loretta may be having career problems on "Mary Hartman, Mary Hartman," but Mary Kay Place is enjoying the good life as a true superstar. Her single "Baby Boy" was a smash, her album keeps selling, and we expect more big things from the really very talented Ms. Place in the near future.



SOUTHSIDE JOHNNY & THE ASBURY JUKES

From an Asbury Park bar band to a headline attraction throughout the country . . . that's the story of the highly acclaimed, highly successful Southside Johnny. And none of it would have been possible without "I Don't Want to Go Home," their debut Epic album. Their latest LP, "This Time It's For Real," is brand-new, and skyrocketing.

KANSAS

We read in Rolling Stone where Kansas feels that they tricked Kirshner Records into signing them. Well, whatever, Don is glad, and we're ecstatic, because Kansas is one of the hottest bands in the country today. "Leftover" is platinum and sparking interest in their entire Kirshner catalog.





MARLENA SHAW

Everybody knows the name. Everybody knows she's one of the greatest vocalists of our time. What everybody didn't know was that her Columbia debut album, "Sweet Beginnings," would bullet up the charts, even before a single was released! This is one success story that has the whole industry buzzing.

BURTON CUMMINGS

The first single on our new Portrait™ label was Burton Cummings' "Stand Tall." It is now gold. Burton's "Stand Tall" album is approaching gold. Both Burton, and Portrait™ are off to a good start, we'd say.

WILD CHERRY

They played their funky music and became platinum boys. "Wild Cherry" becomes the most successful debut album by a white soul band in history. And the follow-up, "Electrified Funk," is currently soaring high.

THE EMOTIONS

We're staying away from sales figures in this ad, but if you only knew how quickly word got out that "Flowers" was a super album, how quickly it began to sell, and how consistently it continues to sell, you'd be awed. The Emotions, of course, had released many albums in the past without attracting a whole lot of attention. "Flowers" was their first for Columbia. And it's gold.



**We broke 'em.
America bought 'em.
And there are a lot
more where those
came from.**

**The growth of our
artists is our most
important product.**

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ SPIKE SHOT: Since every lame disco joke made around here somehow turns, inexorably, into reality, we were starting to worry until we got a call from **Spike Jones, Jr.**, scion of the wacko musical empire created by his father during the '40s and '50s. Now we know that somebody else is nearly as rattled by disco cover versions as we've been.

The new Jones band's first single, "Demolition Disco," was released a month or so ago, and has yet to make dramatic inroads into the national consciousness. But that record—which Jones distinguishes as "sophisticated novelty" because of his band's musicianship—may just be the edge of the wedge. Jones told us the Chinchilla label release is the first phase of an album project he's currently putting together.

Highlight of the twelve-incher should be a concept suite called "Disco Death," which should earn some admirers for the title alone. "It's an all-singing, all-talking, all-dancing, all-dying musical," Jones deadpanned. "Spike goes after the disco scene, and only one of us returns alive." He also said something about a new version of **Led Zep's** "Stairway To Heaven" as another satirical target, but we'll have to wait and hear that one.

In his late 20s, Jones appears confident that he'll be able to return musical satire to a position of greater visibility, as long as he can overcome his key challenge. To wit: "It's still pretty difficult to find good players who can also do shtick." Amen.

ALMOST OFFICIAL: When COAST first reported that a new **Crosby, Stills & Nash** album was being wrapped, some of our friends snickered while others just muttered vague accusations of "crying wolf," whatever that means. Well, COAST operatives stationed here in Lotusland inform us that the band is closing on a deal with Atlantic that should be wrapped by May Day, with artwork for the album and the first single already delivered to the label at press time.

Best estimates now project the single's release on or around May 9, with the lp to follow in the first week of June. Meanwhile, there's a June tour covering 20 dates, most of them in the east, with tickets to go on sale during the next week. That leg of the group's roadwork will include two dates at the Forum, with the rest of the west and other regions not covered on the June sweep to be hit in a second August circuit.

SUSPENSION OF DISBELIEF: Show biz has always thrived on chutzpah, and **P. T. Barnum's** long shadow continues to spread across the land. But even **RW's** usually sympathetic, dewy-eyed romantics agreed that the Incorrect Usage of the Week Award should go to wire-haired courier and flackmeister **Toby Mamis** for his description of last week's impromptu live collaboration between members of **Blondie**, the **Runaways**, **Iggy Pop's** band and guest artiste **Rodney Bingenheimer** as a "Superjam."

GRITS TERIYAKI: Could be the new dish at trendy Japanese eateries, what with singer/songwriter **Guy Clark's** recent three week tour of that country being such a hit. "It was like coming home," Clark reported. "Truly amazing. I played a lot of songs from 'Texas Cookin'' (his latest wax) and the people over there whooped it up just like they were at **Willie Nelson's** picnic."

IN THIS CORNER: **Michael Masser**, composer/producer of the music for "Mahogany," as well as the writer of **Diana Ross's** "Touch Me In the Morning" hit of a few years back, has been signed to write the score for "The Greatest," Columbia Pictures' **Muhammad Ali** bio. What could be the real treat, though, is **George Benson's** soundtrack appearance—Benson will be handling Masser's title number, "The Greatest Love of All" (lyrics by **Linda Creed**), and "I Always Knew You Had it in You," which features **Gerry Goffin's** words. The soundtrack will be on Arista.

SEND FLOWERS: **Bob Bordy**, lead guitarist for the band **Crackin'**, was seriously injured recently in a car wreck in Lafayette, Louisiana. He's in good condition now, but remains in Lafayette General Hospital—any correspondence should be sent there. The group could hardly have had this sort of thing in mind when they called their first disc "Makings of a Dream."

NATTY JAWS: Reggae artists have been known to come up with some pretty crazy lyrical ideas (ever listen closely to the **Wailers's** "Kinky Reggae"?), but we think the best of all is the moniker **I-Roy** chose for one of his albums: the dreadlocked one calls it "Musical Shark Attack," and listeners are advised not to wear brightly-colored clothes or make sudden, violent movements while checking out the record.

(Continued on page 47)

Delsener Tests New Ticket Sales Plan

By MARK KIRKEBY

■ NEW YORK—Ever since rock concerts became the sort of events that sold out all available tickets in a few hours, the avid fan in search of a good seat has had a choice between waiting on line for hours, perhaps days, for tickets to go on sale, and taking his chances with mail order ticket sales that remove the hardship but make no distinction between the fanatic and the casual concert-goer.

Ron Delsener, the promotor who handles many of the most in-demand rock shows here, last week tested a ticket sales plan that may provide a workable compromise between those two alternatives. Those who attended the Central Park launching of a giant gas-filled pig promoting **Pink Floyd** and its latest lp, "Animals," were given "priority" mail order blanks for the group's July 1-4 concerts at Madison Square Garden, and should have an improved chance for good seats without any lengthy waits outside the box office.

"To insure the hard core fan who's been kicked around in the past the best seating, that's why we did it," Delsener said. "Everyone there yesterday (27) should be guaranteed a seat, if not a great seat. If these people don't get good seats via this process, I want to know about it."

Delsener arranged with some of those who received the priority blanks to call his office when they receive their tickets, to insure that Garden officials, who have promised to honor the priority blanks, are in fact filling those orders with good seats.

"We're actually testing the validity of the Garden box office," Delsener said, "because we really

have no control over them. What I'd like would be to have our accountants there in the box office to see what's going on."

The plan was put into effect in cooperation with WNEW-FM here. The station had been announcing for several days that the balloon launching would take place, and for a day before the event tagged those announcements with information about the priority blanks. When demand for the blanks in the park exceeded supply, Scott Muni, the WNEW-FM program director, announced to those gathered that they could receive a form by writing to the station.

The concerts will be officially announced in an advertisement in the Sunday, May 8 New York Times, which will include a standard ticket order form. By that date, the Garden will have had a week in which to fill the priority orders.

Working Out Kinks

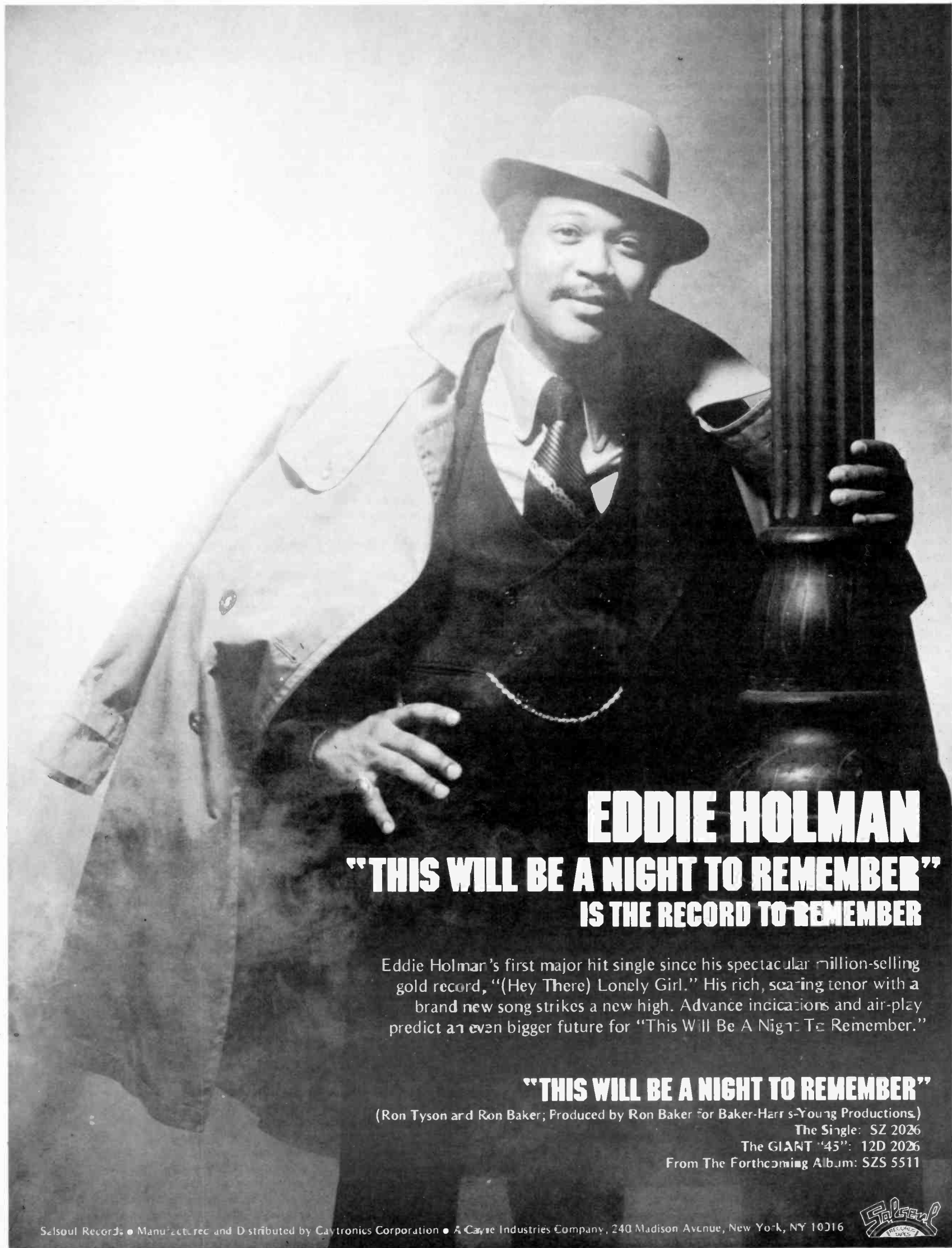
As Delsener admits, however, there are some kinks to be worked out. Although a dozen or more people were giving out the forms around the balloon-launching area in Central Park, they were mobbed by the crowd. Delsener suggested that, were he to use this system again, he would start giving the forms out as soon as his assistants arrived, and not wait until a crowd has gathered.

Delsener estimated the park crowd at 2000 people. Each priority blank allowed the purchaser to order six tickets. Assuming that no one received more than one blank, such orders could thus account for up to 12,000 of the Garden's 19,900 capacity for a rock show. With four **Pink Floyd** dates, however, those who must wait for the Times ad should have plenty of seats available to them.

Murphy at the Line



Columbia recording artist Elliott Murphy recently appeared for two performances at New York's Bottom Line, and he is now in the midst of an extensive national tour. Murphy's debut Columbia album, "Just A Story From America," was recently released. On hand for the Bottom Line engagement were, from left: Don Dempsey, vice president, marketing, Columbia Records; Elliott Murphy; Bill Freston, product manager for Columbia Records; Ron McCarrell, director, merchandising, Columbia Records; and Steve Leber of Leber-Krebs, which manages Murphy.



EDDIE HOLMAN

"THIS WILL BE A NIGHT TO REMEMBER" IS THE RECORD TO REMEMBER

Eddie Holman's first major hit single since his spectacular million-selling gold record, "(Hey There) Lonely Girl." His rich, soaring tenor with a brand new song strikes a new high. Advance indications and air-play predict an even bigger future for "This Will Be A Night To Remember."

"THIS WILL BE A NIGHT TO REMEMBER"

(Ron Tyson and Ron Baker; Produced by Ron Baker for Baker-Harris-Young Productions.)

The Single: SZ 2026

The GIANT "45": 12D 2026

From The Forthcoming Album: SZS 5511

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ **THE GUITARIST PRIMEVAL:** The year was 1958 and the song was "Rumble," an instant primitive classic: churning, raw and portentous, as if it had been ripped loose from the dark side of a man's soul. That man was **Link Wray**, who became something of a one-hit wonder, despite cutting several sides—"Raw-Hide," "Black Widow" and "Jack The Ripper" in particular—that were very nearly as compelling as "Rumble" and every bit as distinctive. Wray disappeared in the '60s, sort of a prophet without honor, but not before his singular style of playing had influenced a new generation of guitarists. 1970 saw him return with a here today-gone tomorrow lp, which he followed in 1974 with an equally ephemeral work, "The Link Wray Rumble," on Polydor, with **Boz Scaggs**, **Pete Escovedo** and **Dorothy Morrison** among the artists aiding the Wray cause. It was **Pete Townshend**, writing 16 years after "Rumble" became a hit, who summarized in his liner notes the simple reasons for Wray's undeniable power: "The music transcends the time of day . . . the music takes you back and forwards at the same time. This music is instant. Was—is—and always will be. It's down and out Rock and Roll."

Again, rock's Noble Savage has returned. On April 22 Wray appeared at Max's Kansas City, playing an all-too-brief solo set before settling in as lead guitarist in a band backing former Tuff Darts lead singer **Robert Gordon** (who has been signed by Private Stock and is currently cutting an lp with producer **Richard Gottfeller**). The years have served Wray well. His playing, while more fluid and perhaps a bit more measured than it was in the "Rumble" days, is nevertheless raunchy and searing in the extreme. Whether or not he can ever reclaim the glory that was—and rightly is—his is an open question. As a vocalist, he is hardly overwhelming, and he could use some stronger original material than that which he performed at Max's.

But there is something ageless about Link Wray, something that transcends all other considerations: his spirit is pure and his exuberance is undiminished by the harsh hand of time. One need only listen as he takes flight during "Mystery Train" or be shaken by the exquisite beauty of his instrumental counterpoint to Gordon's vocal on "In The Bottle" (a Wray original, and we're not sure of that title) to understand why it is so hard to tell a stranger about rock and roll.

Gordon, it should be noted, shows a good deal of promise, although much of his energy is misdirected at this point. Technically, he is an above average singer, with a degree of sophistication one hardly expects to encounter in New York's punk scene. But his reliance on a mannered, halting vocal style—a la Elvis on "Old Shep"—tries an audience's patience, as does his penchant for stringing together several ballads before finally getting down to the rock and rockabilly tunes that are his forte.

ALL IN THE FAMILY: The youngest **Gibb** brother at age 19, Andy is the latest member of the family to have a single on the chart with "I Just Want To Be Your Everything" (bulleted at #79 this week). Currently on a four week promotional tour of the U.S., he stopped by Nut Central last week to talk about his future plans which include a late summer U.S. tour. His album, "Flowing Rivers," should be released in a week. It was cut at Criteria in Florida, the site of the **Bee Gees'** last few recordings and was produced by brother Barry, along with **Alby Galuten** and **Karl Richardson**, but it's there that the similarities end. Andy has maintained an identity very much apart from his three brothers which makes his current success with his first record released in this country all the more satisfying.

ANIMALS: As part of Columbia's tireless central core marketing crusade, the company launched a giant pig in Central Park last week to herald the announcement of **Pink Floyd's** upcoming Madison Square Garden concerts. Special mailers were distributed to the people in attendance which will theoretically give those who mail in their orders preferential treatment. A scheduled press bash, which was to coincide with the launch, was cancelled earlier in the week (actually before the invites arrived). Your curious correspondents did hightail it over to black rock to try to uncover the mystery of this particular non-event which was to be a pork lunch at a restaurant in Sheep Meadow, but could only guess that they weren't allowed to serve dog for dessert.

UPDATE: **Swine Flu Sally** asked us to thank everybody who sent her Twinkies last week, then murmured something about "killing for an Eldorado, a mink coat, or lots of cash."

THREE DOTS: **Joe Armstrong**, publisher and chief operating officer
(Continued on page 38)

THEATER REVIEW

'Side By Side' a Success

■ **NEW YORK** — Although Stephen Sondheim has yet to join the ranks of the Kerns, Porters and Gershwins, he has contributed a considerable amount of material to the Broadway musical theater since first providing the lyrics to "West Side Story." As a lyricist, his credits also include "Gypsy" and "Do I Hear A Waltz?" As composer and lyricist the list grows to accommodate "Company," "Follies," "A Little Night Music," "A Funny Thing Happened to Me On the Way to the Forum," "Anyone Can Whistle" and "Pacific Overtures," among other projects.

Critically lauded for his ability and willingness to experiment with the musical theater form, his shows have frequently required a certain amount of time to be digested before public appreciation matched the critics'. Even today, however, despite the number of standards which have emerged from the shows mentioned above, Sondheim's work remains a step

Columbia Names Gordon Phila. Promo Manager

■ **PHILADELPHIA** — Herbert H. Gordon has been named Columbia promotion manager for the Philadelphia marketing area. The announcement was made by Irv Medway, Philadelphia branch manager.

Lasker Traveling To Germany

■ **LOS ANGELES** — Jay Lasker, president of Ariola America, will be traveling to Germany in the near future to meet with Ariola backers to discuss expanding U.S. efforts for Ariola in 1977-78.

Adams, Other Officers Re-Elected at ASCAP

■ **NEW YORK** — The Board of Directors of the American Society of Composers, Authors and Publishers has re-elected Stanley Adams as president. Adams has been a member of the ASCAP board of directors since 1944, and served as president from 1953-1956 and from 1959 to the present.

The ASCAP board also re-elected Salvatore Chiantia (president of MCA Music) and screen and TV scorer George Duning as vice presidents. Composer Morton Gould was re-elected to the position of secretary; Ernest R. Farmer, treasurer; composer Arthur Schwartz, assistant secretary; and Leon J. Brettler, assistant treasurer.

removed from the old-timers' hall of fame.

Perhaps that is just it—the old-timers have the edge of age. And perhaps it is also that, because popular music no longer emanates primarily from the theater, Sondheim hasn't had the advantage of the kind of exposure writers in the '30s, '40s and '50s had—"Send In the Clowns" being the exception rather than the rule.

Thus having a revue of Sondheim's work on Broadway is occasion for reflection. Having a Broadway revue of Sondheim's work put together and performed by Britainers is a curiosity. As a revue, "Side By Side By Sondheim" lacks the unity and pointedness of Maltby and Shire's "Starting Here, Starting Now." But the musical life of each song individually is more than sufficient to carry the evening.

Millicent Martin, Julie N. McKenzie and David Kernan, who sing the songs, are each excellent. Only director Ned Sherrin, who "narrates" the program (a minimum of background information, a too-hearty dose of topical and not-so-topical asides) is a distraction.

Simple duo piano accompaniment and very basic use of settings and props give the songs the chance to stand or fall on their own. And though one might have wished for more of the kind of originality in staging and interpretation that marked a closing medley (titled "Conversation Piece"), the Sondheim songs did indeed stand on their own.

The original English cast album has been released by RCA.

Ira Mayer

RSO Names Rothschild

■ **NEW YORK** — Frederic B. Gershon, president of the Robert Stigwood Organisation, Inc., has announced that Eileen Rothschild has been elected as vice president of RSO Publishing and Casserole Music, which are wholly owned subsidiaries of the Robert Stigwood Organisation, Inc. and the ASCAP and BMI affiliates respectively, of that corporation.



Eileen Rothschild

Lee Lasseff: Indie Producers' Role Is Expanding

By SAM SUTHERLAND

■ LOS ANGELES — Lee Lasseff, co-president of Chalice Productions, the independent production company he formed in 1973 with partner and co-president David Chackler, sees the operational stance of independent producers extending into areas once administered solely by record labels in response to the greater sophistication and complexity of the industry. In an interview with *RW*, Lasseff detailed how Chalice has evolved into what he terms "a label without a label," a multi-service operation that he feels reflects the direction independents are headed.

"The normal production company cuts the product, makes the deal and leaves the bulk of the work — the merchandising, marketing, promotion and sales — up to the label. In that sense, most production companies are still purely creative entities," Lasseff explained. "We're a little unique by comparison, in that we have our own inhouse promotion, marketing and sales. If you have to break it down into a percentile situation, we try to provide 50 percent of that overall effort. We want to help the labels break our product."

While admitting that Chalice's broader involvement in its artists' careers extends into areas usually controlled by label or management, Lasseff stressed that Chalice does not supercede those facets of an act's overall supervision during a recording project. While entering those areas normally reserved for label or management control, Lasseff is quick to note that his organization is designed to collaborate with manufacturers, rather than co-opt them. "We're specializing, and that's the way I believe we've got to go. It's gone that way in every other industry," he observed.

"I feel that's where the state of the art in production companies has to be today: we manage the record careers of the acts we sign. We aren't personal managers. We have that expertise, but we still prefer to secure strong management for our acts. The labels want it, we want it, and it's best for the artist, because a personal manager is vital to developing other areas in a performer's career."

Lasseff said that Chalice's involvement in the business side of a recording project generally begins at the same time as the actual sessions. "We sign the act, and then take that act into the label for presentation," he

explained. "Assuming we make the deal, if the act isn't already managed, we will find good, strong, top level personal management for the act."

"Once that's set, then we sit down with the personal manager and discuss basic concepts: where does he think that act is headed, what their strong point is, what weak points there may be. Then we discuss those points with the act, and find out what they're looking for. Lasseff went on to note that this process of planning sessions extends onto summits with label operations heads, so that an overall marketing and promotion plan for the act is taking shape by the time the record is completed rather than after the finished masters have been delivered and a release date is already approaching.

After a record's release, Chalice principals monitor airplay and sales on an individual market basis, working directly with field personnel at the record company, rather than tracking records solely through departmental offices in a label's home office. Lasseff asserted that label execs welcomed this involvement. "We can move faster than big record companies," he said, "and I feel it's much better for

the act, because they have someone here watching their progression a day-to-day basis."

Since the first of this year, Chalice has been primarily involved with United Artists through a special distribution deal that has since brought the bands Iguana and Gilder and solo performers Simon Stokes and Jesse Cutler onto the roster. At the same time, Chalice continues to produce acts previously signed to other labels, among them Rusty Wier (Columbia), Steve Fromholz (Capitol) and the group Charlie (Janus).

Lasseff said that all those acts were brought under the Chalice aegis early in their recording careers (Iguana, Gilder and Charlie are all making their debuts through the combine), and that the staff of inhouse and affiliated producers working with Chalice — which include Chalice a&r administrator Stuart Allen Love, the team of Freddie McFinn and Mark Guillin, Gamble/Huff veteran Joe Renzetti and independent Glen Spreen—are likewise still developing. Lasseff stressed that Chalice places a premium on finding new executive and production talent as well as recording acts.

(Continued on page 46)

New Name, Attitude for Punk Rock?

■ Last week Seymour Stein, president of Sire Records, sent a letter to a number of disc jockeys throughout the country. It was an important letter and perhaps it will make disc jockeys, and the rest of the industry, re-examine some current musical prejudices.

What Stein decries in his letter is the prejudice on the part of many deejays against *Punk Rock*. As he notes, calling this new form of rock music *Punk Rock* is itself an offensive term, as bad as calling black music "race" music years ago, or country music "hill-billy." He calls it "New Wave Rock."

Stein's main points are that New Wave Rock is happening right now in New York, Los Angeles, Boston and London, that records by artists like Patti Smith, Eddie & The Hot Rods, the Ramones, the Sex Pistols, Television, The Runaways, Talking Heads, Blondie, The Clash, The Damned, Richard Hell, the Stranglers, are selling well, and that these artists are doing very solid business in personal appearances in the above-named cities. We can verify that by noting Pattie Smith's sold-out appearances at

the Bottom Line, and Blondie's SRO engagement recently at Max's Kansas City, both in New York. This has been happening with New Wave Rock stars in spite of a noticeable lack of air play.

There is no question that almost every time there has been a violent swing in musical tastes it has been initially resisted by the industry, including disc jockeys. The larger the city the greater the resistance.

It doesn't take a long memory to recall the laughs many people in our industry had about rhythm and blues and rock & roll. Elvis Presley was the butt of many jokes when he first started, and so were the Beatles, The Rolling Stones and many of today's superstars. They succeeded in spite of derision and lack of airplay, because they were what the record buyer wanted.

Stein says, "The purpose of this letter is not to convert you into becoming believers of New Wave Rock. I hope that eventually you will see that this music expresses the feelings and frustrations of today's youth. Like any music some of it is valid, some is not. You will never know unless you listen for yourself."

A&M Aids Free Clinic



A&M Records has pledged its support and come up with a special advertising concept which will carry over the L.A. Free Clinic's recently announced advertising campaign to raise \$200,000 in ad revenue and space. A&M's concept includes buttons, posters, and billboards which will be seen throughout the city in coming weeks. At a press reception to kick-off the campaign, hosted by Mayor Bradley, A&M president Gil Friesen (left) chats with actor James Caan, one of the many celebrities who turned out for the event.

Tomato Records

(Continued from page 4) designed the new Tomato logo. In addition, Glaser will serve as a member of the board of directors of Tomato, along with Eggers, Greengrass and Lawrence.

Eggers has also announced the appointment of Herb Goldfarb Associates, Inc. who will set up independent distribution and coordinate all sales and marketing for the company. ERH will be handling total album production for Tomato. Promotional, administrative and regional staff will be announced shortly.

The initial release, consisting of five albums encompassing jazz-rock, blues and folk, is scheduled for May 15th. A subsequent release of three albums has been set for June 15.

Utopia Records, whose product has been manufactured and distributed worldwide by RCA Records, has terminated its agreement with RCA by mutual consent. Its two major recording artists, Albert King and Magma, the French contemporary band, will join the Tomato roster.

The Tomato offices will be temporarily located at 595 Madison Avenue, Suite 903, New York, N.Y. 10022.



EDDIE KENDRICKS—Tamla 54285
(Motown)

BORN AGAIN (prod. by Norman Harris)
(writers: Felder-Harris) (Stone Diamond, BMI)
(3:26)

The topical title—oft-repeated in the chorus—could be the hook needed to pull Kendrick back atop pop and r&b lists. It's danceable and spiritual.

HAMILTON, JOE FRANK & DENNISON—
Playboy ZS8 5801 (CBS)

NOW THAT I'VE GOT YOU (prod. by John D'Andrea)
(writers: Banks & Hampton) (Irving, BMI) (2:58)

This single continues the group's pop hit style, but is also their hardest-edged effort yet, rocking more as the song builds. Vocals and guitar work shine.

BRYAN FERRY—Atlantic 3399

TOKYO JOE (prod. by Bryan Ferry & Steve Nye)
(writer: Ferry) (E.G./Total, BMI) (3:12)

Ferry's latest solo effort has a slight "Love Is The Drug" feel to it—it's thumping rock with some "oriental" touches and his unmistakable vocal.

BARBI BENTON—Playboy ZS8 5802
(CBS)

AIN'T THAT JUST THE WAY (THAT LIFE GOES DOWN)
(prod. by Roger Glover) (writers: Phillips-Larson-
Belland) (Duchess/Leeds, BMI/ASCAP) (3:10)

Despite that pedal steel, this is Benton's most pop record in some time. Her voice sounds stronger, and Glover's production should make for a hit.

MAC DAVIS—Columbia 3-10535

PICKING UP THE PIECES OF MY LIFE (prod. by
Rick Hall) (writer: Davis) (Song Painter, BMI)
(3:49)

It's said that this mid-tempo song has special significance for Davis, and the feeling shows—it has pop and MOR appeal, and should add to his success.

EDWIN STARR—20th Century 2338

I JUST WANNA DO MY THING (prod. by
Edwin Starr & Mike Vernon) (writer: Starr)
ATV/Zonal, ASCAP) (3:04)

Starr's latest is a thumping, Sly-style soul stomp, marked by his distinctive vocal. It should add to his lengthy string of pop and r&b hits.

EARL & THE STEAM TEAM—MCA 40718

ENGINE OF LOVE (prod. by Andrew Lloyd Webber)
(writers: Webber-Reeves) (Red Cow, ASCAP)
(3:40)

Webber has set aside rock opera to assemble an unusual, good-natured disco track; the sound effects and engaging melody could make it a hit.

CELI BEE & THE BUZZY BUNCH—A.P.A.
17001 (T.K.)

SUPERMAN (prod. and written by P. L. Soto)
(Peer Intl., BMI) (3:35)

There's nothing mild-mannered about this disco salute to the man of steel. That breathy female voice is a hook in itself. Only kryptonite can stop it.

GRAHAM CENTRAL STATION—Warner
Bros. 8378

NOW DO-U-WANTA DANCE (prod. and written by
Larry Graham, Jr.) (Nineteen Eighty Foe, BMI)
(3:43)

The title track from this group's most recent lp, this single uses an electronic vocal to spark a lively, bass-heavy funk-dance number.

ZZ TOP—London 5N 252

ENJOY AND GET IT ON (prod. by Bill Ham)
(writers: Gibbons-Hill-Beard) (Hamstein, BMI)
(2:46)

A quick, slide-guitar and drum-based rocker, this single might well expand the band's appeal to national pop audiences. It gets it on enjoyably.

LES DUDEK—Columbia 3-10537

OLD JUDGE JONES (prod. by Bruce Botnick)
(writer: Dudek) (Dudzack, BMI) (3:25)

The top track from Dudek's second album adds enough pop flair to its rock structure to be a hit in several formats. His guitar work shines through.

THE WASHINGTON HILLBILLIES—

Casablanca 883

(prod. by William Minkin & William Sheridan)
(writers: same as prod.) (Cafe Americana/
Grstby, Keith Prowse, ASCAP)

This sampler from the recent comedy and music lp is sure to find a variety of uses in many radio formats. Side one is banded comedy; side two, music.

LIFESTYLE—MCA 40722

KATRINA (prod. by Billy Jackson) (writers:
Jackson-Pretlor) (Unichappell/In The Red,
BMI/ASCAP) (3:30)

A dance tempo paces this likeable r&b effort by a smooth vocal group with a Philadelphia sound. It should sound good in a variety of radio formats.

BILL SUMMERS—Prestige 765

COME INTO MY LIFE (prod. by Skip Scarborough)
(writer: Alphonse Mouzon) (Mouzon, BMI)
(3:15)

Deborah Thomas' expressive vocal highlights this sinuous jazz-r&b song which should have particular hot-weather appeal for radio and dance audiences.

MARTEE LEBOUS—Image 3011
(Audiofidelity)

FALLIN' IN AND OUT OF LOVE (prod. by
Charlie Calello) (writer: Lebus)
(Inspiration, ASCAP) (3:47)

Lebus' powerful voice is first and foremost on this quick dance number; Calello's production frames it admirably, and pop and disco play should follow.

LALO SCHIFRIN—CTI 36

ROLLER COASTER (prod. by Creed Taylor)
(writer: Schifrin) (Duchess, BMI)
(3:33)

Schifrin is a master of dramatic film and theme music; here, an eerie, synthesized "roller coaster" sound provides the underpinning for a fast disco tune.

ESTHER PHILLIPS—Kudu 938 (CTI)

(YOUR LOVE HAS LIFTED ME) HIGHER AND HIGHER
(prod. by Creed Taylor) (writers: Jackson-Smith-
Miner) (Chevis-Warner-Tamerlane-BRC, BMI)
(3:25)

With this r&b treatment added to the Rita Coolidge cover, the 1967 Jackie Wilson is enjoying a real renaissance. Phillips' signature vocal lifts this higher.

ELKIE BROOKS—A&M 1935

PEARL'S A SINGER (prod. by Jerry Leiber &
Mike Stoller) (writers: Leiber-Stoller-Dino-
Sembello) (Xanadu, ASCAP) (3:39)

The former Vinegar Joe lead singer could establish her own pop following with this honky-tonk song, a showcase for her remarkable voice.

CON FUNK SHUN—Mercury 73916

ANOTHER WORLD (prod. by Ron Capone & group)
(writer: F. Pilate) (Valle, BMI) (3:29)

The soul ballad seems to be making a comeback in audience popularity, and this mellow song should continue the trend and establish this promising group.

DAVID GEDDES—H&L 4684

ROCKY'S GIRL (prod. by Paul Vance)
(writers: Vance-Cone) (Jova, ASCAP)
(2:54)

Geddes' latest mini-drama doesn't refer to the boxer, but packs enough brouhaha for an "Untouchables" episode. Programmers and gumshoes take note.

RUSH—Mercury 73912

THE TEMPLES OF SYRINX (prod. by group &
Terry Brown) (writers: Lee-Lifeson-Peart)
(Core, ASCAP) (2:19)

Rush's road reputation grows each month, and their brand of hard, heavy metal, as put forth in this rocker, should soon find a place on the pop airwaves.

TARGET—A&M 1929

ARE YOU READY (prod. by John Ryan)
(writer: Buddy Davis) (Far Fetched, ASCAP)
(3:20)

A solid, driving rock 'n' roll number is the latest vehicle with which this group is targeting the pop and rock audience. It's their best single yet.

**SWEET INSPIRATIONS FEATURING THE
RICHIE ROME ORCHESTRA**—Caribou
ZS8 9022 (CBS)

BLACK SUNDAY (PART I) (prod. by R. Rome)
(writers: Williams-Hurt) (Ensign, BMI) (3:24)

The theme from the current film hit, this single should please disco-goers and pop radio audiences alike. This one should really explode.

MOLKIE COLE—Janus 268

SUGAR BOOGIE (prod. by James M. Testa)
(writers: Tim Cole-Robert Steinmetz)
(Temo, ASCAP) (2:59)

An unusual dance track, full of changes, might well start this group toward American pop stardom. The a cappella finish is a pleasing flourish.

FULL HOUSE

FRANKIE MILLER—Chrysalis CHR 1128 (6.98)

After three promising previous efforts Miller has put together the album his admirers have been hoping for. His voice is coarse and urgent in its soulfulness, delving into Otis' dictionary of soul and updating the definition with inspired readings like "Be Good To Yourself," and "Down the Honkytonk."



A RETROSPECTIVE

LINDA RONSTADT—Capitol SKBB-11629 (7.98)

Some of Ronstadt's best Capitol material, dating back to the Stone Poneys has been collected for these four sides. The accompanying liner notes list dates, producers, musicians and other vital information documenting the sides with "When Will I Be Loved" "You're No Good" and "Different Drum" sounding timeless.



SONGS OF KRISTOFFERSON

KRIS KRISTOFFERSON—Columbia 34687 (6.98)

A timely compilation of tracks from Kristofferson's earlier albums (especially "The Silver Tongued Devil and I" and "Me and Bobby McGee") which coincides nicely with his current success on the silver screen. Nat Hentoff's liner notes serve as an excellent companion to the music within.



FUNCTION AT THE JUNCTION

B.T. EXPRESS—Columbia PC 34702 (6.98)

With songs like "Funky Music," "Expose Yourself" and "We Got It Together," this seven man contingent from Brooklyn has put together another appealing collection of songs geared for dancing. Producer Jeff Lane is at the helm again, putting the Express on the right track.



THE BEST OF FREDDY FENDER

ABC Dot DO-2079 (6.98)

Through four albums for Dot, Fender has succeeded in coming up with a string of hit singles to cross the barriers between country and pop. His engaging style shines through lyrics sung in both Spanish and English and it is that appeal which is brought forth in these dozen tracks starting with "Before the Next Teardrop Falls" and winding up with "Mathilda."



I KEEP COMING BACK FOR MORE

BRENDA AND THE TABULATIONS—Chocolate City CCLP-2002 (Casablanca) (6.98)

The multi-producer trend is employed here with Norman Harris, Bobby Eli, Gilda C. Woods and John Davis all contributing. The result is a mixed bag of styles emanating from Sigma Sound, the capital of Philly soul. Brenda's comeback has been engineered gracefully and she rises to the occasion.



YES WE HAVE NO MANANAS

KEVIN AYERS—ABC AB-1021 (6.98)

Ayers instills that rare quality of British eccentricity into his music without compromising his basic tuneful approach. A cult figure in this country despite inconsistent lp releases, this Muff Winwood produced set stands up as one of his best. "Love's Gonna Turn You Around" and "Star" are highlights, the former a potential single.



MOROCCAN ROLL

BRAND X—Passport PP 98022 (ABC) (6.98)

The group is one of the most invigorating outfits currently working in the jazz rock idiom, with this, only their second lp, confirming that stance. The Phil Collins/Percy Jones rhythm section (with Morris Pert, percussion) restlessly pokes and prods each number with results that can at times be devastating. Accept no substitute for Brand X.



EQUAL RIGHTS

PETER TOSH—Columbia PC 34670 (6.98)

The "legalize it" theme of Tosh's first solo lp since his departure from the Wailers has been replaced with a plea for equal rights and justice. This is reinforced with a new version of his "Get Up, Stand Up" and the sinewy "Stepping Razor" on one of the most compelling sets of reggae songs yet recorded.



OL' WAYLON

WAYLON JENNINGS—RCA APL 1-2317 (6.98)

Jennings is poised to make further inroads into the pop market with his most flavorful album to date. Covering material as diverse as Neil Diamond's "Sweet Caroline," an Elvis medley of "That's All Right"/"My Baby Left Me" and his self-penned "Belle Of The Ball," he has included something to please just about everyone.



HORIZONTAL REFRESHMENT

SUPERCARGE—Virgin PZ 34429 (CBS) (6.98)

A band known throughout the U.K. for its zany stage show, but they are strong enough to make it on musical merit as well. Their brass dominated dance sound conveys a sense of humor to be sure but songs like "Play Some Fire" and "Only You" (re-mixed here) suggest an underlying musical sophistication.



HOMECOMING

DEXTER GORDON—Columbia PG 34650

The title, of course, refers to Gordon's return to New York City from Copenhagen where he has lived since 1962. His much publicized Vanguard concerts of December last year brought the man who has been called Coltrane's initial inspiration back into the limelight and this document of those sessions is superbly recorded.



UPTOWN FESTIVAL

SHALAMAR—Soul Train BVL1-2289 (RCA) (6.98)

This trio was obviously raised on the Motown sound and having learned its nuances, they recycle it through a disco sensibility. The nearly nine minutes of the title track is of course a testament to the songwriting of Holland-Dozier-Holland as is "Ooh Baby, Baby" and "Forever Came Today."



KILLER JOE

BENNY GOLSON—Columbia PC 34678 (6.98)

The veteran soprano saxophonist/arranger sounds very comfortable on his first lp for the label, utilizing large orchestral swirls, disco rhythm undercurrents and sensuous vocals to create a sound geared for crossover acceptance.

(Continued on page 57)

RADIO WORLD

NAB Predicts Bright Future for Radio

By MICHAEL SHAIN

■ WASHINGTON — By the year 1985, radio will be an even more profitable business than it is today, FM will have reached near parity with AM, quadrophonic sound will be commonplace on FM, stereo nearly as ordinary on AM, and there will likely be a greater number of stations on both bands on the air. So says a large, eight-month study of radio's future, commissioned by the National Association of Broadcasters and released last week.

The study, called "Radio in 1985," predicts more sets in use, longer average listening times, and a better educated audience with more money and leisure time than ever before.

For the record industry, which services radio stations with much of its programming—records—the future of radio will mean larger promotion forces covering an increased number of stations, as the FM bands fills up to capacity and more FMs capture a larger proportion of the total audience from AM, and more AM stations, as the Federal Communications Commission expands the crowded AM band sometime in the unspecified future. In toto, nearly 1000 more stations will be on the air by 1985, compared to today.

Also, population statistics and projections contained in the report do not bode well for record sales. The demographic category of persons 14 to 24 years of age, the prize record-buying market, will not only decrease in relation to the rest of the population, but in raw numbers as well. Currently, 14-24 comprises about 45 million persons, and about 21 percent of the total population. By 1985, the total for the same demographic will be only around 42 million persons, comprising 18 percent of the total population. Record manufacturers will have to devise ways of holding onto buyers after

Pirates Fined

■ CHARLESTON, W. VA.—Seven men were fined \$500 each and placed on two years' probation after pleading guilty in the U.S. District Court here to producing, distributing and/or aiding and abetting in the production and distribution of infringing copies of tape recordings.

The men were identified as John Norbert Stovall, Allen Sympolt, James Harold Caldwell, Raymond Stone Richardson, Leonard Franklin White, James Lee Martin and Robert Knapp, Jr.

they pass the age of 25, when record consumption traditionally slackens off.

For radio, on the other hand, the same demographic picture means greater audiences and profits. As the post-war baby boom bulge in the population moves more squarely into the 25 to 54 years old bracket—the prime audience for advertising buys—radio stands to benefit handsomely.

Predicts Profit Rise

In fact, the NAB report predicts, the average radio station will be taking a 16.2 percent profit margin over expenses by 1985, compared to a 13 percent margin today. Radio revenues are expected to rise more than 85 percent by the mid-'80s, while expenses will only increase by 79 percent.

Though the report attempts to play down the financial disparities between FM and AM, a careful reading finds that FM revenues are lagging far behind AM and will—to a lesser degree—still be below FM's share of audience by 1985. It is apparent that FM ad schedules are having a difficult time keeping up with the burgeoning FM audience.

For instance, today FM listenership is about 42 percent of all radio listening. But FM revenues are only 20 percent of total radio revenues. By 1985, more people will be listening to FM than AM (about 52 percent of the total) but FM still will be gleaming only about 43 percent of total radio dollars.

In other conclusions, the report says that broadcasters need not worry about the CB boom or the proliferation of tape players in cars siphoning away their audience. Less than 20 percent of all radio listening occurs in cars, and even if the CB craze crests still further (and many electronics experts feel it is now reaching its peak), in-home listening gains will more than offset it.

Also, no change is seen in the level of competition "for ears" from outside the radio industry. Government regulation of radio will likely decrease during the period. And no new technological breakthroughs are envisioned, besides those already taking place, such as quad, AM stereo, and automated transmission systems.

Copies of the "Radio in 1985" report are available from the NAB Research Dept., 1771 N St. NW, Washington, D.C. 20036. The price is \$10 for non-NAB members, \$5 to members.

RADIO SHORT TAKES

By PORTIA GIOVINAZZO

■ To set the nation straight about the L.A. radio market changes, here is a rundown of who's where now: PD **Charlie Van Dyke** exits KHJ and goes to KLIF, Dallas, doing morning drive, replacing **Charlie Brown**, who goes to KJR. **Michael Spears** moved from KFRC to position of KHJ's operations manager. PD **Charlie Tuna** of KIIS goes to KHJ as morning man. **Sherman Cohen** of KRLA moved to KIIS as head of research. Also, **Brian White** of KROY is doing middays and MD on KIIS-FM, and assistance with music on KIIS-AM. PD **Eric Chase** of K-K00 exits and **Billy Pearl** and **Tom Greenleigh**, both of KRLA, move in as managers of program operations. **Denise Gorman**, MD of K-100, was promoted to program coordinator. **Jack Roth**, former free-lancer is asst. PD at KRLA. **Mike Horne**, formerly of KFI, is a recent addition to the KRLA staff. And **Art Laboe** is still PD at KRLA. All these changes have taken place in the past few months, and I saw it only fair to clear it up. **Pat Shaughnessy**, vice president and general manager of K-100 states: "Los Angeles is the country's most competitive radio market. Within the past three months there have been programming management changes at many stations here including KHJ, KPOL-FM, KIIS-AM & FM, KRTH and KTNQ. To put it mildly, the Los Angeles market is in a state of flux at the moment . . ."

KAAY is now accepting tapes and resumes for air talent. Contact **Dick Downes** at KAAY P.O. Box 1790, Little Rock, Ark. 72203. No phone calls please . . . **John Tobin** of KSLY is back on the air doing 9 p.m.-1 a.m. Oh, by the way, Happy Birthday, John. . . . **WJON's Pat McKeever** leaves to go to afternoon drive at KSAQ in San Antonio; replacing Pat is rookie **Ann Jackson**. Good luck Ann! . . . **WFLB** is holding a remote in front of their station, giving away 1490 trees for ecology . . . **Jack Michaels** has resigned as PD of **WSAR**. He'll be available after June. MD **Daniel Francis Hayden** has been appointed new PD. There's also an opening for an adult contemporary personality at the station. Good voice and strong production is a must. Send tapes and resumes to Hayden at **WSAR** Box 927 Fall River, Mass. 02720 . . . The Kiwanis Club took over the station at **WGSV** one day last week, doing the jobs as disc jockeys, newsmen, etc. . . . They sold advertisements to raise funds for their charitable projects . . . **WGUY** 12 Rock spread rocks all along Bangor, Maine
(Continued on page 53)

TRACKS

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

Album	Label	Top 40 Panel	FM Airplay Panel
Supertramp	A&M	Give A Little Bit	Give A Little Bit
Commodores	Motown	Brick House	Easy/Funky
Jeff Beck	Epic	Blue Wind	Blue Wind
Bad Company	Swan Song	Burning Sky	Burning Sky
Marshall Tucker Band	Capricorn	Love Song	Love Song
Jethro Tull	Chrysalis	The Whistler	Songs From the Wood

This week's tracks research involved the hot new Supertramp album, "Even In The Quietest Moments" (A&M). The album is extremely active at FM radio and top 40 programmers are becoming increasingly interested in the group and in this album in particular. Both panels of programmers felt that the key cut selling the album is "Give A Little Bit." There was, however, a vocal minority which favored the title cut.

Millennium's Show



Millennium Records and Casablanca Record and FilmWorks celebrated the release of Millennium's first album, "After the Show" by Bruce Foster, with presentation parties in New York, St. Louis, Los Angeles, Cleveland, Boston, Philadelphia and Atlanta. Pictured at the New York party are, from left: Corrine Baldasano, music director of WPLJ; Bernie Bernard, music director, WBAB; Alan LeWinter, Millennium national album promotion manager; Jimmy Jenner, president of Millennium Records; Alison Steele, WNEW-FM; Scott Muni, WNEW-FM program director; Dave Herman, WNEW-FM; Glenn Morgan, operations manager, WABC; Larry Miller, program director, WKTU-FM; Pat St. John, WPLJ, and Don Jenner, Millennium national promotion director. Kneeling are Irv Biegel, Millennium executive vice president; Neil McIntyre, program director, WPIX-FM; Larry Harris, executive vice president of Casablanca; Al Bernstein, WNEW-FM; Mary Ann McCarthy, WPIX-FM and John Zacherle, WPLJ. Pictured at right during the Los Angeles presentation party are: Howard Rosen, Casablanca national director of promotion; Bruce Bird, Casablanca vice president, promotion; Jimi Fox, program director, KTNQ, and Rosie Guevara, music director, KHJ.

RCA Names Palmacci Product Merch. Mgr.

■ NEW YORK—Larry Palmacci has been promoted to the position of manager, product merchandising, RCA Records. The announcement was made by Bill Mulhern, director, product merchandising, to whom he will report.



Larry Palmacci

Palmacci's last position with the company was as regional album specialist for the northeast region. He held this position from June of 1976.

Previous to his regional job, Palmacci was a member of RCA's Boston sales force from 1972 to June of 1976.

In 1968 he joined Eastco Distributors in Boston, and was with that firm until he joined RCA.

Ian Dove Joins Solters & Roskin

■ LOS ANGELES—Ian Dove has joined the Solters & Roskin publicity office based in Los Angeles.

Dove was formerly manager, press and information, for RCA Records in New York and was previously New York bureau chief, Billboard magazine, and east coast editor, Cash Box.

For several years he was a music critic for the New York Times and a contributor to Rolling Stone and Phonograph Record Magazine, as well as editing Hit Parader.

CBS Ups Martinovich

■ NEW YORK—Mike Martinovich has been appointed to the position of branch manager for the Cincinnati marketing area, CBS Records. The announcement was made by Don Van Gorp, vice president, marketing, midwest region.

Martinovich will be responsible for the sales and promotional activities for Columbia, Epic, Portrait and Associated Labels, as well as for coordinating special programs and merchandising plans on all record and tape product.

Prior to joining CBS Records, Martinovich was a sales representative for IBM. He joined CBS as a sales representative in the St. Louis branch in 1969. In 1975 he was promoted to the position of Epic local promotion manager.

Sedaka LP Preview

■ LOS ANGELES—Neil Sedaka, George Martin and Joe Smith, chairman of Elektra/Asylum Records, will preview Sedaka's first album for the label in a five-city promo tour May 9-11. They will visit Chicago, Cleveland, New York, Boston and Philadelphia.

IHE Opens Offices

■ LOS ANGELES—International Home Entertainment, Inc., a corporation devoted to the creation of special feature programming for cable systems and other consumer-direct sources has been formed, with offices here and in New York City.

The firm will work principally in videotape, developing and producing new programs.

Production Arrangements

Its marketing design allows special production arrangements with companies already programming for the home market and, in some instances, for direct marketing through retail outlets in cassette and disc formats.

International Home Entertainment (IHE) expects to focus on conceptual programming that has appeal to school, university and library systems as well as to cable systems now feeding the home entertainment need and lacking product availability.

IHE is headquartered at 6565 Sunset Blvd., Los Angeles, Ca. 90028; phone: (213) 461-8448. In New York, IHE is at 10 West 66th Street, New York, N.Y. 10023; phone: (212) 595-3339.

UA Names Three Regional Promo Mgrs.

■ LOS ANGELES—Stan Monteiro, vice president of promotion for United Artists Records, has announced the appointment of three regional promotion managers.

Dick Smith, who will cover the New England and upstate New York regions, comes to UA from radio station WORC in Worcester, Mass., where he served as program director.

Sam Vogel, who will manage the Pennsylvania area for UA, was formerly a regional promotion man for Universal Distributors based in Philadelphia.

John Tillar has joined UA as regional promotion manager based in Minneapolis. Tillar will be responsible for promotion activities in Minnesota, Iowa, Nebraska and North and South Dakota.

All men in their new capacities as regional promotion managers for United Artists Records will be responsible for all promotional activities for the label in their areas and report directly to Monteiro.

Rosen and Eilberg To Private Stock

■ NEW YORK—Larry Uttal, president of Private Stock Records, has announced the appointment of Rondi Rosen as director of national secondary promotion and Carole Eilberg as album production coordinator. Ms. Rosen reports to Bob Harrington, vice president, promotion/artists relations, and Ms. Eilberg reports to Beverly Weinstein, vice president, production and creative services.

Prior to joining Private Stock Records Ms. Rosen was national promotion coordinator at Polydor Records

Ms. Eilberg comes to Private Stock from Atlantic Records where she spent two and a half years as assistant to the album and tape production manager.

Duke at the Bottom Line



Epic recording artist George Duke appeared at New York's Bottom Line last week for four nights and performed material from his new album "From Me To You." Pictured in photo at left attending a luncheon held in Duke's honor are (from left) Duke and CBS records division president Bruce Lundvall. Shown backstage opening night in photo are (from left) Duke; Epic recording artist Teddy Pendergrass; Ron Alexenburg, senior vice president, Epic, Portrait, and the associated labels; and drummer Lenny White.

101 THE SINGLES CHART 150

MAY 7, 1977

MAY 7 APR. 30

101	105	WHILE I'M ALONE MAZE/Capitol P 4392 (Pecle, BMI)
102	104	DO WHAT YOU WANNA DO T CONNECTION/Dash 5032 (T.K.) (Sherlyn, Decibel, BMI)
103	114	CAPTURE YOUR HEART BLUE/Rocket 40706 (MCA) (Rocket, ASCAP)
104	115	SLOW DOWN JOHN MILES/London 5N 682 (British Rocket, ASCAP)
105	109	HOLD BACK THE NIGHT GRAHAM PARKER AND THE RUMOUR/Mercury 74000 (Carlin, ASCAP)
106	102	HOT TO TROT WILD CHERRY/Epic/Sweet City 8 50362 (Bema, RWP, ASCAP)
107	112	THAT MAGIC TOUCH ANGEL/Casablanca NB 878 (White Angel/Don Kirshner, BMI/Kirshner Songs, ASCAP)
108	106	JIGSAW WOMAN MARK & CLARK BAND/Columbia 3 10500 (Hudson Bay, BMI)
109	111	KEEP THAT SAME OLD FEELING SIDE EFFECT /Fantasy 792 (Four Knights, BMI)
110	127	WE'RE STILL TOGETHER PEACHES & HERB/MCA 40701 (Warner-Tamerlane/Van McCoy, BMI)
111	122	SO SO SATISFIED ASHFORD & SIMPSON/Warner Bros. WBS 8337 (Nick-O-Val, ASCAP)
112	113	SUPER BAND KOOL & THE GANG/De-Lite 1590 (Delightful/Gang, BMI)
113	107	THE PINOCCHIO THEORY BOOTSY'S RUBBER BAND/Warner Bros. 8328 (Rubber Band, BMI)
114	142	I CAN'T GET OVER YOU DRAMATICS/ABC 12258 (Conquistador, ASCAP)
115	—	SO HIGH (ROCK ME BABY AND ROLL ME AWAY) DAVE MASON/Columbia 3 10509 (Almo/Jacon, ASCAP)
116	119	CRYSTAL BALL STYX/A&M 1931 (Almo/Stygian Songs, ASCAP)
117	118	LAYING BESIDE YOU EUGENE RECORD/Warner Bros. WBS 8322 (Angelshell, BMI)
118	120	SOME BROKEN HEARTS NEVER MEND DON WILLIAMS/ABC Dot 17683 (Maple Hill & Vogue, BMI)
119	134	IT AIN'T EASY COMIN' DOWN CHARLENE/Prodigal 0632 (Motown) (Stone Diamond, BMI)
120	123	EASILY FRANKIE VALLI/Private Stock 45140 (Alessi/New Seasons, BMI)
121	110	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS/Columbia 3 10495 (Razzle Dazzle, BMI)
122	124	DAISY STAR DAVID DUNDAS/Chrysalis 2142 (Dick James/Moth, BMI)
123	—	HATS OFF TO MAMA PHILLIPE WYNN/Cotillion 44217 (Atlantic) (Wynns, World, BMI)
124	125	OUT OF THE BLUE (CAN YOU FEEL) GAP BAND/Tatoo 10884 (RCA) (Big Heart, BMI)
125	—	SPRING FEVER ORLEANS/Asylum 4539 (Lyndelane/Franston, BMI)
126	128	LET GO DOBIE GRAY/Capricorn CPS 9267 (WB) (Pocket Full of Tunes/Common Good Music, BMI)
127	—	YOU'RE MOVIN' OUT TODAY BETTE MIDLER/Atlantic 3379 (Divine Ltd., Begonia Melodies, Unichappell, Fedora, BMI)
128	131	HIGH ON LOVE ELLIOTT RANDALL/Kirshner ZS8 4269 (CBS) (Kirshner Songs, ASCAP)
129	130	GOOD THING MAN FRANK LUCAS/ICA 001 (ICA, BMI)
130	133	YOU'RE WHAT'S MISSING IN MY LIFE G. C. CAMERON/Motown M 1412F (Holland-Dozier/Jobete, ASCAP/Stone Diamond, BMI)
131	138	LOVING YOU, LOSING YOU PHYLLIS HYMAN/Buddah 567 (Mighty Three, BMI)
132	137	I GOTTA KEEP DANCIN' CARRIE LUCAS/Soul Train SB 10891 (RCA) (Carrific, ASCAP)
133	135	WHAT IT IS GARNETT MIMS & TRUCKIN' COMPANY/Arista 0239 (Big Boro, BMI)
134	117	SPRING RAIN SILVETTI/Salsoul 2014 (Barnegat, BMI)
135	136	ALL THE KIDS ON THE STREET HOLLYWOOD STARS/Arista SP 6 (8th Power/Screen Gems/Bad Boy BMI)
136	108	SOUND AND VISION DAVID BOWIE/RCA PB 10905 (Bewlay Bros./Fleur, BMI)
137	148	RHAPSODY IN BLUE WALTER MURPHY/Private Stock 146 (New World, ASCAP)
138	—	LOVIN' IS REALLY MY GAME (PT. I) BRAINSTORM/Tabu 10961 (RCA) (Interior, BMI)
139	129	OOH CHILD VALERIE CARTER/Columbia 3 10505 (Kama Sutra/Sleeping Sun, BMI)
140	—	OUR LOVE THE DELLS/Mercury 73909 (Six Strings, BMI)
141	132	(YOU NEVER CAN TELL) C'EST LA VIE EMMYLOU HARRIS/Warner Bros. WBS 8329 (Arc, BMI)
142	141	SO CLOSE HELEN SCHNEIDER/Windsong CB 10904 (RCA) (Out of Business, BMI)
143	139	RIGOR MORTIS CAMEO/Chocolate City 005 (Better Days, BMI)
144	140	LOVE IN "C" MINOR CERRONE/Cotillion 42215 (Atlantic) (Fefee, Cerrone, SACEM)
145	150	SLOW DANCIN' JOHNNY RIVERS/Soul City 008 (WB, ASCAP)
146	143	TIME IS MOVIN' BLACKBYRDS/Fantasy 787 (Blackbyrds, BMI)
147	144	ME AND THE ELEPHANTS BOBBY GOLDSBORO/Epic 8 50342 (Youngun, BMI)
148	116	BAA BAA BLACK SHEEP MIKE POST/Epic 8 50325 (Leeds, ASCAP)
149	146	FREE LOVE JEAN CARN/Phila. Intl. ZS8 3614 (CBS) (Mighty Three, BMI)
150	—	SHOW ME LOVE CURTIS MAYFIELD/Curtom 0125 (WB) (Mayfield, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) Buddy Kilen (Tree, BMI)	20	LONG TIME John Boylan and Tom Scholz (Pure, BMI)	47
ANGEL IN YOUR ARMS Clayton Ivey, Terry Woodford (Song Tailors, BMI)/I've Got The Music, ASCAP	19	LOOKS LIKE WE MADE IT Ron Dante & Barry Manilow (Irving, BMI)	75
ARIEL Rob Stevens (Blendingwell, ASCAP)	77	LOVE'S GROWN DEEP Kenny Nolan & Charlie Calleo (Sound of Nolan/Chelsea, BMI)	56
BACK IN THE SADDLE Jack Douglas (Daksel/Song and Dance/Vindaloo, BMI)	68	LOVE THEME FROM "A STAR IS BORN" (EVERGREEN) Barbra Streisand & Phil Ramone (First Artists/Emanuel/20th Century, ASCAP)	29
BACK TOGETHER AGAIN Christopher Bond (Unichappell, BMI)	70	LUCILLE Larry Butler (Brougham Hall/Andite Invasion, BMI)	18
BLINDED BY THE LIGHT Manfred Mann (Laurel Canyon, ASCAP)	37	LUCKENBACH, TEXAS Chips Moman (Baby Chick, BMI)	84
CALLING DR. LOVE Eddie Kramer (Cafe Americana/Kiss Songs, ASCAP)	16	MAINSTREET B. Seger & Muscle Shoals Rhythm Section (Gear, ASCAP)	57
CALLING OCCUPANTS Klaatu (Klaatoons, ASCAP)	87	MARGARITAVILLE Norbert Putman (Coral Reefer, BMI)	59
CAN'T STOP DANCIN' Daryl Dragon (Ahab, BMI)	34	MAYBE I'M AMAZED Paul McCartney (Maclean, BMI)	46
CARRY ON WAYWARD SON Jeff Glixman (Don Kirshner, BMI)	38	MY SWEET LADY Milton Okun (Cherry Lane, ASCAP)	58
CHERRY BABY Jack Douglas (Rock Steady, Starzongo, ASCAP)	33	MY WHEELS WON'T TURN Randy Bachman (Ranbach, BMI/Topsail, BMI)	96
CINDERELLA Jim Mason (Powder, ASCAP)	74	NIGHT MOVES Jack Richardson (Gar, ASCAP)	40
COULDN'T GET IT RIGHT Climax Blues Band (Bleu Disque/Jiru/Air) (London)	14	OLD FASHIONED BOY (YOU'RE THE ONE) Dick Darnell (Riick/Variena, BMI)	51
DANCE AND SHAKE YOUR TAMBOURINE P. Adams & G. Carmichael (Sug Sug, ASCAP)	88	ON THE BORDER Alan Parsons (Dick James, BMI)	76
DANCIN' MAN Q (Ameb/Gravenhurst, BMI)	31	PEACE OF MIND John Boylan and Tom Scholz (Pure Songs, Administered by Colgems-EMI, BMI)	90
DANCING QUEEN Benny Andersson & Bjorn Ulvaeus (Countess, BMI)	21	RICH GIRL Christopher Bond (Unichappell, BMI)	4
DISCO INFERNO Baker-Harris-Young (Six Strings/Golden Fleece, BMI)	73	RIDIN' THE STORM OUT John Stronach & REO Speedwagon (The Emp. Co., BMI)	95
DO YOU WANNA MAKE LOVE Hal Yoergler (American Broadcasting, ASCAP)	74	RIGHT TIME OF THE NIGHT Jim Ed Norman (American Broadcasting, ASCAP)	10
DON'T LEAVE ME THIS WAY Hal Davis (Mighty Three, BMI)	27	SAM John Farrar (John Farrar/Blue Gum/Dejamus, BMI/ASCAP)	55
DON'T GIVE UP ON US Tony Macaulay (Almo/Macaulay, ASCAP)	5	SAY YOU'LL STAY UNTIL TOMORROW Gordon Mills (Dick James, BMI)	35
DO YA Jeff Lynne (UA/Jet Intersong, ASCAP)	99	SHOW YOU THE WAY TO GO Kenneth Gamble & Leon Huff (Mighty Three, BMI)	44
DREAMS Fleetwood Mac with Richard Dashut & Ken Caillat (Gentoo/Welsh Witch, BMI)	24	SIR DUKE Stevie Wonder (Jobete/Black Bull, ASCAP)	7
ENJOY YOURSELF Kenneth Gamble & Leon Huff (Mighty Three, BMI)	48	SLEEPWALKER R. D. Davis (Davray Ltd., PRS)	100
EVERYBODY BE DANCIN' Bruce Blackman & Mike Clark (Brother Bill's, ASCAP)	78	SLOW DANCING (DON'T TURN ME ON) Norbert Putman (Music Man/Flying Addrist, BMI)	43
FEELS LIKE THE FIRST TIME John Sinclair & Gary Lyons (Somerset/Evansongs, ASCAP)	23	SO IN TO YOU Buddy Buie (Low-Sal, BMI)	12
FLY AT NIGHT (IN THE MORNING WE LAND) Ross Turney & Bill Henderson (Chilliwick/MushTunes, BMI)	67	SOLSBURY HILL Bob Ezrin (Run It/Ear Pieces, BMI)	94
FLY LIKE AN EAGLE Steve Miller (Sailor, ASCAP)	50	SOMETHING BOUT CHA S. Alaimo (Sherlyn, BMI)	62
FREE Maurice White & Charles Stepney (Kee-Drick, BMI)	42	SOUTHERN NIGHTS (Gary Klein (Warner Tamerlane/Marsaint, BMI)	2
GO YOUR OWN WAY Fleetwood Mac with Richard Dashut & Ken Caillat (Gentoo, BMI)	49	SPIRIT IN THE NIGHT Manfred Mann & Earth Band (Laurel Canyon, ASCAP)	64
GOING IN WITH MY EYES OPEN Tony MacCauley (Almo/MacCauley, ASCAP)	71	SUB ROSA SUBWAY Klaatu (MCA, ASCAP)	87
GONNA FLY NOW (THEME FROM "ROCKY") Bill Conti (UA, ASCAP)	26	THE FIRST CUT IS THE DEEPEST Tom Dowd (Dutchess, BMI)	98
GONNA FLY NOW (Theme From "Rocky") Jay Chaffaway (UA, ASCAP, Unart, BMI)	69	THE PRIDE Isley Brothers (Bovina, ASCAP)	81
GOT TO GIVE IT UP Tommy LiPuma (Almo, ASCAP)	17	THE THINGS WE DO FOR LOVE 10cc (Man-Ken, BMI)	22
HEARD IT IN A LOVE SONG Paul Hornsby (No Exit, BMI)	36	THE WHISTLER Ian Anderson (Chrysalis, I ASCAP)	65
HELLO STRANGER Freddie Perren (Cotillion/Braintree/Lovelane, BMI)	28	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) Michael Sutfon (Jobete, ASCAP; Stone Diamond, BMI)	54
HIGH SCHOOL DANCE Freddie Perren, (Rosy, ASCAP)	53	THIS IS THE WAY I FEEL Rick Hall (Fame, BMI)	72
HOOKED ON YOU David Gates (Kipahulu, ASCAP)	82	TORN BETWEEN TWO LOVERS P. Yarrow & B. Beckett (Muscle Shoals, BMI; Silver Dawn, ASCAP)	39
HOLLYWOOD Rufus (Big Elk/ABC, ASCAP)	60	TRYING TO LOVE TWO William Bell & Paul Mitchell (Bell-Kat, BMI)	11
HOTEL CALIFORNIA Bill Szymczyk (Pub. not listed)	3	UNDERCOVER ANGEL Steve Barri & Michael Omartian (Warner Bros., ASCAP)	32
I'M GOING DOWN Norman Whitfield (Duchess, BMI)	85	UPTOWN FESTIVAL Simon Soussan (Jobete, ASCAP; Stone Agate, BMI)	97
I'M YOUR BOOGIE MAN Casey/Finch (Sherlyn, Harrick, BMI)	9	WATCHA GONNA DO? Bill Schnee (Irving/Pablo Cruise, BMI)	83
I DON'T LOVE YOU ANYMORE Gamble & Huff (Mighty Three, BMI)	91	WEEKEND IN NEW ENGLAND Ron Dante and Barry Manilow (Unart/Piano Picker, BMI)	80
I'VE GOT LOVE ON MY MIND Chuck Jackson and Marvin Yancy (Jay's Ent./Chappell & Co., ASCAP)	6	WHEN I NEED YOU Richard Perry (Unichappell/Begonia/Albert Hammond, ASCAP)	1
I LIKE DREAMING Kenny Nolan & Charlie Calleo (Sound of Nolan/Chelsea, BMI)	41	WHODUNIT Freddie Perren (Bull Pen/Perren-Vibes, BMI/ASCAP)	30
I THINK WE'RE ALONE NOW Mathew King Kaufman, G. Phillips & G. Colotkin (Patricia, BMI)	61	YOU AND ME Bob Ezrin (Ezra/Early Frost, BMI)	93
I WANNA GET NEXT TO YOU Norman Whitfield (Duchess, BMI)	8	YOU ARE ON MY MIND James William Gueric (Big Elk/Make Me Smile, ASCAP)	66
I WANT TO BE YOUR EVERYTHING B. Gibb-A. Galuten-K. Richardson (Stigwood-Unichappell, BMI)	79	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER David Anderle (Chevis-Warner Tamerlane/BRC, BMI)	89
IT'S SAD TO BELONG Kyle Lehnig (Famous, Ironside, ASCAP)	86	YOU'RE THROWING A GOOD LOVE AWAY Thom Bell (Mighty Three, BMI)	63
JET AIRLINER Steve Miller (Sailor/No Thought, ASCAP)	52	YOU + ME = LOVE Norman Whitfield (Stone Diamond, BMI)	92
LIDO SHUFFLE Joe Wissert (Boz Scaggs/Hudmar, ASCAP)	13		
LONELY BOY Peter Asher (Luckyu, BMI)	25		

Midsong To Release 'SpanDisco' Album

■ NEW YORK—Midsong International Records has set the Love-Zager Production of "SpanDisco" by Love Childs Afro-Cuban Blues Band for release on May 15, it has been jointly announced by Bob Reno, president of Midsong, and Jerry Love and Michael Zager, principals of Love-Zager Productions, Inc. A special 12" disco disc is shipping immediately, and contains the tunes, "Oye Como Va" b/w the "Spanish Harlem/Dancing to SpanDisco" medley.

Midsong International Records is planning an extensive promotional campaign in conjunction with the release of the album.

Private Stock Issues Two 'Disco' Singles

■ NEW YORK—Harold Sulman, vice president of marketing of Private Stock Records, has announced the label's entry into the 12 inch disco lp market. Bearing a suggested list price of \$2.99, the first two lps will have one cut on one side and two selections on the reverse. Release is set for May 30.

The first two albums in the new Private Stock 12 inch disco lp series are by Walter Murphy, "Rhapsody In Blue" (special disco version) b/w "Fifth of Beethoven" and "Midnight Express;" and Frankie Valli, "Swearin' To God" b/w "Can't Get You Off My Mind" and "Boomerang."

Quebec To Participate In Musexpo '77

■ NEW YORK—The government of Quebec, Canada announced last week that it will again participate with several booths at Musexpo '77 to be held October 28-November 1 at the Doral Hotel in Miami Beach. This is the third year Quebec has participated in the event, providing financial support for Quebec-based record and publishing companies.

Musexpo also announced the appointment of Laker Airways, Lufthansa Airlines and Sabena Airlines as official airlines for Europe, and Eastern Airlines for American east coast travel.

Thomas Joins R&C

■ LOS ANGELES—Guy Thomas has been named west coast tour publicity director of Rogers & Cowan, Inc., it was announced by Paul Bloch, senior vice president in charge of the contemporary music division for the company.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ A quick run-down of the most interesting new albums: The show-piece track of the **Shalamar** debut lp is, of course, the group's sensational Motown medley, "Uptown Festival" (8:52), which gives the album its title. One of the best-selling disco discs so far this year, "Festival" is included here in its entirety and it sets the tone of the album: bright, slick, crisply produced. "Festival" 's producer, **Simon Soussan**, handled side one here, beginning with "Inky Dinky Wang Dang Doo" (4:04), the cut that comes closest in spirit to "Festival" itself—light entertainment with a snappy break—and ending with "Festival." In between, there's a bouncy instrumental called "Beautiful Night" (5:20) which has an **Eddie Drennon** feel with a sparkling use of synthesizer to achieve many of its best effects. Side two is the work of **Don Cornelius** and **Dick Griffey**, executive producers on the lp, and includes a version of "Forever Came Today" (5:55) that falls somewhere between the Supremes and the Jackson 5 versions: a very pretty "Ooh Baby, Baby;" and a slow falling-out-of-love song called "You Know" that contains my favorite drop-dead line of the week, "You know what you can do with your love." Altogether, a solid and pleasant album—on Soul Train . . . The **Idris Muhammad** album won't be out for a week or two, but CTI/Kudu has issued a special preview disc that is already one of the hottest advance pressings around these days. All three advance tracks were written by **David Matthews** (who also produced and arranged) and **Tony Sarafino**,

(Continued on page 38)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

THE LOFT/NEW YORK

DJ: David Mancuso
BATUKA #3—Es Cola de Samba—Philips (import lp cut)
COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—Kudu (lp cut, not yet available)
DO WHAT YOU WANNA DO—T Connection—TK (disco disc)
DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (disco disc)
DREAMIN'—Loleatta Holloway—Gold Mind (lp cut)
FACE OF LOVE—D.C. LaRue—Pyramid (disco disc)
GOING BACK TO MY ROOTS—Lamont Dozier—Warner Bros. (disco disc)
I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Phila. Intl. (lp cuts)
IN THE JUNGLE—Neal Fox—RCA (lp cut)
ONCE I'VE BEEN THERE—Norman Connors—Buddah (disco disc)

SAHARA/NEW YORK

DJ: Sharon White
DISCO LIGHTS—Dexter Wansel—Phila. Intl. (lp cut)
A DISCO SYMPHONY/MACARTHER PARK/BEE STING—Comouflage—Honeybee (lp cuts)
DO WHAT YOU WANNA DO—T Connection—TK (disco disc)
I CAUGHT YOUR ACT—Hues Corporation—Warner Bros. (disco disc)
I DON'T LOVE YOU ANYMORE/THE MORE I GET, THE MORE I WANT/YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Phila. Intl. (lp cuts)
I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (disco disc)
I NEED A MAN—Grace Jones—Beam Junction (disco disc)
LOVING YOU, LOSING YOU—Phyllis Hyman—Buddah (disco disc)
SLOW DOWN—John Miles—London (disco disc)
TRANS-EUROPE EXPRESS/METAL ON METAL—Kraftwerk—Capitol (lp cuts)

PIPPINS/NEW YORK

DJ: Reggie T. Experience
DEVIL'S GUN—C.J. & Company—Atlantic/Westbound (disco disc)
DO YOU WANNA GET FUNKY WITH ME/BURNING LOVE BREAKDOWN—Peter Brown—TK (disco disc)
DISCO LIGHTS/DANCE WITH ME TONIGHT—Dexter Wansel—Phila. Intl. (lp cuts)
GOT TO GIVE IT UP—Marvin Gaye—Tamlam (lp cut)
I DON'T LOVE YOU ANYMORE/THE MORE I GET, THE MORE I WANT/YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Phila. Intl. (lp cuts)
LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (disco disc)
TEASER/OUR LOVE/RICH MAN, POOR MAN/THEY SAID IT COULDN'T BE DONE—Dells—Mercury (lp cuts)
THIS WILL BE A NIGHT TO REMEMBER/TIME WILL TELL—Eddie Holman—Salsoul (disco disc)
TURN THIS MUTHA OUT/TASTY CAKES—Idris Muhammad—Kudu (lp cuts, not yet released)
WHAT IT IS—Garnett Mimms & Truckin' Company—Arista (disco disc)

BARBARY COAST/HOUSTON

DJ: Sam Meyer
DO WHAT YOU WANNA DO—T Connection—TK (disco disc)
FUNK MACHINE—Funk Machine—TK (disco disc)
I CAUGHT YOUR ACT—Hues Corporation—Warner Bros. (disco disc)
I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Phila. Intl. (lp cuts)
I GOTTA KEEP DANCIN'—Carrie Lucas—Soul Train (disco disc)
LOVE IN C MINOR—Cerrone—Cotillion (lp cut)
RIGHT HERE, RIGHT NOW—S.S.O.—Shadybrook (disco disc)
TOUCH ME, TAKE ME—Black Light Orchestra—RCA (import disco disc)
TWENTY-FOUR HOURS A DAY—Barbara Pennington—UA (disco disc)
UPTOWN FESTIVAL—Shalamar—Soul Train (disco disc)

DISCO FILE TOP 20

MAY 7, 1977

- DO WHAT YOU WANNA DO**
T CONNECTION/TK (disco disc)
- I GOTTA KEEP DANCIN'**
CARRIE LUCAS/Soul Train (disco disc)
- YOU CAN'T HIDE FROM YOURSELF/THE MORE I GET, THE MORE I WANT/I DON'T LOVE YOU ANYMORE**
TEDDY PENDERGRASS/Phila. Intl. (lp cuts)
- SLOW DOWN**
JOHN MILES/London (disco disc)
- I CAUGHT YOUR ACT**
HUES CORPORATION/Warner Bros. (disco disc)
- SUPERMAN/CLOSER, CLOSER**
CELI BEE & THE BUZZY BUNCH/APA (lp cuts)
- I NEED A MAN**
GRACE JONES/Beam Junction (disco disc)
- GOT TO GIVE IT UP**
MARVIN GAYE/Tamlam (lp cut)
- UPTOWN FESTIVAL**
SHALAMAR/Soul Train (disco disc)
- LOVE IN C MINOR**
CERRONE/Cotillion (lp cut)
- ONE LOVE/HURT ME, HURT ME**
CELI BEE & THE BUZZY BUNCH/APA (lp cuts)
- TWENTY-FOUR HOURS A DAY**
BARBARA PENNINGTON/UA (disco disc)
- DISCO LIGHTS**
DEXTER WANSEL/Phila. Intl. (lp cut)
- GOING BACK TO MY ROOTS**
LAMONT DOZIER/Warner Bros. (disco disc)
- ONCE I'VE BEEN THERE**
NORMAN CONNORS/Buddah (disco disc)
- DISCO INFERNO**
TRAMMPS/Atlantic (lp cut)
- TOUCH ME, TAKE ME**
BLACK LIGHT ORCHESTRA/RCA (import disco disc)
- SWEET DYNAMITE**
CLAUDJA BARRY/London (import disco disc)
- DREAMIN'**
LOLEATTA HOLLOWAY/Salsoul (lp cut)
- MIDNIGHT LADY**
CERRONE/Cotillion (lp cut)

RCA Suit

(Continued from page 6)

work of stereo recording and playback equipment.

Federal Judge Jon O. Newman authorized RCA to attach that equipment seized by the FBI, and ordered the defendants to appear before him and show cause why they should not be temporarily restrained from further infringement upon RCA's copyrights.

In their complaint, RCA is asking for \$500 thousand in compensatory damages, \$1 million in punitive damages and at least \$20,000 in damages resulting from alleged copyright infringements.

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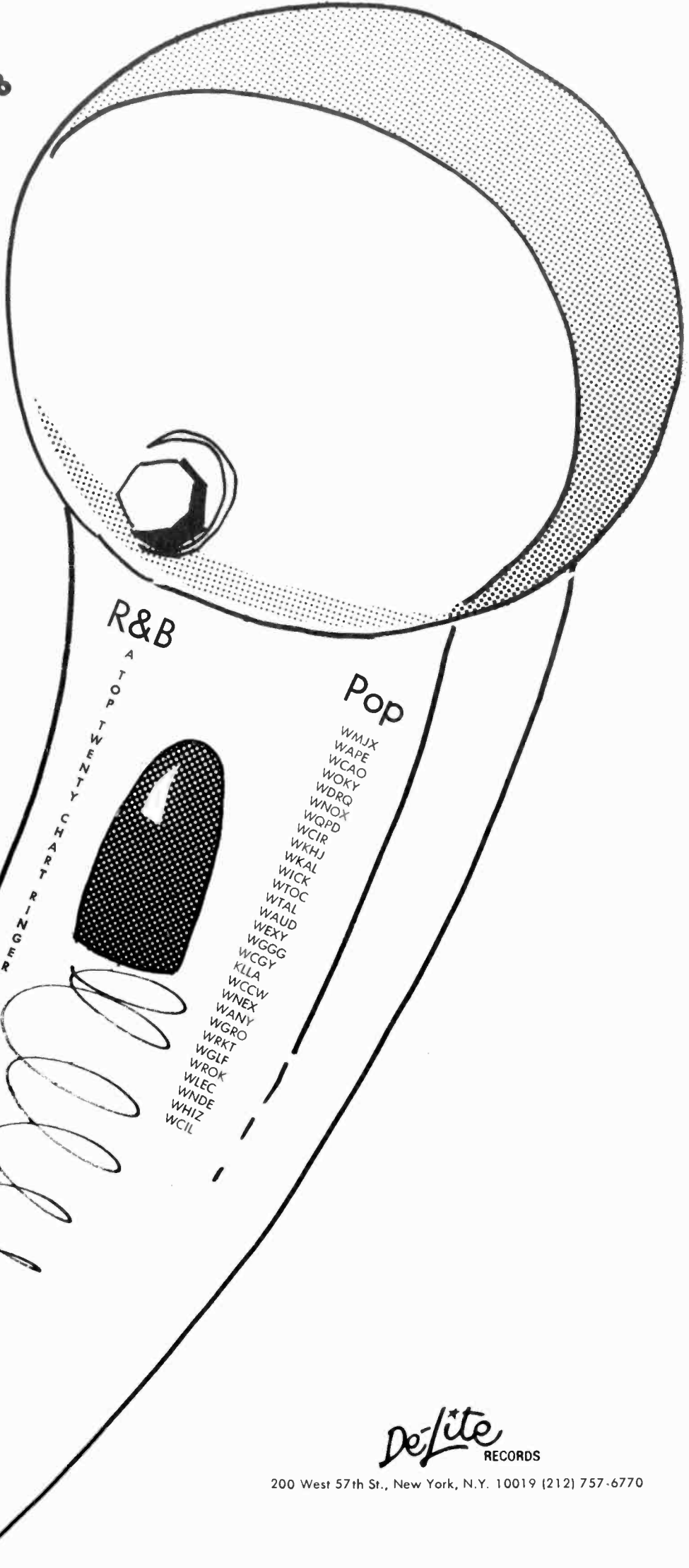
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DANCIN' CROWN HEIGHTS AFFAIR (THE BELLRINGERS)

DE 1588

**ANOTHER SMASH
SINGLE FROM THE LP
"DO IT YOUR WAY"
SEP 2022**

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for CABRINI PROD. CORP.
and MR. VEE PROD.



R&B

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RECORDS

200 West 57th St., New York, N.Y. 10019 (212) 757-6770

MAY 7, 1977



THE SINGLES CHART

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

MAY 7
APR. 30

WKS. ON CHART

1	2	WHEN I NEED YOU LEO SAYER Warner Bros. WBS 8332	11
2	1	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol P 4376	11
3	3	HOTEL CALIFORNIA EAGLES/Asylum 45386	10
4	4	RICH GIRL DARYL HALL & JOHN OATES/RCA PB 10860	15
5	6	DON'T GIVE UP ON US DAVID SOUL/Private Stock 129	15
6	5	I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360	14
7	15	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)	6
8	9	I WANNA GET NEXT TO YOU ROSE ROYCE/MCA 40662	9
9	12	I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND/ T.K. 1022	10
10	11	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223	11
11	7	TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839	13
12	8	SO IN TO YOU ATLANTA RHYTHM SECTION/Polydor PD 14373	14
13	17	LIDO SHUFFLE BOZ SCAGGS/Columbia 3 10491	9
14	19	COULDN'T GET IT RIGHT CLIMAX BLUES BAND/Sire 736 (ABC)	10
15	16	YOUR LOVE MARILYN McCOO & BILLY DAVIS, JR./ ABC 12262	8
16	18	CALLING DR. LOVE KISS/Casablanca 880	9
17	24	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)	5
18	26	LUCILLE KENNY ROGERS/United Artists XW929 Y	8
19	22	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)	10
20	25	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313	8
21	14	DANCING QUEEN ABBA/Atlantic 3372	21
22	10	THE THINGS WE DO FOR LOVE 10CC/Mercury 73875	17
23	27	FEELS LIKE THE FIRST TIME FOREIGNER/Atlantic 3394	7
24	36	DREAMS FLEETWOOD MAC/Warner Bros. WBS 8371	4
25	34	LONELY BOY ANDREW GOLD/Asylum 45384	8
26	38	GONNA FLY NOW (THEME FROM "ROCKY") BILL CONTI/ United Artists XW940 Y	3
27	13	DON'T LEAVE ME THIS WAY THELMA HOUSTON/Tamla T 54278F (Motown)	20
28	33	HELLO STRANGER YVONNE ELLIMAN/RSO 871 (Polydor)	7
29	20	LOVE THEME FROM "A STAR IS BORN" (EVERGREEN) BARBRA STREISAND/Columbia 3 10450	20
30	35	WHODUNIT TAVARES/Capitol P 4398	8
31	32	DANCIN' MAN Q/Epic/Sweet City 8 50335	8
32	51	UNDERCOVER ANGEL ALAN O'DAY/Pacific 001 (Atlantic)	3
33	37	CHERRY BABY STARZ/Capitol P 4399	8
34	31	CAN'T STOP DANCIN' CAPTAIN & TENNILLE/A&M 1912	7
35	21	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308	18
36	41	HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn CPS 0270 (WB)	9
37	28	BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252	26
38	29	CARRY ON WAYWARD SON KANSAS/Kirshner ZS8 4267 (CBS)	20
39	23	TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America P 7638 (Capitol)	24
40	30	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol P 4360	23
41	39	I LIKE DREAMIN' KENNY NOLAN/20th Century 2287	26
42	40	FREE DENIECE WILLIAMS/Columbia 3 10429	26
43	56	SLOW DANCIN' (DON'T TURN ME ON) ADDRISI BROTHERS/ Buddah BDA 566	5
44	49	SHOW YOU THE WAY TO GO JACKSONS/Epic 8 50350	6
45	47	CINDERELLA FIREFALL/Atlantic 3392	7
46	43	MAYBE I'M AMAZED WINGS/Capitol SPRO 8571	13
47	42	LONG TIME BOSTON/Epic 8 50329	16
48	44	ENJOY YOURSELF JACKSONS/Epic 8 50289	26
49	45	GO YOUR OWN WAY FLEETWOOD MAC/Warner Bros. 8304	19
50	46	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol P 4372	22
51	48	OLD FASHIONED BOY (YOU'RE THE ONE) STALLION/ Casablanca 877	8



52	67	JET AIRLINER STEVE MILLER/Capitol P 4424	2
53	65	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405	4
54	50	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON/Tamla T 54279F (Motown)	10
55	52	SAM OLIVIA NEWTON-JOHN/MCA 40670	13
56	61	LOVE'S GROWN DEEP KENNY NOLAN/20th Century 2331	6
57	69	MAINSTREET BOB SEGER/Capitol P 4422	3
58	63	MY SWEET LADY JOHN DENVER/RCA PB 10911	6
59	68	MARGARITAVILLE JIMMY BUFFETT/ABC 12254	4
60	83	HOLLYWOOD RUFUS FEATURING CHAKA KHAN/ABC 12269	2
61	64	I THINK WE'RE ALONE NOW RUBINOOS/Beserkely B 5741 (Playboy)	5
62	59	SOMETHING 'BOUT 'CHA LATIMORE/Glades 1739 (T.K.)	14
63	66	YOU'RE THROWING A GOOD LOVE AWAY SPINNERS/ Atlantic 3382	5
64	75	SPIRIT IN THE NIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8355	3
65	70	THE WHISTLER JETHRO TULL/Chrysalis CHS 2135	5
66	72	YOU ARE ON MY MIND CHICAGO/Columbia 3 10523	4
67	71	FLY AT NIGHT (IN THE MORNING WE LAND) CHILLIWACK/ Mushroom M 7024	4
68	78	BACK IN THE SADDLE AEROSMITH/Columbia 3 10516	5
69	80	GONNA FLY NOW (THEME FROM "ROCKY") MAYNARD FERGUSON/Columbia 3 10468	2

CHARTMAKER OF THE WEEK

70 — BACK TOGETHER AGAIN
DARYL HALL & JOHN OATES
RCA 10970



71	81	GOING IN WITH MY EYES OPEN DAVID SOUL/ Private Stock 45150	2
72	82	THIS IS THE WAY THAT I FEEL MARIE OSMOND/ Polydor PD 14385	4
73	60	DISCO INFERNO TRAMMPS/Atlantic 3389	6
74	89	DO YOU WANNA MAKE LOVE PETER McCANN/ 20th Century TC 2335	2
75	—	LOOKS LIKE WE MADE IT BARRY MANILOW/Arista 0244	1
76	85	ON THE BORDER AL STEWART/Janus 267	2
77	79	ARIEL DEAN FRIEDMAN/Lifesong 45002	5
78	86	EVERYBODY BE DANCIN' STARBUCK/Private Stock 45144	4
79	88	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/ RSO RS 872 (Polydor)	2
80	54	WEEKEND IN NEW ENGLAND BARRY MANILOW/Arista 0212	23
81	90	THE PRIDE ISLEY BROTHERS/T-Neck ZS8 2262 (CBS)	6
82	92	HOOKED ON YOU BREAD/Elektra 45389	3
83	—	WHATCHA GONNA DO? PABLO CRUISE/A&M 1920	1
84	—	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924	1
85	—	I'M GOING DOWN ROSE ROYCE/MCA 40721	1
86	—	ITS SAD TO BELONG ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16088 (Atlantic)	1
87	73	SUB ROSA SUBWAY/CALLING OCCUPANTS KLAATU/ Capitol P 4412	6
88	91	DANCE AND SHAKE YOUR TAMBOURINE UNIVERSAL ROBOT BAND/Red Greg 207	4
89	—	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER RITA COOLIDGE/A&M 1922	1
90	—	PEACE OF MIND BOSTON/Epic 8 50381	1
91	95	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/ Phila. Intl. ZS8 3622 (CBS)	2
92	96	YOU + ME = LOVE UNDISPUTED TRUTH/Whitfield 8231 (WB)	8
93	97	YOU AND ME ALICE COOPER/Warner Bros. WBS 8349	2
94	—	SOLSBURY HILL PETER GABRIEL/Atco 7079	1
95	—	RIDIN' THE STORM OUT REO SPEEDWAGON/Epic 8 50367	1
96	99	MY WHEELS WON'T TURN BACHMAN-TURNER OVERDRIVE/ Mercury 73903	2
97	—	UPTOWN FESTIVAL SHALAMAR/Soul Train 10885 (RCA)	1
98	93	THE FIRST CUT IS THE DEEPEST ROD STEWART/ Warner Bros. 8321	13
99	55	DO YA ELECTRIC LIGHT ORCHESTRA/United Artists XW939 Y	13
100	62	SLEEPWALKER KINKS/Arista SP 5	6

FLASHMAKER



TIME LOVES A HERO
LITTLE FEAT
WB

MOST ADDED

- TIME LOVES A HERO**—Little Feat—WB
- A PERIOD OF TRANSITION**—Van Morrison—WB
- DECEPTIVE BENDS**—10cc—Mercury
- KIKI DEE**—Rocket
- INDIAN SUMMER**—Poco—ABC
- LIVE AND KICKING**—Kingfish—Jet
- NO SECOND CHANCE**—Charlie—Janus
- ROUGH DIAMOND**—Island
- FULL HOUSE**—Frankie Miller—Chrysalis
- CELEBRATE ME HOME**—Kenny Loggins—Col

WNEW-FM/NEW YORK

- ADDS:**
- JOAN ARMATRADING LIVE**—A&M
 - BJ4**—Bob James—CTI
 - BROWNSVILLE STATION**—Private Stock
 - FULL HOUSE**—Frankie Miller—Chrysalis
 - ROBBIE KRIEGER AND FRIENDS**—Blue Note
 - LIVE AND KICKING**—Kingfish—Jet
 - MOROCCAN ROLL**—Brand X—Passport
 - PETER TOSH (EP)**—Col

HEAVY ACTION (airplay, in descending order):

- LET IT FLOW**—Dave Mason—Col
- INDIAN SUMMER**—Poco—ABC
- A PERIOD OF TRANSITION**—Van Morrison—WB
- TIME LOVES A HERO**—Little Feat—WB
- LOVE YOU**—Beach Boys—WB
- WORKS**—Emerson, Lake & Palmer—Atlantic
- SWEET FORGIVENESS**—Bonnie Raitt—WB
- RUMOURS**—Fleetwood Mac—WB
- HELICON**—Four Seasons—WB
- THIS TIME IT'S FOR REAL**—Southside Johnny And The Asbury Jukes—Epic

WBCN-FM/BOSTON

- ADDS:**
- A REAL MOTHER FOR YA**—Johnny Guitar Watson—DJM
 - COMMODORES**—Motown
 - DECEPTIVE BENDS**—10cc—Mercury
 - KIKI DEE**—Rocket
 - INDIAN SUMMER**—Poco—ABC
 - KLAATU**—Capitol
 - LOST FEELING**—B. W. Stevenson—WB
 - NOTHING WILL BE AS IT WAS TOMORROW**—Flora Purim—WB
 - ROUGH DIAMOND**—Island
 - THIS TIME IT'S FOR REAL**—Southside Johnny And The Asbury Jukes—Epic

HEAVY ACTION (airplay):

- A PERIOD OF TRANSITION**—Van Morrison—WB

- AMNESIA**—Pousette-Dart Band—Capitol
- GO FOR YOUR GUNS**—Isley Brothers—T-Neck
- IN YOUR MIND**—Bryan Ferry—Atlantic
- ISLANDS**—Band—Capitol
- LET IT FLOW**—Dave Mason—Col
- ROCK AND ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- RUMOURS**—Fleetwood Mac—WB
- SWEET FORGIVENESS**—Bonnie Raitt—WB
- TIME LOVES A HERO**—Little Feat—WB

WLIR-FM/LONG ISLAND

- ADDS:**
- JOAN ARMATRADING LIVE**—A&M
 - DECEPTIVE BENDS**—10cc—Mercury
 - KIKI DEE**—Rocket
 - INDIAN SUMMER**—Poco—ABC
 - LIVE AND KICKING**—Kingfish—Jet
 - LOVING IS WHY**—Sons Of Champlin—Ariola America
 - MOROCCAN ROLL**—Brand X—Passport
 - NO SECOND CHANCE**—Charlie—Janus
 - STOLEN TIME**—Lucy Simon—RCA
 - TIME LOVES A HERO**—Little Feat—WB

HEAVY ACTION (airplay, in descending order):

- RUMOURS**—Fleetwood Mac—WB
- TIME LOVES A HERO**—Little Feat—WB
- SWEET FORGIVENESS**—Bonnie Raitt—WB
- PETER GABRIEL**—Atco
- SAY NO MORE**—Les Dudek—Col
- LET IT FLOW**—Dave Mason—Col
- DICKEY BETTS AND GREAT SOUTHERN**—Arista
- THUNDERBYRD**—Roger McGuinn—Col
- HOTEL CALIFORNIA**—Eagles—Asylum
- SLEEPWALKER**—Kinks—Arista

WPLR-FM/NEW HAVEN

- ADDS:**
- ALL HOPPED UP**—NRBQ—Red Rooster
 - BALCONE'S FAULT**—Cream
 - BATTLE AXE**—Billion Dollar Babies—Polydor
 - DECEPTIVE BENDS**—10cc—Mercury
 - COON ELDER BAND FEATURING BRENDA PATTERSON**—Mercury
 - INDIAN SUMMER**—Poco—ABC
 - LIVE AND KICKING**—Kingfish—Jet
 - SNOWBLIND FRIEND**—Hoyt Axton—MCA
 - TIME LOVES A HERO**—Little Feat—WB
 - VSOP**—Herbie Hancock—Col

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

- RUMOURS**—Fleetwood Mac—WB
- SONGS FROM THE WOOD**—Jethro Tull—Chrysalis
- CAROLINA DREAMS**—Marshall Tucker Band—Capricorn
- HOTEL CALIFORNIA**—Eagles—Asylum
- ANIMALS**—Pink Floyd—Col
- TEJAS**—ZZ Top—London
- SAY NO MORE**—Les Dudek—Col
- NOVELLA**—Renaissance—Sire
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE**—Epic
- SEA LEVEL**—Capricorn

WCOZ-FM/BOSTON

- ADDS:**
- A PERIOD OF TRANSITION**—Van Morrison—WB
 - TIME LOVES A HERO**—Little Feat—WB
 - HEAVY ACTION (airplay, in descending order):**
 - RUMOURS**—Fleetwood Mac—WB
 - LET IT FLOW**—Dave Mason—Col
 - SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla
 - HOTEL CALIFORNIA**—Eagles—Asylum
 - BOSTON**—Epic

- THE YEAR OF THE CAT**—Al Stewart—Janus
- SWEET FORGIVENESS**—Bonnie Raitt—WB
- AMNESIA**—Pousette-Dart Band—Capitol
- ROCK AND ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- A PERIOD OF TRANSITION**—Van Morrison—WB

WIOQ-FM/PHILADELPHIA

- ADDS:**
- AFTER THE SHOW**—Bruce Foster—Millennium
 - BROWNSVILLE STATION**—Private Stock
 - DECEPTIVE BENDS**—10cc—Mercury
 - KIKI DEE**—Rocket
 - GET IT**—Dave Edmunds—Swan Song
 - HELICON**—Four Seasons—WB
 - HOW'S TRICKS**—Jack Bruce Band—RSO
 - LIVE AND KICKING**—Kingfish—Jet
 - NO SECOND CHANCE**—Charlie—Janus
 - TIME LOVES A HERO**—Little Feat—WB

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

- DETECTIVE**—Swan Song
- LET IT FLOW**—Dave Mason—Col
- SWEET FORGIVENESS**—Bonnie Raitt—WB
- FOREIGNER**—Atlantic
- RUMOURS**—Fleetwood Mac—WB
- TIME LOVES A HERO**—Little Feat—WB
- EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
- THIS TIME IT'S FOR REAL**—Southside Johnny And The Asbury Jukes—Epic
- DECEPTIVE BENDS**—10cc—Mercury
- GO FOR YOUR GUNS**—Isley Brothers—T-Neck

WQDR-FM/RALEIGH

- ADDS:**
- A PERIOD OF TRANSITION**—Van Morrison—WB
 - CELEBRATE ME HOME**—Kenny Loggins—Col
 - GO FOR YOUR GUNS**—Isley Brothers—T-Neck
 - MAKING OF A DREAM**—Crackin'—WB
 - TIME LOVES A HERO**—Little Feat—WB

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

- FESTIVAL**—Santana—Col
- RUMOURS**—Fleetwood Mac—WB
- HOTEL CALIFORNIA**—Eagles—Asylum
- BOSTON**—Epic
- WORKS**—Emerson, Lake & Palmer—Atlantic
- LEFTOVERTURE**—Kansas—Kirshner
- ROCK AND ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- BURNIN' SKY**—Bad Company—Swan Song
- CHANGES IN LATITUDES**—Jimmy Buffett—ABC
- SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla

WKLS-FM/ATLANTA

- ADDS:**
- A PERIOD OF TRANSITION**—Van Morrison—WB
 - DECEPTIVE BENDS**—10cc—Mercury
 - DETECTIVE**—Swan Song
 - DOWDY FERRY ROAD**—England Don and John Ford Coley—Big Tree
 - DREAMS, DREAMS, DREAMS**—Chilliwack—Mushroom
 - INDIAN SUMMER**—Poco—ABC
 - ROUGH DIAMOND**—Island
 - TIME LOVES A HERO**—Little Feat—WB

HEAVY ACTION (airplay, in descending order):

- RUMOURS**—Fleetwood Mac—WB
- HOTEL CALIFORNIA**—Eagles—Asylum

- CAROLINA DREAMS**—Marshall Tucker Band—Capricorn
- ENDLESS FLIGHT**—Leo Sayer—WB
- A STAR IS BORN**—Barbra Streisand—Col
- CHANGES IN LATITUDES**—Jimmy Buffett—ABC
- ANIMALS**—Pink Floyd—Col
- A NEW WORLD RECORD**—ELO—UA
- ROCK AND ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- WORKS**—Emerson, Lake & Palmer—Atlantic

WAIV-FM/JACKSONVILLE

- ADDS:**
- KIKI DEE**—Rocket
 - FULL HOUSE**—Frankie Miller—Chrysalis
 - HELICON**—Four Seasons—WB
 - HOLLYWOOD STARS**—Arista
 - INDIAN SUMMER**—Poco—ABC
 - LET IT FLOW**—Dave Mason—Col
 - THE IDIOT**—Iggy Pop—RCA
 - TIME LOVES A HERO**—Little Feat—WB
 - WORLD ANTHEM**—Mahogany Rush—Col
 - YOU GET WHAT YOU PLAY FOR**—REO Speedwagon—Epic

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

- DICKEY BETTS AND GREAT SOUTHERN**—Arista
- CHANGES IN LATITUDES**—Jimmy Buffett—ABC
- FOREIGNER**—Atlantic
- HOTEL CALIFORNIA**—Eagles—Asylum
- KLAATU**—Capitol
- RUMOURS**—Fleetwood Mac—WB
- SONGS FROM THE WOOD**—Jethro Tull—Chrysalis
- 38 SPECIAL**—A&M
- TRANS-EUROPE EXPRESS**—Kraftwerk—Capitol
- WHAT'S WRONG WITH THIS PICTURE**—Andrew Gold—Elektra

WQSR-FM/SARASOTA

- ADDS:**
- A PERIOD OF TRANSITION**—Van Morrison—WB
 - BIG WHAKOO**—ABC
 - COLLECTOR'S ITEM**—Heartsfield—Col
 - KIKI DEE**—Rocket
 - ELEGANT GYPSY**—Al DiMeola—Col
 - FAITH IN THEIR HOMES**—Hoodoo Rhythm Devils—Fantasy
 - INDIAN SUMMER**—Poco—ABC
 - LIVE AND KICKING**—Kingfish—Jet
 - ROUGH DIAMOND**—Island
 - TIME LOVES A HERO**—Little Feat—WB

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

- RUMOURS**—Fleetwood Mac—WB
- SWEET FORGIVENESS**—Bonnie Raitt—WB
- DICKEY BETTS AND GREAT SOUTHERN**—Arista
- CHANGES IN LATITUDES**—Jimmy Buffett—ABC
- TOUCAN DO IT TOO**—Amazing Rhythm Aces—ABC
- ANIMALS**—Pink Floyd—Col
- SEA LEVEL**—Capricorn
- FUNDAMENTAL ROLL**—Walter Egan—Col
- LOVE YOU**—Beach Boys—WB
- FROM THE BLUE EAGLE**—Bat McGrath—Amherst

WORJ-FM/ORLANDO

- ADDS:**
- A PERIOD OF TRANSITION**—Van Morrison—WB
 - CELEBRATE ME HOME**—Kenny Loggins—Col
 - JUST FOLK**—Firesign Theatre—Butterfly

- LET IT FLOW**—Dave Mason—Col
- TIME LOVES A HERO**—Little Feat—WB

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

- RUMOURS**—Fleetwood Mac—WB
- BOSTON**—Epic
- HOTEL CALIFORNIA**—Eagles—Asylum
- LEFTOVERTURE**—Kansas—Kirshner
- ANIMALS**—Pink Floyd—Col
- SONGS FROM THE WOOD**—Jethro Tull—Chrysalis
- NIGHT MOVES**—Bob Seger—Capitol
- BURNIN' SKY**—Bad Company—Swan Song
- WORKS**—Emerson, Lake & Palmer—Atlantic
- SLEEPWALKER**—Kinks—Arista

WMMS-FM/CLEVELAND

- ADDS:**
- A PERIOD OF TRANSITION**—Van Morrison—WB
 - CELEBRATE ME HOME**—Kenny Loggins—Col
 - DECEPTIVE BENDS**—10cc—Mercury
 - GIVE ME MORE ROCK AND ROLL (single)**—Blondie Chaplin—Elektra
 - HELICON**—Four Seasons—WB
 - LET IT FLOW**—Dave Mason—Col
 - NO SECOND CHANCE**—Charlie—Janus
 - OLD JUDGE JONES (single)**—Les Dudek—Col
 - SPIRIT OF A WOMAN (single)**—American Flyer—UA
 - TIME LOVES A HERO**—Little Feat—WB

HEAVY ACTION (sales, airplay):

- ANIMALS**—Pink Floyd—Col
- FOREIGNER**—Atlantic
- PETER GABRIEL**—Atco
- HOTEL CALIFORNIA**—Eagles—Asylum
- RUMOURS**—Fleetwood Mac—WB
- STAGE PASS**—Michael Stanley Band—Epic
- THIS TIME IT'S FOR REAL**—Southside Johnny And The Asbury Jukes—Epic
- VIOLATION**—Starz—Capitol
- WORKS**—Emerson, Lake & Palmer—Atlantic
- YEAR OF THE CAT**—Al Stewart—Janus

WCOL-FM/COLUMBUS

- ADDS:**
- A PERIOD OF TRANSITION**—Van Morrison—WB
 - DICKEY BETTS AND GREAT SOUTHERN**—Arista
 - DETECTIVE**—Swan Song
 - ELEGANT GYPSY**—Al DiMeola—Col
 - FULL HOUSE**—Frankie Miller—Chrysalis
 - FUNDAMENTAL ROLL**—Walter Egan—Col
 - LOVING IS WHY**—Sons Of Champlin—Ariola America
 - ROUGH DIAMOND**—Island
 - THIS TIME IT'S FOR REAL**—Southside Johnny And The Asbury Jukes—Epic
 - TIME LOVES A HERO**—Little Feat—WB

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

- HOTEL CALIFORNIA**—Eagles—Asylum
- RUMOURS**—Fleetwood Mac—WB
- LEFTOVERTURE**—Kansas—Kirshner
- BURNIN' SKY**—Bad Company—Swan Song
- BIGGER THAN BOTH OF US**—Hall And Oates—RCA
- STAGE PASS**—Michael Stanley Band—Epic
- YOU GET WHAT YOU PLAY FOR**—REO Speedwagon—Epic
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE**—Epic
- SONGS FROM THE WOOD**—Jethro Tull—Chrysalis
- FOREIGNER**—Atlantic

Valerie Carter • Just A Stone's Throw Away



Within weeks after her debut album was released, 68 radio stations were on it. Reviewers are raving... Dave Marsh in Rolling Stone said, "I don't know for certain just what it is that's a stone's throw away for Valerie Carter, but my strong suspicion is that it's success." Audiences are begging for encores

(and since she's opening for people like Jackson Browne and Orleans, that's quite a compliment).

People everywhere are accepting Valerie's music with love. Just as she intended it.

"Just a Stone's Throw Away," PC 34155* including the single "Ooh Child."
The debut of Valerie Carter, 3-10505 on Columbia Records.

Since her debut, everyone has embraced Valerie Carter.



*Also available on tape.

TOP AIRPLAY



RUMOURS
FLEETWOOD MAC
WB

MOST AIRPLAY

- RUMOURS—Fleetwood Mac—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- SWEET FORGIVENESS—Bonnie Raitt—WB
- FOREIGNER—Atlantic
- LET IT FLOW—Dave Mason—Col
- ANIMALS—Pink Floyd—Col
- BURNIN' SKY—Bad Company—Swan Song
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- WORKS—Emerson, Lake & Palmer—Atlantic

WABX-FM/DETROIT

- ADDS:**
- BROWNSVILLE STATION—Private Stock
 - DECEPTIVE BENDS—10cc—Mercury
 - GALE FORCE—Fantasy
 - LOVING IS WHY—Sons of Champlin—Ariola America
 - NO SECOND CHANCE—Charlie—Janus
 - SWEPT AWAY—Steve Hunter—Atco
 - VICIOUS BUT FAIR—Streetwalkers—Mercury

HEAVY ACTION (airplay, sales):

- A PLACE IN THE SUN—Pablo Cruise—Polydor
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
- FOREIGNER—Atlantic
- HOTEL CALIFORNIA—Eagles—Asylum
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- WORKS—Emerson, Lake & Palmer—Atlantic

WXRT-FM/CHICAGO

- ADDS:**
- A PERIOD OF TRANSITION—Van Morrison—WB
 - KIKI DEE—Rocket
 - FULL HOUSE—Frankie Miller—Chrysalis
 - GET IT—Dave Edmunds—Swan Song
 - LIVE AND KICKING—Kingfish—Jet
 - LOVING IS WHY—Sons of Champlin—Ariola America
 - MAD LOVE—Golden Earring—MCA
 - TIME LOVES A HERO—Little Feat—WB

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

- WORKS—Emerson, Lake & Palmer—Atlantic
- RUMOURS—Fleetwood Mac—WB
- NIGHT MOVES—Bob Seger—Capitol
- LEFTOVERTURE—Kansas—Kirshner
- HEAVY WEATHER—Weather Report—Col
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- FOREIGNER—Atlantic
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- I CAME TO DANCE—Nils Lofgren—A&M

KSHE-FM/ST. LOUIS

- ADDS:**
- A PERIOD OF TRANSITION—Van Morrison—WB
 - BROWNSVILLE STATION—Private Stock
 - DECEPTIVE BENDS—10cc—Mercury
 - DETECTIVE—Swan Song
 - FULL HOUSE—Frankie Miller—Chrysalis
 - LOVING IS WHY—Sons of Champlin—Ariola America
 - TIME LOVES A HERO—Little Feat—WB
 - YOU AND ME (single)—Alice Cooper—WB

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

- BURNIN' SKY—Bad Company—Swan Song
- DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
- RUMOURS—Fleetwood Mac—WB
- FOREIGNER—Atlantic
- ANIMALS—Pink Floyd—Col
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- LET IT FLOW—Dave Mason—Col
- DICKEY BETTS AND GREAT SOUTHERN—Arista

WQFM-FM/MILWAUKEE

- ADDS:**
- A PERIOD OF TRANSITION—Van Morrison—WB
 - CELEBRATE ME HOME—Kenny Loggins—Col
 - GET IT—Dave Edmunds—Swan Song
 - JUST FOLKS—Firesign Theatre—Butterfly
 - ROUGH DIAMOND—Island
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - TIME LOVES A HERO—Little Feat—WB

HEAVY ACTION (airplay, sales):

- ANIMALS—Pink Floyd—Col
- BURNIN' SKY—Bad Company—Swan Song
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- FOREIGNER—Atlantic
- HEAVY WEATHER—Weather Report—Col
- LEFTOVERTURE—Kansas—Kirshner
- RUMOURS—Fleetwood Mac—WB
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- TIME LOVES A HERO—Little Feat—WB
- WORKS—Emerson, Lake & Palmer—Atlantic

CHUM-FM/TORONTO

- ADDS:**
- A PERIOD OF TRANSITION—Van Morrison—WB
 - CELEBRATE ME HOME—Kenny Loggins—Col

- KIKI DEE—Rocket
- ELEGANT GYPSY—Al DiMeola—Col
- STAN PETERS—Platinum

HEAVY ACTION (airplay, sales):

- BURNIN' SKY—Bad Company—Swan Song
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- PETER GABRIEL—Atco
- HEAVY WEATHER—Weather Report—Col
- I CAME TO DANCE—Nils Lofgren—A&M
- IN THE FALLING DARK—Bruce Cockburn—True North
- SEA LEVEL—Capricorn
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- WIND AND WUTHERING—Genesis—Atco

KZEW-FM/DALLAS

- ADDS:**
- CELEBRATE ME HOME—Kenny Loggins—Col
 - ELEGANT GYPSY—Al DiMeola—Col
 - GALE FORCE—Fantasy
 - NOW DO-U WANTA DANCE—Graham Central Station—WB
 - OFF THE RECORD—Sweet—Capitol
 - ROUGH DIAMOND—Island
 - 38 SPECIAL—A&M

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

- HOTEL CALIFORNIA—Eagles—Asylum
- RUMOURS—Fleetwood Mac—WB
- NIGHT MOVES—Bob Seger—Capitol
- LEFTOVERTURE—Kansas—Kirshner
- HEAVY WEATHER—Weather Report—Col
- ANIMALS—Pink Floyd—Col
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- SWEET FORGIVENESS—Bonnie Raitt—WB
- RA—Utopia—WB
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic

KLOL-FM/HOUSTON

- ADDS:**
- BJ4—Bob James—CTI
 - BEST OF JOHN FAHEY—Tacoma
 - ELEGANT GYPSY—Al DiMeola—Col
 - FOR THE RECORD—Bruce McElhenny—Bickley Studios
 - FROLICKING IN THE MYTH—Steve Fromholz—Capitol
 - FROM ME TO YOU—George Duke—Epic
 - HOW'S TRICKS—Jack Bruce Band—RSO
 - SONGS OF KRISTOFFERSON—Kris Kristofferson—Col
 - VICIOUS BUT FAIR—Streetwalkers—Mercury

HEAVY ACTION (airplay, in descending order):

- RUMOURS—Fleetwood Mac—WB
- FOREIGNER—Atlantic
- SLEEPWALKER—Kinks—Arista
- BURNIN' SKY—Bad Company—Swan Song
- TIME LOVES A HERO—Little Feat—WB
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- HOTEL CALIFORNIA—Eagles—Asylum
- LET IT FLOW—Dave Mason—Col
- FUNDAMENTAL ROLL—Walter Egan—Col
- SEA LEVEL—Capricorn

WNØE-FM/NEW ORLEANS

- ADDS:**
- BATTLE AXE—Billion Dollar Babies—Polydor

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

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

- RUMOURS—Fleetwood Mac—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- LIVE AT THE LONDON PALLADIUM—Marvin Gaye—Tamla
- A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
- SWEET FORGIVENESS—Bonnie Raitt—WB
- YEAR OF THE CAT—Al Stewart—Janus
- BURNIN' SKY—Bad Company—Swan Song
- SEA LEVEL—Capricorn
- HEAVY WEATHER—Weather Report—Col
- MAZE—Capitol

KGB-FM/SAN DIEGO

- ADDS:**
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - HOTEL CALIFORNIA—Eagles—Asylum
 - BOSTON—Epic
 - LEFTOVERTURE—Kansas—Kirshner
 - ANIMALS—Pink Floyd—Col
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - WORKS—Emerson, Lake & Palmer—Atlantic
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic

KWST-FM/LOS ANGELES

- ADDS:**
- A PERIOD OF TRANSITION—Van Morrison—WB
 - DECEPTIVE BENDS—10cc—Mercury
 - ROUGH DIAMOND—Island
 - TIME LOVES A HERO—Little Feat—WB
 - 38 SPECIAL—A&M
 - THIS TIME IT'S FOR REAL—Southside Johnny And The Asbury Jukes—Epic

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

- FOREIGNER—Atlantic
- BURNIN' SKY—Bad Company—Swan Song
- RUMOURS—Fleetwood Mac—WB
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- ANIMALS—Pink Floyd—Col
- IN YOUR MIND—Bryan Ferry—Atlantic
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- LET IT FLOW—Dave Mason—Col
- DICKEY BETTS AND GREAT SOUTHERN—Arista
- SWEET FORGIVENESS—Bonnie Raitt—WB

KZAP-FM/SACRAMENTO

- ADDS:**
- A PERIOD OF TRANSITION—Van Morrison—WB
 - DECEPTIVE BENDS—10cc—Mercury
 - GET IT—Dave Edmunds—Swan Song
 - HIGH WRITING—Alvin Crow—Polydor
 - INDIAN SUMMER—Poco—ABC
 - LIVE AND KICKING—Kingfish—Jet
 - MOROCCAN ROLL—Brand X—Passport
 - NO SECOND CHANCE—Charlie—Janus
 - PHANTAZIA—Noel Pointer—Blue Note
 - TIMES LOVES A HERO—Little Feat—WB

HEAVY ACTION (airplay in descending order):

- SWEET FORGIVENESS—Bonnie Raitt—WB
- RUMOURS—Fleetwood Mac—WB
- LET IT FLOW—Dave Mason—Col
- GHOST WRITER—Garland Jeffreys—A&M
- PETER GABRIEL—Atco
- ELEGANT GYPSY—Al DiMeola—Col
- I CAME TO DANCE—Nils Lofgren—DJM
- ISLANDS—Band—Capitol
- LOVE ON THE WING—Jesse Colin Young—WB
- SAY NO MORE—Les Dudek—Col

KZEL-FM/EUGENE

- ADDS:**
- DECEPTIVE BENDS—10cc—Mercury
 - DETECTIVE—Swan Song
 - EQUAL RIGHT—Peter Tosh—Col
 - FULL HOUSE—Frankie Miller—Chrysalis
 - GET IT—Dave Edmunds—Swan Song
 - MANDRE—Motown
 - MOROCCAN ROLL—Brand X—Passport
 - NO SECOND CHANCE—Charlie—Janus
 - REFLECTIONS IN BLUE—Bobby Bland—ABC
 - TOWERING TOCCATA—Lalo Schifrin—CTI

HEAVY ACTION (airplay, phones):

- A PERIOD OF TRANSITION—Van Morrison—WB
- CELEBRATE ME HOME—Kenny Loggins—Col
- FOREIGNER—Atlantic
- HEAVY WEATHER—Weather Report—Col
- JUST FOLKS—Firesign Theatre—Butterfly
- LET IT FLOW—Dave Mason—Col
- LOVING IS WHY—Sons of Champlin—Ariola America
- SNOWBLIND FRIEND—Hoyt Axton—MCA
- SWEET FORGIVENESS—Bonnie Raitt—WB
- TIME LOVES A HERO—Little Feat—WB

KZAM-FM/SEATTLE

- ADDS:**
- BANJO MAN—Various Artists—Sire
 - KIKI DEE—Rocket
 - DECEPTIVE BENDS—10cc—Mercury
 - GUITAR PLAYERS—Various Artists—MCA
 - INDIAN SUMMER—Poco—ABC
 - LIVE AND KICKING—Kingfish—Jet
 - NO SECOND CHANCE—Charlie—Janus
 - NONE BUT ONE—Gene Ritchie—Sire
 - REFLECTION IN BLUE—Bobby Bland—ABC
 - SLOW TRAFFIC TO THE RIGHT—Benny Maupin—Mercury

HEAVY ACTION (airplay):

- A PERIOD OF TRANSITION—Van Morrison—WB
- HEAVY WEATHER—Weather Report—Col
- HIT AND RUN—Ian Matthews—Col
- IN THE FALLING DARK—Bruce Cockburn—True North
- ISLANDS—Band—Capitol
- LOVE ON THE WING—Jesse Colin Young—WB
- RUMOURS—Fleetwood Mac—WB
- SWEET FORGIVENESS—Bonnie Raitt—WB
- TIME LOVES A HERO—Little Feat—WB
- TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

ATI's Jeff Franklin on Big-Time Booking

By CHRIS GORDON

■ Jeff Franklin, head of one of the top three full service booking agencies, American Talent International Ltd., started his career as an agent by booking bands at the age of 15 in his native Dayton Ohio. The ATI client roster currently includes some of the hottest acts in the music business: Neil Young, Joni Mitchell, Kiss, Rod Stewart, The Eagles, Bob Seger, Starz, ZZ Top, Piper, Blue Oyster Cult, Angel, the Babys, Uriah Heep, Blood, Sweat & Tears, Toby Beau, Joe Cocker, Point Blank, REO Speedwagon, John McLaughlin and Ian Hunter. Additionally, Franklin has been responsible for negotiating the Millennium/Casablanca label deal, the Douglas/Casablanca package and the formation of Perfect Records. Despite this success however, the years 1970 through early 1976 were not financially stable ones for Franklin and ATI. In the following Dialogue, Franklin discusses not only his clients and his deal making, but the nature of the trouble ATI had and how he extricated himself from it.



Jeff Franklin

Record World: The summer is coming up, and that means a lot of outdoor concerts. How does this summer look? Does the closing of Central Park to rock shows represent a trend against the big outdoor concert?

Jeff Franklin: Not really, because Central Park is only 6,000 seats. When you talk about a big outdoor concert, you're talking about a stadium show. They're going to do business because they're package shows and provide dollar value.

RW: What kind of package does best in a stadium?

Franklin: The stadium business is the big acts. The support acts, the medium size acts, are also in those shows because you're trying to build them. But as headliners they have no value. Right now there is a great gap of support acts. You've got the bottom acts which are the opening acts, and your big acts. But there is a big void in the middle, of \$7,500 to \$10,000 acts.

RW: Precisely what's the market for those acts?

Franklin: There's a definite market for those acts. We have one going out this summer with Cocker, and one out with REO Speedwagon, which is finally coming home, by the way. But we've also got a lot of headline acts out. ZZ Top, The Eagles, Joni Mitchell, Kiss, those are headline acts. Then you've got an act like Blue Oyster Cult, which is a headliner in most parts of the country, but on a safety factor, because there's no product out right now, we'll play stadium dates with them and use them as 100 per cent special guest.

RW: Which kind of show do you prefer, the big stadium shows or indoor shows?

Franklin: In terms of where it's going, I think the outside shows are going to sustain in stadiums, but the inside shows make a lot more sense financially. Stadiums may pay big money, but the inside shows net out to about the same. Outdoor shows are a lot more trouble, you've got to set a date, and a rain date, plus your expenses are absurd for a stadium show.

RW: When you put packages together will all the acts you put together be ATI acts?

Franklin: We're interested in one thing. We're interested in selling tickets, and when you package the show, you represent the headliner, and we use whoever we have to use. In many instances we may trade off with another agency 20 dates for an opening act with a headliner. Last year Aerosmith used Starz, and Kiss used Artful Dodger.

RW: It's well known that you've pulled this company out of the red. But when you were having trouble, how did you attract the acts you needed to put you over the top?

Franklin: What we did was we concentrated. We took Kiss, which was then a \$750 a night act, we took ZZ Top the same way, and we just built new acts. But between building new acts in that time period

a relationship was built between myself and Irving Azoff, which attracted the Eagles. We also concentrate a tremendous amount on service. Our people are on the road constantly. I then created a relationship with Eliot Roberts which brought us Joni Mitchell and Neil Young. But the stay of the whole thing was that Rod Stewart was our first superstar. Obviously, in this business, people hit on acts and hit on acts that everybody is trying to sign up. ICM was working the hardest to get Rod. They tried everything they could, but they were unable to accomplish it. People look back and say, 'Well, why did Rod Stewart stay? They must still be doing the same thing that they've always done' which is hard work. And everybody got paid. There was not anybody who was not paid during that crisis period. We're talking a million, 300 thousand dollars that was lost and owed to people, and everybody was paid . . . and paid on time. The company was totally re-financed. I re-financed it myself, through banks and mortgages. A lot of people stuck by us and to this day we stuck by them. The Eagles left here, they went to ICM and stayed there for about eight months, and it's pretty well-known in the industry that we represent the Eagles. They came back and the reason they came back was because of service. We don't get between a manager and an artist, we work with the manager, and we work with the artist. It's that simple; we service them. We don't feel that our acts are flesh and that's the concept. I've seen agencies act as if it's flesh that they're peddling. We're not flesh peddlers. We're agents, dealing with people, human beings and we work with human beings. We go on the road with them, travel with them, talk to them and find out their problems. We work with managers, we try to route them easier, know where they don't want to go and why. We know which buildings they might not want to play because of acoustics, where they should have reserved houses, where it should be general admission. It all gets resolved. If you don't go out you'll never know. We don't just cover the big cities, we cover places like Sykeston Missouri and Duluth. They're out there.

“ We don't get between a manager and an artist; we work with the manager, and we work with the artist. ”

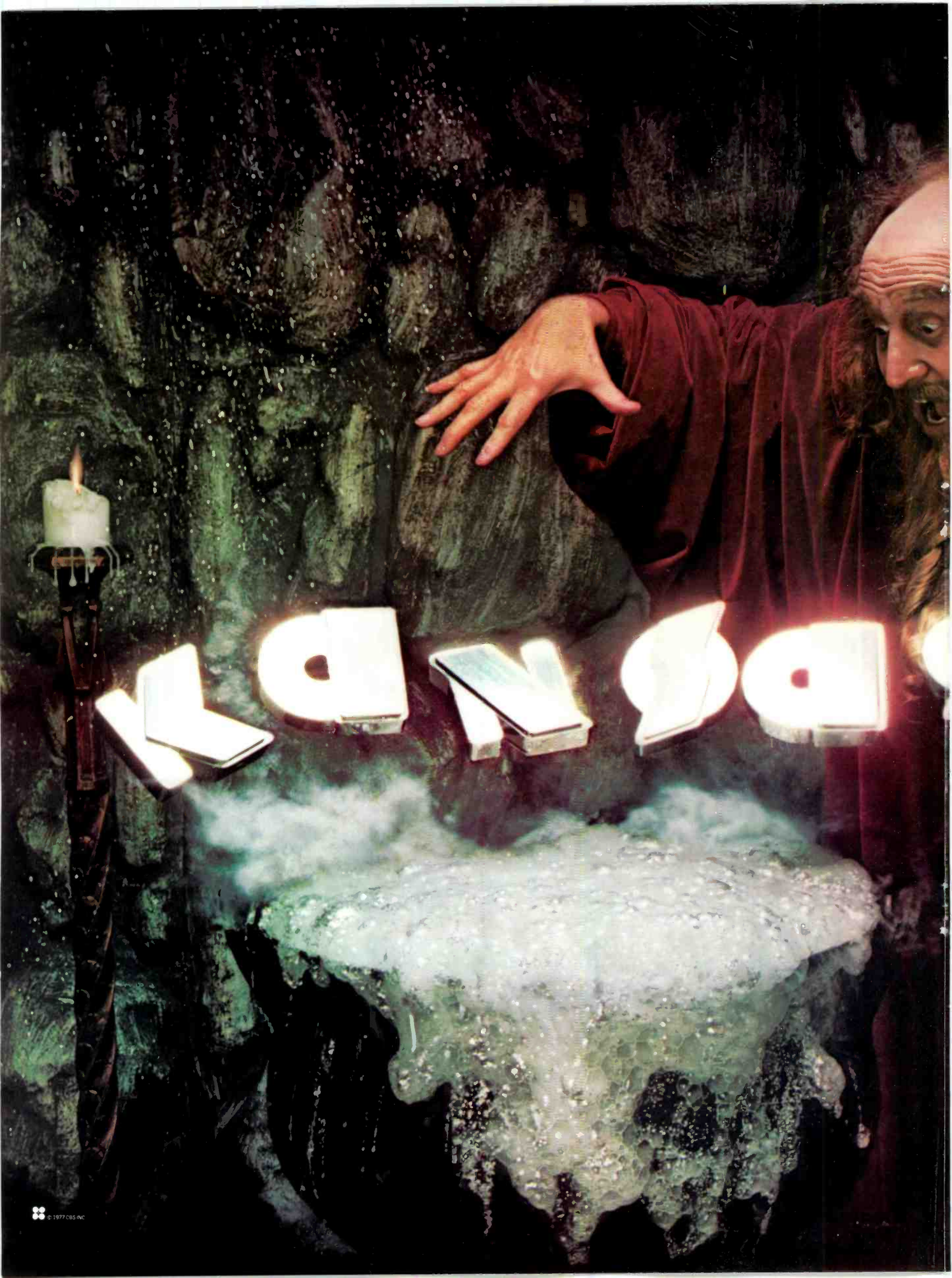
RW: If the big money is in the large stadium concerts, why do you cover the smaller towns so carefully?

Franklin: Our business is split about 50-50 between the major and secondary markets. We'll take a lot of our smaller packages and play the secondary markets. The value of that is you can always use a new act. A building act breaks in secondary markets—they don't break in New York, Los Angeles or Chicago. It's very unusual when that happens, because your record play is in the secondary markets. And AM has become very important again. A hit single is the difference between an album selling 400,000 units and 800,000. That's another thing, we're very, very record oriented. When I first started with Betty Sperber in 1967 she was very tied into Buddha Records and I learned the record business, and at that point in time I became very close with Neil Bogart and in 1972 I was Neil's agent when he formed Casablanca.

RW: How does an agent get involved in negotiating something like the Casablanca deal?

Franklin: We negotiate a lot of record deals. Someone had to go out and put together the financial concept, put together distribution that would work with the right distributor. It's just like making a record deal with an artist. Take your record executive and make him the artist. He's the star. And you have to negotiate that way, and say, "well, instead of making one album per year, we want to make 10. And instead of costing us \$100,000, we need X for overhead, X for points." Casablanca had its ups and its down, now obviously it's one of the two largest independents. We proceeded after that and just did the Millennium deal, which was Jimmy Lenner and Irv Biegel's

(Continued on page 36)





Eureka!
"Leftoverture" hath gone platinum.

On Kirshner Records and Tapes.

Produced by Jeff Glixman. Management: Bud Carr, BNB Assoc., Ltd., Distributed by CBS Records.

Dialogue (Continued from page 33)

label, Douglas Records, which was Alan Douglas', we represent that label. We represent them in their deals together, we make their foreign deals, and in many instances, if we want (and there's no commitment to do so) we take artists.

RW: Is negotiating record deals something you set out to do or is it something that just happened as an extension of your other activities?

Franklin: It happened as an extension; it's something I enjoy. But it started as an extension because when we negotiate these deals we do it with touring and packaging in mind. Casablanca is a great example. Kiss was broken by touring. They kept spending money and coming out with product and putting the act out, and putting it out. It was two years of everybody thinking we were crazy and then it exploded. We coordinated to get it done. I believe that any act that has the kind of talent that Kiss has, needed an agency that had the attitude that we had and the managers who had the kind of attitude that they had (which was to keep driving, driving, driving) and everybody working as a united front including the record company. Casablanca, the managers and the agency brought the act home. There were many groups who have been very talented who fell by the wayside because people just gave up, or the efforts were not coordinated among the three factions—four factions when you include Press. We've been very successful in putting all these factions together. We've done it with ZZ Top, we've done it with Point Blank who did real well with their first album and we've done it with Starz. We've found that anytime we've had a coordinated effort it's worked. Bob Seger was around for 12 years and "Night Moves" was timed perfectly. When he did the Kiss tour in the summer everybody thought it was crazy. But Bob was very fortunate because "Beth" was a hit single and was acoustic which tranced the audience of Kiss and it worked. That was Wally Meyrowitz who did it. Wally understands packaging.

RW: What are the major problems that confront you in coordinating these four factions?

Franklin: The first step is to make sure everybody understands. If they're not going to understand then just forget it. Walk away. You've got to learn to say "no." If you can't say "no" then it's all going to blow up in your face. Success is only going to be there when you learn to work together. You've got to be able to eliminate the massive ego problems. If you look at the managers who we're involved with who have had great success, they're coordinated managers.

RW: What about the future? Since you've already been involved in negotiating record deals, do you think you might form your own record label?

Franklin: No thank you. I do not want to have a record label. As far as I'm concerned in the record business we negotiate record deals, we package record deals, and represent producers. That's what I want to do, I want to represent record producers, and managers. Our negotiating power is strong. Record companies today will not sign an artist unless they know the manager real well, they're not interested in the fifth kid on the block. They're not interested in providing a learning experience. And they also want to know who the agent is because they realize the value of it. The agent isn't just a secondary factor anymore.

RW: What about television and motion pictures?

Franklin: Right now we're involved with American International Pictures in setting up a distribution system for their albums, which will be soundtracks that a lot of our artists will do. It gives us something to offer our artists. As far as television is concerned, we're involved in a few projects right now. Previously we've done some Saturday morning soundtracks and released records simultaneously. Now we're working on a couple of specials. But the only part of it we're interested in is the music end and the publishing end, we're not interested in getting involved with actors and actresses.

RW: You weren't always this successful. For a while ATI was in trouble. What was the nature of that trouble, and how did you extricate yourself?

Franklin: What happened was that I had two partners, Sol Saffian and Ira Blacker and we had gotten involved in expansion, and we had gotten a little hot and things looked really good. So I came up with a concept that had to do with producing Broadway plays. The concept was that it cost the same amount to go to a play if you used a 3000-4000 seat building as it did to go to the movies. That's what we were doing only we had to have big stars. So we did "The Odd Couple" with Jack Klugman and Tony Randall; we sold tickets for \$12.50, and we sold tickets for \$3.00. We were making a lot of money. Then we got involved in a show called "Seesaw." I had wanted to back out, but we committed ourselves, so we stayed. The problems with "Seesaw" were first that the cast was not a big enough box office draw.

“ Without . . . a strong record, strong manager, and a good record company . . . you can't succeed. ”

Also the show came in at \$68,000 per week instead of \$40. We had other technical problems, and we just weren't that knowledgeable. In Los Angeles we got the best reviews of any play in the history of Los Angeles, but we died because there was no box office draw, and that was it. Between expansion in California—which we tried three times, and just does not work because of the lack of coordination and that is a vital part of the concert business—and the play, that's what happened to us. I spent the next three years, 24 hours a day and lost forty pounds, and just started over.

RW: Now that you've become successful again and have diversified into several areas, what are your major plans and priorities?

Franklin: Our major priority will always be the signing and servicing of acts.

RW: What does an act have to have before ATI will be interested in signing them?

Franklin: A strong record, strong manager, and a good record company. Those are the three things. Of course I have to believe in them also. It's that simple. I'm not adverse to the kid off the street, but he's got to be a knowledgeable person. I can't teach him. We don't have the time to hold their hands and teach them. Without those three elements you can't succeed. You can't be weak anywhere.

RW: Getting back to your other interests. How did you become a negotiator for all these other deals?

Franklin: As far as why we became negotiators, I really didn't know what I wanted to do. I could book, but I found there were more things I wanted to do and felt there had to be a better way to earn money than just living from day to day on what your acts could bring in. So I found out there were a lot of record producers who were not represented. In a sense they were like artists who had product and needed deals to be made. So I got involved in 1970 in representing people in record deals because I found it to be a challenge. When I first came to New York to make record deals I couldn't get past the front office. I later found that I did have power because I had something the record companies wanted, which was service. The power I had was the agency. A lot of people have said that I could have put X number of dollars in the bank if I had just walked away from the agency, but I don't agree with that. It's the agency that gives us our backbone in these deals. This is my base, and because of the structure of this industry it's important to work from a base. But the reason I do it is that I enjoy the challenge. For example my prime record deal was Neil Bogart; and Neil and I had not gotten along or talked for three years, because when he was at Buddah I made some really tough deals with them. But Neil went to someone who I'd been involved with and said he wanted me because he knew I wouldn't take "no." The companies that I approached on Neil Bogart said "no, no, no." Mo Ostin and Joe Smith said no three times. But I refused to take no for an answer and I put them in a room with Neil. But that's how you have to negotiate these deals. I wanted to be an artist, but my art is deal making. Give me an idea and I'll make a deal. That's what it boils down to. Whether a deal wins or loses is not really the point. The point is that they get done. The thrill of this business is being able to do those things and seeing that the people who work so hard end up with the money they deserve. We believe that we're experts in doing certain things and what we're not expert at we reach out for. For example, I'm involved in a couple of foreign record deals right now and I'm using an outside law firm for some of the negotiating because it's something I don't understand.

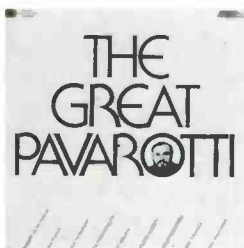
RW: Is finding the right people then, the key to the type of deals you're involved in?

Franklin: I think the biggest key and the biggest point to this company is that we survived because we stayed together as a team. I think the biggest error that people make is that they don't realize how important it is that there's a team. There's no way—I may have financed this thing myself and we've been very lucky with some record deals like Casablanca—but we would never have made it if we hadn't worked together and stayed together. Even though I saved the business and I went on the line financially, it wasn't me alone. I credit three people: myself, Mark Phillips our treasurer, and Wally Meyrowitz, our executive vice president, my partners today. That's the most important thing to me, whether it's this dialogue or anything else, I don't think that people give the credit to their people. I'm not a man on an island. I don't want to be there, and I'm not going to be there.

CLASSICAL RETAIL REPORT

MAY 7, 1977

CLASSIC OF THE WEEK



THE GREAT PAVAROTTI
London

BEST SELLERS OF THE WEEK

THE GREAT PAVAROTTI—London
GIORDANO: ANDREA CHENIER—
 Scotto, Domingo, Milnes, Levine—
 RCA
PUCCINI: SUOR ANGELICA—Scotto,
 Horne, Maazel—Columbia
PUCCINI: TOSCA—Caballe, Carreras,
 Davis—Philips

KORVETTES/U.S.

**MONTERRAT CABALLE SINGS DRAMATIC
 SOPRANO ARIAS**—London
**ILEANA COTRUBAS SINGS ITALIAN
 OPERA ARIAS**—Columbia
**THE ART OF BENIAMINO GIGLI,
 VOL. II**—Angel
GIORDANO: ANDREA CHENIER—Scotto,
 Domingo, Milnes, Levine—RCA
MONTEVERDI: VESPER—Angel
MOZART: IMPRESARIO—Angel
THE GREAT PAVAROTTI—London
PUCCINI: LA BOHEME—Freni, Pavarotti,
 Karajan—London
PUCCINI: SUOR ANGELICA—Scotto,
 Horne, Maazel—Columbia
PUCCINI: TOSCA—Caballe, Carreras,
 Davis—Philips

KING KAROL/N.Y.

BACH: BRANDENBURG CONCERTOS—
 Harnoncourt—Telefunken
BACH: ST. MATTHEW PASSION—
 Harnoncourt—Telefunken
BRAHMS: PIANO CONCERTO NO. 1—
 Rubinstein, Reiner—RCA
**ILEANA COTRUBAS SINGS OPERA
 ARIAS**—Columbia
GIORDANO: ANDREA CHENIER—Scotto,
 Domingo, Milnes, Levine—RCA
THE GREAT PAVAROTTI—London
PUCCINI: SUOR ANGELICA—Scotto,
 Horne, Maazel—Columbia
PUCCINI: TOSCA—Caballe, Carreras,
 Davis—Philips
RENATA SCOTTO SINGS VERDI ARIAS—
 Columbia
VERDI: LA FORZA DEL DESTINO—Price,
 Domingo, Milnes, Levine—RCA

RECORD BAR/DURHAM, N.C.

BARBER: VANESSA—Steber, Gedda,
 Mitropoulos—RCA
BEETHOVEN: SYMPHONY NO. 5—
 Solti—London
THE GREAT PAVAROTTI—London
PUCCINI: LA BOHEME—Freni, Pavarotti,
 Karajan—London

PUCCINI: TOSCA—Caballe, Carreras,
 Davis—Philips
**JEAN PIERRE RAMPAL PLAYS THE
 CLASSIC FLUTE**—RCA
**JEAN PIERRE RAMPAL PLAYS THE
 ROMANTIC FLUTE**—RCA
RAVEL: BOLERO—Solti—London
**SAINT-SAENS: PIANO CONCERTOS NOS.
 1, 5**—Entremont, Plasson—Columbia
**BEVERLY SILLS SINGS OPERA
 ARIAS**—Angel
ROSE DISCOUNT/CHICAGO
**SONGS OF STEPHEN FOSTER,
 VOL. II**—Nonesuch
GIORDANO: ANDREA CHENIER—Scotto,
 Domingo, Milnes, Levine—RCA
MAHLER: SYMPHONY NO. 9—
 Giulini—DG
MEYERBEER: LE PROPHETE—Horne, Scotto,
 McCracken, Lewis—Columbia
**MUSSORGSKY: PICTURES AT AN
 EXHIBITION**—Giulini—DG
OFFENBACH: LA VIE PARISIENNE—
 Crespin—Angel
THE GREAT PAVAROTTI—London
PUCCINI: SUOR ANGELICA—Scotto,
 Horne, Maazel—London
RAVEL: BOLERO—Solti—London
RIMSKY-KORSAKOV: MAY NIGHT—
 Fedoseyev—DG

THE MUSHROOM/NEW ORLEANS

BACH: CANTATAS VOL. XVI—
 Harnoncourt—Telefunken
BEETHOVEN: SYMPHONY NO. 5—
 Solti—London
**BOLLING: SUITE FOR FLUTE AND JAZZ
 PIANO**—Rampal, Bolling—Columbia
MASSENET: ESCLARMONDE—Sutherland,
 Aragall, Bonyngue—London
THE GREAT PAVAROTTI—London
PUCCINI: SUOR ANGELICA—Scotto,
 Horne, Maazel—Columbia
PUCCINI: TOSCA—Caballe, Carreras,
 Davis—Philips
RIMSKY-KORSAKOV: MAY NIGHT—
 Fedoseyev—DG
TCHAIKOVSKY: NUTCRACKER SUITE—
 Dorati—Philips
VIVALDI: FOUR SEASONS—
 Marriner—Argo

VOGUE RECORDS/LOS ANGELES

BEETHOVEN: SONATAS—Horowitz—
 Columbia
GLASS: NORTH STAR—Glass—Columbia
GIORDANO: ANDREA CHENIER—Scotto,
 Domingo, Milnes, Levine—RCA
HAYDN: LA VERA COSTANZA—
 Dorati—Philips
KHACHATURIAN: GAYNE BALLE—
 RCA (Import)
INSTRUMENTS OF THE MIDDLE AGES—
 Munrow—Angel
**MUSSORGSKY: PICTURES AT AN
 EXHIBITION**—Giulini—DG
CONCERTOS OF SPAIN—De Larrocha—
 London
THOMSON: THE MOTHER OF US ALL—
 Dunn, Leppard—New World
**VLADIMIR HOROWITZ: THE CARNEGIE
 HALL CONCERTS 1975-76**—RCA

Quintessence Appears

By SPEIGHT JENKINS

■ NEW YORK—When R. Peter Munves gives a party, everybody in New York's classical record community knows it is going to be a good one. Last week, to launch Pickwick's new classical line, Quintessence, Munves took the Playboy Club party room and invited classical record executives and members of the press.

Not only were the expected invitees there but also a generous sampling of executives from RCA, Columbia, Deutsche Grammophon and Philips. Everyone was interested in the new records and few had ever seen the Playboy Club. From all counts a success, the party even ended in a lottery in which DG's U.S. chief, Jim Frey, won a large beer stein and this reporter a Playboy jigsaw puzzle.

The initial 22-album list from Quintessence was shipped on April 25, and will be, according to Munves, "the first high quality popular-priced (\$3.98) classical label." The executive, in a witty and informative speech, said that

the records issued, all previously made, were remastered from the original tape.

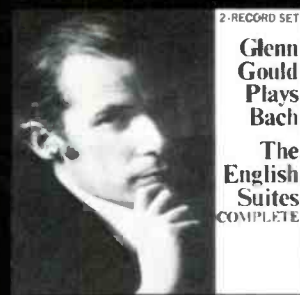
In an attempt to make Quintessence a record label for the beginning classical buyer, Munves has instituted a "Critic's Choice" line. On each of these records printed in bold type will be the endorsement by a leading critic whose name and publication will be displayed. Munves feels that most retailers do not sell as much classical music as they might because they do not know it and are not enthusiastic about it. He therefore feels that if records bear on them the enthusiasm of the critic, the buyer will be turned on by what he reads.

The first "Critic's Choice" group has 12 albums in it, of which seven have never before been released. Four of these were conducted by the late Jascha Horenstein, and like much of the critic's choice the material comes from the standard repertory. They are

(Continued on page 38)

The "Gould"en Sound of Bach

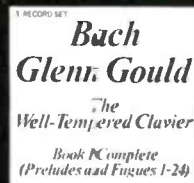
NEW RELEASE



2-RECORD SET
**Glenn
 Gould
 Plays
 Bach**
**The
 English
 Suites
 COMPLETE**

M2 34578

GREAT CATALOG BEST SELLERS



D3S 733



D3M 31525



M 31820

New York, N.Y. (Continued from page 20)

of Rolling Stone resigned his post last week after a three and a half year association with the magazine . . . The inevitable **Susan Blond** called to tell us what happens when one tries to organize a lunch/interview between **Andy Warhol** and **Engelbert Humperdinck**. The scene was to be the (in)famous "21" where Blond's assistant and sometime Flashmakers PR director **Steven Baker** was promptly ejected from the premises for wearing jeans. Warhol, we must add, was wearing paint stained jeans himself, but nevertheless gained admittance. When Engelbert arrived shortly after, only to be turned away at the door for not wearing a tie, the whole crew (minus the ejected SB) left en masse for a nearby eatery which would admit the illustrious trio. Engelbert, Susan woefully pointed out, was overcome with a case of food poisoning the following day. Next time he should wear a tie . . . **Timothy Smucker** of the jam clan is suing Smucker's, the new Brooklyn club, over their use of the name . . . **Eddie Palmieri** to Epic . . . **Jeff Glixman** (Kansas) and not **John Boylan** will produce the next **Boxer** album in L.A. . . . Unfortunately there were no cameras there to document the fact, but members of **Kiss** performed in public sans make-up for the first time when **Ace Frehley**, **Paul Stanley** and **Peter Criss** (**Gene Simmons** was on the coast) took over the stage at Trax for some blues jams. Earlier that night, **Toby Beau**, a new group handled by Aucoin Management, was featured . . . The Beserkley Records softball team has issued a challenge to meet anyone half way across the country . . . **The Hollies** are finally coming. The group will begin a three week tour of the U.S. in Las Vegas on June 24, moving west and then coming east. The group's soon-to-be-released album will be titled "**Clarke, Hicks, Sylvester, Calvert & Elliott**" and will include songs from "Write On" and "Russian Roulette," two albums that were never released here. In addition, it will include their smooth rendition of "Sandy," previously available on the "Another Night" lp and just recently re-issued as a single . . . There was quite a stir caused last week by the New York Post's **Lou O'Neill, Jr.**'s not-too-kind and totally inaccurate comments about Columbia press rep **Hope Antman**. **Bob Weiner** took issue with it in his Soho column and we'd just like to second his description of O'Neill, Jr.'s reporting. Apparently the bad rap stemmed from his not being invited to a press party.

DIAL-A-LICK: Never let it be said that your beloved columnists don't go to great lengths to get a story. Last week **DM** went all the way to North Canton, Ohio to find out that Illinois residents—and New York, N. Y., we hear, has a burgeoning cult following in that state now that Mayor Daley is dead—can call either 1-800-323-0654 or 1-800-942-0676 and hear 60 seconds of "Only The Lucky" from Walter Egan's debut album on Columbia, "Fundamental Roll." The word is that in six days the promo drew more than 6000 calls. We think this is a great marketing concept that will doubtless reach its zenith when one can call in and hear 60 seconds of **Blowfly**, **Doug Clark and the Hot Nuts**, **Rusty Warren** or **Ira Mayer**.

Spotted at the Stone Pony (Asbury Park) two weeks ago, taking in a couple of blistering sets by **Southside Johnny** and the **Asbury Jukes**, were **Wet Willie's** Hall Brothers. The Willies, we understand, are joining the Epic roster. Good move.

Quintessence (Continued from page 37)

Dvorak's "New World" Symphony, Tchaikovsky's Fifth Symphony and the Brahms' First Symphony plus Horenstein with the virtuosic American pianist Earl Wild in Rachmaninoff's Second Piano Concerto and Rhapsody on a Theme of Paganini.

The other never previously heard recordings are by the late Sir John Barbirolli (the Sibelius Second Symphony), the late Rudolf Kempe (Strauss' "Don Juan") and Anatole Fistolari conducting the Tchaikovsky First Piano Concerto with Wild as soloist. Recordings reissued of the work of Sir Thomas Beecham, Pierre Monteux and Leopold Stokowski complete the Critic's Choice list. The Stokowski performances of Acts II and III of Tchaikovsky's *Swan Lake* have been converted from monaural into stereo.

In addition to the "Critic's" releases, Quintessence will issue 10 semi-popular albums called "Classics for Joy." Each will be built around a best-selling title such as "Blue Danube" or "Carmen." One would assume that they would follow in the tradition of Munves' "Greatest Hit Series" which he produced for RCA some years back. On these Quintessence records Arthur Fiedler will be represented as will Morton Gould.

At the party everyone looked at the new albums and heard Munves talk about his consumer ad campaign. Always inventive, he plans to sell his Critic's Choice albums as "the Brahms that Brahms would choose," a slogan based on the theory that the critic involved has made a choice suitable to the composer.

Arista Promotes Alessio and Lajeski

■ NEW YORK — Debbie Alessio and Glen Lajeski have been promoted to the newly created positions at Arista Records of national secondaries promotion manager and national promotion coordinator, respectively, it has been announced by Richard Palmese, vice president, national AM promotion.

In her new position, Alessio will deal directly with secondary market radio stations across the

country, and she will coordinate the secondary airplay of all new releases on Arista.

In his new position, Lajeski will be responsible for coordinating the communication of vital promotional information to all levels of Arista Records, including to all of the company's promotion managers around the country. He will also be responsible for coordinating Arista product airplay.

Disco File (Continued from page 27)

everyone's disco connection at CTI, and together they've captured a fine, progressive, jazzy disco spirit. My favorite is the longest cut, an expansive, lovely song called "Could Heaven Ever Be Like This" (8:37), yet another record to make use of the familiar "Love Hangover" bass riff, though the borrowed motif is quickly woven into a far more original texture as the song builds. Very pretty male vocals, excellent breaks—a sure hit. The two other cuts included here, "Tasty Cakes" (4:23) and "Turn This Mutha Out" (6:50), are a little more predictable but equally exciting instrumentally, especially the latter which has a strong, relentless feel. All three are beginning to turn up on New York top 10 lists (see David Mancuso's and Reggie T's this week), so expect quick action when the album appears . . . Sharon White from Sahara convinced me to give a second listen to "A Disco Symphony" by **Camouflage** (Honeybee) after she listed it in her top 10 and said it was going over in a big way at her club. Part of my resistance to the cut, which runs 14:45 and takes up the entire first side of the group's debut lp, was the fact that it builds into **Jimmy Webb's** "MacArthur Park," a song I've always found impossibly heavy-handed and melodramatic. But I've gotta admit there's something very winning here. The "symphony," presented as a dream of the ultimate disco, collects light- and semi-classical bits and pieces along with quick quotes from other sources ("I Hear a Symphony" wafts in at one point) in a sleekly danceable framework. At times—in the end, for instance—the production (by **Meco Monardo**, **Tony Bongiovi**, **Harold Wheeler** & **Jay Ellis**) is marvelously pretentious, but many of the touches are quite clever and witty and the transition to "MacArthur Park" is superb. Perhaps too pop-styled for many tastes, it does, however, deserve several listenings. "Bee Sting" (7:10), on the album's flip side, should go over with a greater number of people—it's sexy, string-laden and sharp. A surprising debut.

"Function at the Junction" (Columbia), **B.T. Express'** latest, doesn't hold many surprises—just their usual high level of New York disco funk; no knockouts, no disappointments. "Funky Music," "Expose Yourself" and "Scratch My Itch" are all good, hard-edged cuts: "We Got It Together" is a little more laid-back; and "Eyes" is a particularly hypnotic instrumental that attracts me more than anything else here. All are about four minutes long and are produced by **Jeff Lane** . . . The title cut on the new **Brenda and the Tabulations** album, "I Keep Coming Back for More" (Chocolate City), was produced by **Bobby Eli** and **Gilda Woods** in a style that blends the smoother sides of **First Choice** and **Ecstasy**, **Passion & Pain**. It's a song about one of those on-again, off-again romances and Brenda sings it wonderfully, backed up by the Sigma Sound Studio crew at their best. At 3:30, this one should be twice as long, but it's this week's personal pick nevertheless. Also included here: "Superstar," released last week as a single, and a tough, Philly raunch song called "Let's Go All the Way (Down)."

CHOICE CUTS: **Peaches & Herb** are back, more or less (same Herb, new Peaches), and **Van McCoy** and **Charles Kipps** produced their new album (MCA) in their smoothly refined style. You know what it sounds like and it works best here on "That's the Way I Love You," "I'm Counting on You," "We're Still Together" and "We've Got a Lot to Be Thankful For": all happy, uplifting songs with perfect vocals. **Faith**, **Hope & Charity**, **Zulema** and **McCoy** himself contributed to the background vocals . . . Touch, a six-man group produced by **Tony Valor**, has an album titled "Energizer" out on Brunswick which contains the previously recommended "Me and You" and something called "Love Hangover (Breaking Down)" which is just that—a jazzy instrumental version of the most-imitated song of the past year and one people never seem to tire of.

SALESMAKER OF THE WEEK



**DICKEY BETTS &
GREAT SOUTHERN**
Arista

TOP SALES

DICKEY BETTS & GREAT SOUTHERN/Arista
EVEN IN THE QUIETEST MOMENTS Supertramp/A&M
SWEET FORGIVENESS Bonnie Raitt/WB
LET IT FLOW Dave Mason/Col
FOREIGNER/Atlantic

RECORD BAR/NATIONAL

A REAL MOTHER FOR YA Johnny Guitar Watson/DJM
FOREIGNER/Atlantic
FUNDAMENTAL ROLL Walter Egan/Col
KLAATU/Capitol
NATURAL AVENUE John Lodge/Deram
TEDDY PENDERGRASS/Phila. Intl.
SLAVE/Cotillion
STRANGER IN THE CITY John Miles/London
SUN/Capitol
SWEET FORGIVENESS Bonnie Raitt/WB

CAMELOT/NATIONAL

COME IN FROM THE RAIN Captain & Tennille/A&M
COMMODORES/Motown
DICKEY BETTS & GREAT SOUTHERN/Arista
ENDLESS FLIGHT Leo Sayer/WB
FOREIGNER/Atlantic
GO FOR YOUR GUNS Isley Brothers/T-Neck
LOVE YOU Beach Boys/Brother/Reprise
SLAVE/Cotillion
VIOLATION Starz/Capitol
WELCOME TO MY WORLD Elvis Presley/RCA

MUSICLAND/NATIONAL

ANYTIME, ANYWHERE Rita Coolidge/A&M
CHANGES IN LATITUDES, CHANGES IN ATTITUDES Jimmy Buffett/ABC
COME IN FROM THE RAIN Captain & Tennille/A&M
DICKEY BETTS & GREAT SOUTHERN/Arista
EVEN IN THE QUIETEST MOMENTS Supertramp/A&M
JOAN ARMATRADING/A&M
KENNY ROGERS/UA
MARVIN GAYE LIVE AT THE LONDON PALLADIUM/Tamla
SONGWRITER Justin Hayward/Deram
THE WAY THAT I FEEL Marie Osmond/Polydor

HANDLEMAN/NATIONAL

COME IN FROM THE RAIN Captain & Tennille/A&M
COMING BACK FOR MORE William Bell/Mercury
COMMODORES/Motown
DICKEY BETTS & GREAT SOUTHERN/Arista
MARVIN GAYE LIVE AT THE LONDON PALLADIUM/Tamla
ROCKY/UA (Soundtrack)
SONGWRITER Justin Hayward/Deram
THE WAY THAT I FEEL Marie Osmond/Polydor
VIOLATION Starz/Capitol
WELCOME TO MY WORLD Elvis Presley/RCA

KORVETTES/NEW YORK

DICKEY BETTS & GREAT SOUTHERN/Arista

ENDLESS FLIGHT Leo Sayer/WB
EVEN IN THE QUIETEST MOMENTS Supertramp/A&M
FOREIGNER/Atlantic
I CAME TO DANCE Nils Lofgren/A&M
KLAATU/Capitol
PLACE IN THE SUN Pablo Cruise/A&M
ROCK AND ROLL ALTERNATIVE Atlanta Rhythm Section/Polydor
SWEET FORGIVENESS Bonnie Raitt/WB

RECORD WORLD-TSS STORES/LONG ISLAND

A REAL MOTHER FOR YA Johnny Guitar Watson/DJM
COME IN FROM THE RAIN Captain & Tennille/A&M
DETECTIVE/Swan Song
DICKEY BETTS & GREAT SOUTHERN/Arista
EVEN IN THE QUIETEST MOMENTS Supertramp/A&M
LOVE STORM Tavares/Capitol
QUEEN OF THE NEIGHBORHOOD Flame/RCA
THE IDIOT Iggy Pop/RCA
WHAT YOU NEED Side Effect/Fantasy
WORKS, VOL. 1 Emerson, Lake & Palmer/Atlantic

KING KAROL/NEW YORK

BATISTA Roland Batista/ABC
BATTLE AXE Billion Dollar Babies/Polydor
COME IN FROM THE RAIN Captain & Tennille/A&M
DICKEY BETTS & GREAT SOUTHERN/Arista
LET IT FLOW Dave Mason/Col
LOVE STORM Tavares/Capitol
MAD LOVE Golden Earring/MCA
QUEEN OF THE NEIGHBORHOOD Flame/RCA
SWEET FORGIVENESS Bonnie Raitt/WB
WHAT YOU NEED Side Effect/Fantasy

SAM GOODY/EAST COAST

COME IN FROM THE RAIN Captain & Tennille/A&M
CRY TOUGH Nils Lofgren/A&M
DEAN FRIEDMAN/Lifesong
DICKEY BETTS & GREAT SOUTHERN/Arista
JEFF BECK WITH THE JAN HAMMER GROUP LIVE/Epic
QUEEN OF THE NEIGHBORHOOD Flame/RCA
ROCKY/UA (Soundtrack)
THE IDIOT Iggy Pop/RCA
THIS TIME IT'S FOR REAL Southside Johnny & the Asbury Jukes/Epic
WORKS, VOL. 1 Emerson, Lake & Palmer/Atlantic

TWO GUYS/EAST COAST

A REAL MOTHER FOR YA Johnny Guitar Watson/DJM
DICKEY BETTS & GREAT SOUTHERN/Arista
QUEEN OF THE NEIGHBORHOOD Flame/RCA
ROCKY/UA (Soundtrack)
SOUTHERN NIGHTS Glen Campbell/Capitol
THE IDIOT Iggy Pop/RCA
THE WAY THAT I FEEL Marie Osmond/Polydor
THIS TIME IT'S FOR REAL Southside Johnny & the Asbury Jukes/Epic
WHAT YOU NEED Side Effect/Fantasy
WORKS, VOL. 1 Emerson, Lake & Palmer/Atlantic

FOR THE RECORD/ BALTIMORE

A REAL MOTHER FOR YA Johnny Guitar Watson/DJM
DICKEY BETTS & GREAT SOUTHERN/Arista
MARVIN GAYE LIVE AT THE LONDON PALLADIUM/Tamla
GO FOR YOUR GUNS Isley Brothers/T-Neck
MAGIC T Connection/T.K.

NOW DO U WANTA DANCE Graham Central Station/WB
STORMIN' Brainstorm/Tabu
SUNBEAR/Soul Train
UNMISTAKABLY LOU Lou Rawls/Phila. Intl.
WHAT YOU NEED Side Effect/Fantasy

WAXIE MAXIE/ WASHINGTON, D.C.

A REAL MOTHER FOR YA Johnny Guitar Watson/DJM
DICKEY BETTS & GREAT SOUTHERN/Arista
FRED WESLEY & THE HORNY HORNS/Atlantic
GO FOR YOUR GUNS Isley Brothers/T-Neck
LOVE STORM Tavares/Capitol
MAD LOVE Golden Earring/MCA
NOW DO U WANTA DANCE Graham Central Station/WB
SHOTGUN/ABC
SLAVE/Cotillion
STORMIN' Brainstorm/Tabu

FRANKLIN/ATLANTA

ANYTIME, ANYWHERE Rita Coolidge/A&M
CAROLINA DREAMS Marshall Tucker Band/Capricorn
CHANGES IN LATITUDES, CHANGES IN ATTITUDES Jimmy Buffett/ABC
CONQUISTADOR Maynard Ferguson/Col
DICKEY BETTS & GREAT SOUTHERN/Arista
ENDLESS FLIGHT Leo Sayer/WB
FOREIGNER/Atlantic
NITE CITY/20th Century
ROCKY/UA (Soundtrack)
SWEET FORGIVENESS Bonnie Raitt/WB

RECORD REVOLUTION/ CLEVELAND

DETECTIVE/Swan Song
DICKEY BETTS & GREAT SOUTHERN/Arista
ELEGANT GYPSY Al DiMeola/Col
HEAVY WEATHER Weather Report/Col
IN YOUR MIND Bryan Ferry/Atco
LET IT FLOW Dave Mason/Col
OFF THE RECORD Sweet/Capitol
ROUGH DIAMOND/Island
SONGWRITER Justin Hayward/Deram
THIS TIME IT'S FOR REAL Southside Johnny & the Asbury Jukes/Epic

TAPE CITY/NEW ORLEANS

A REAL MOTHER FOR YA Johnny Guitar Watson/DJM
BOSTON/Epic
COMMODORES/Motown
DICKEY BETTS & GREAT SOUTHERN/Arista
ENDLESS FLIGHT Leo Sayer/WB
GOLD PLATED Climax Blues Band/Sire
KIKI DEE/MCA
PART THREE KC & the Sunshine Band/TK
SLAVE/Cotillion
WHAT YOU NEED Side Effect/Fantasy

ONE OCTAVE HIGHER/ CHICAGO

DICKEY BETTS & GREAT SOUTHERN/Arista
BURNIN' SKY Bad Company/Swan Song
COMMODORES/Motown
ENDLESS FLIGHT Leo Sayer/WB
EVEN IN THE QUIETEST MOMENTS Supertramp/A&M
FRIENDS AND STRANGERS Ronnie Laws/Blue Note
KLAATU/Capitol
LET IT FLOW Dave Mason/Col
SLEEPWALKER Kinks/Arista
STRANGER IN THE CITY John Miles/London
WHAT YOU NEED Side Effect/Fantasy

PEACHES/ST. LOUIS

CELEBRATE ME HOME Kenny Loggins/Columbia

EUGENE RECORD/Warner Bros.
FOREIGNER/Atlantic
FUNDAMENTAL ROLL Walter Egan/Col

LET IT FLOW Dave Mason/Col
ROCKY/UA (Soundtrack)
STRATOSFEAR Tangerine Dream/Virgin
SWEET FORGIVENESS Bonnie Raitt/WB
WHAT YOU NEED Side Effect/Fantasy

FATHER'S & SUN'S/ MIDWEST

CELEBRATE ME HOME Kenny Loggins/Col
DETECTIVE/Swan Song
DICKEY BETTS & GREAT SOUTHERN/Arista
FOREIGNER/Atlantic
FRIENDS & STRANGERS Ronnie Laws/Blue Note
GALE FORCE/Fantasy
LET IT FLOW Dave Mason/Col
PERIOD OF TRANSITION Van Morrison/WB
SONGS FROM THE WOOD Jethro Tull/Chrysalis
WHAT YOU NEED Side Effect/Fantasy

NATIONAL RECORD MART/ MIDWEST

A REAL MOTHER FOR YA Johnny Guitar Watson/DJM
JEFF BECK WITH THE JAN HAMMER GROUP LIVE/Epic
CONQUISTADOR Maynard Ferguson/Col
ELEGANT GYPSY Al DiMeola/Col
MARVIN GAYE LIVE AT THE LONDON PALLADIUM/Tamla
GO FOR YOUR GUNS Isley Brothers/T-Neck
KLAATU/Capitol
NOW DO U WANTA DANCE Graham Central Station/WB
PLACE IN THE SUN Pablo Cruise/A&M
VIOLATION Starz/Capitol

1812 OVERTURE/ MILWAUKEE

DICKEY BETTS & GREAT SOUTHERN/Arista
EVEN IN THE QUIETEST MOMENTS Supertramp/A&M
LET IT FLOW Dave Mason/Col
OFF THE RECORD Sweet/Capitol
PERIOD OF TRANSITION Van Morrison/WB
ROCKY/UA (Soundtrack)
STRANGER IN THE CITY John Miles/London
SWEET FORGIVENESS Bonnie Raitt/WB
VIOLATION Starz/Capitol
WALK ON THE WILD SIDE Lou Reed/RCA

PEACHES/DALLAS

BALCONES FAULT/Creem
BEFORE HIS TIME Willie Nelson/Col
CELEBRATE ME HOME Kenny Loggins/Col
COME IN FROM THE RAIN Captain & Tennille/A&M
DON'T STOP THE MUSIC Brecker Brothers/Arista
FULL HOUSE Frankie Miller/Chrysalis
PERIOD OF TRANSITION Van Morrison/WB
STRATOSFEAR Tangerine Dream/Virgin
V.S.O.P. Herbie Hancock/Col
FRED WESLEY & THE HORNY HORNS/Atlantic

INDEPENDENT RECORDS/ DENVER

BOB JAMES FOUR/CTI
DICKEY BETTS & GREAT SOUTHERN/Arista
DON'T STOP THE MUSIC Brecker Brothers/Arista
EVEN IN THE QUIETEST MOMENTS Supertramp/A&M
GHOST WRITER Garland Jeffreys/A&M
LET IT FLOW Dave Mason/Col

PERIOD OF TRANSITION Van Morrison/WB
SNOWBLIND FRIEND Hoyt Axton/MCA
SWEET FORGIVENESS Bonnie Raitt/WB
WALK ON THE WILD SIDE Lou Reed/RCA

ODYSSEY/SOUTHWEST & WEST

BEACH BOYS LOVE YOU Brother/Reprise
COME IN FROM THE RAIN Captain & Tennille/A&M
DON'T STOP THE MUSIC Brecker Brothers/Arista
FRIENDS AND STRANGERS Ronnie Laws/Blue Note
GUTS John Cale/Island
IN A DIFFERENT CLIMATE Mallard/Virgin
LET IT FLOW Dave Mason/Col
PERIOD OF TRANSITION Van Morrison/WB
TOUCAN DO IT TOO Amazing Rhythm Aces/ABC
WHAT YOU NEED Side Effect/Fantasy

CIRCLES/ARIZONA

ARE YOU SERIOUS Richard Pryor/Laff
DICKEY BETTS & GREAT SOUTHERN/Arista
CELEBRATE ME HOME Kenny Loggins/Col
DON'T STOP THE MUSIC Brecker Brothers/Arista
LET IT FLOW Dave Mason/Col
LOVE STORM Tavares/Capitol
PERIOD OF TRANSITION Van Morrison/WB
ROCKY/UA (Soundtrack)
SNOWBLIND FRIEND Hoyt Axton/MCA
V.S.O.P. Herbie Hancock/Col

MUSIC PLUS/LOS ANGELES

ARE YOU SERIOUS Richard Pryor/Laff
BEATLES LIVE IN HAMBURG Bellaphon (Import)
CELEBRATE ME HOME Kenny Loggins/Col
PHYLLIS HYMAN/Buddah
BOB JAMES FOUR/CTI
MYSTERIOUS FLYING ORCHESTRA/RCA
OFF THE RECORD Sweet/Capitol
PERIOD OF TRANSITION Van Morrison/WB
STRATOSFEAR Tangerine Dream/Virgin
JENNIFER WARNES/Arista

TOWER/LOS ANGELES

ANY WAY YOU LIKE IT Thelma Houston/Tamla
GO FOR YOUR GUNS Isley Brothers/Tamla
IN FLIGHT George Benson/WB
JEFF BECK WITH THE JAN HAMMER GROUP LIVE/Epic
MARVIN GAYE LIVE AT THE LONDON PALLADIUM/Tamla
MUSICMAGIC Return To Forever/Col
PETER GABRIEL/Atco
THE KENNY RANKIN ALBUM/Little David
WHAT YOU NEED Side Effect/Fantasy
WORKS, VOL. 1 Emerson, Lake & Palmer/Atlantic

EVERYBODY'S RECORDS/ NORTHWEST

DICKEY BETTS & GREAT SOUTHERN/Arista
CELEBRATE ME HOME Kenny Loggins/Col
ELEGANT GYPSY Al DiMeola/Col
ENDLESS FLIGHT Leo Sayer/WB
EVEN IN THE QUIETEST MOMENTS Supertramp/A&M
HEAVY WEATHER Weather Report/Col
LET IT FLOW Dave Mason/Col
LOVING IS WHY Sons of Champlin/Ariola America
SNOWBLIND FRIEND Hoyt Axton/MCA
SWEET FORGIVENESS Bonnie Raitt/WB



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)

MAY 7	APR 30				WKS. ON CHART
1	1	HOTEL CALIFORNIA	EAGLES	Asylum 7E 1084	(9th Week)
2	2	RUMOURS	FLEETWOOD MAC/Warner Bros. BSK 3010		11 G
3	3	A STAR IS BORN (ORIGINAL SOUNDTRACK)	Columbia JS 30043		22 X
4	4	BOSTON	Epic PE 34188		33 F
5	5	COMMODORES	Motown M7 884R1		6 G
6	7	MARVIN GAYE LIVE AT LONDON PALLADIUM	Tamla T7 352R2 (Motown)		4 G
7	8	GO FOR YOUR GUNS	ISLEY BROTHERS/T-Neck PZ 34432 (CBS)		5 F
8	9	SONGS IN THE KEY OF LIFE	STEVIE WONDER/Tamla T13 340C2 (Motown)		30 K
9	6	LEFTOVERTURE	KANSAS/Kirshner PZ 34224 (CBS)		25 F
10	10	THIS ONE'S FOR YOU	BARRY MANILOW/Arista 4090		38 F
11	12	ROCKY (ORIGINAL SOUNDTRACK)	United Artists LA693 G		7 F
12	11	UNPREDICTABLE	NATALIE COLE/Capitol SO 11600		10 G
13	13	WORKS, VOL. I	EMERSON, LAKE & PALMER/Atlantic SD 2 7000		5 K
14	14	FLY LIKE AN EAGLE	STEVE MILLER BAND/Capitol ST 11497		50 F
15	16	A ROCK AND ROLL ALTERNATIVE	ATLANTA RHYTHM SECTION/Polydor PD 1 6080		17 F
16	17	IN FLIGHT	GEORGE BENSON/Warner Bros. BSK 2983		13 G
17	19	SILK DEGREES	BOZ SCAGGS/Columbia PC 33920		60 F
18	18	NIGHT MOVES	BOB SEGER & THE SILVER BULLET BAND/Capitol ST 11557		25 G
19	15	BURNIN' SKY	BAD COMPANY/Swan Song SS 8500 (Atlantic)		7 G
20	22	TRYING TO GET THE FEELING	BARRY MANILOW/Arista 4060		10 F
21	20	SONGS FROM THE WOOD	JETHRO TULL/Chrysalis CHR 1132		10 F
22	21	ASK RUFUS	RUFUS/ABC AB 975		14 F
23	23	FRAMPTON COMES ALIVE	PETER FRAMPTON/A&M SP 3703		67 G
24	25	GREATEST HITS	LINDA RONSTADT/Asylum 7E 1092		21 F
25	26	THEIR GREATEST HITS: 1971-1975	EAGLES/Asylum 7E 1052		62 F
26	24	BEST OF THE DOOBIES	DOOBIE BROTHERS/Warner Bros. BS 2978		25 F
27	27	CHANGES IN LATITUDES, CHANGES IN ATTITUDES	JIMMY BUFFETT/ABC AB 990		12 F
28	57	COME IN FROM THE RAIN	CAPTAIN & TENNILLE/A&M SP 4700		3 G
29	30	CAROLINA DREAMS	MARSHALL TUCKER BAND/Capricorn CPK 0180 (WB)		11 G
30	31	CAR WASH (ORIGINAL SOUNDTRACK)	MCA 2 6000		24 F
31	54	DICKEY BETTS & GREAT SOUTHERN	Arista 4123		3 F
32	33	KLAATU	Capitol ST 11542		6 F
33	34	ROCK AND ROLL OVER	KISS/Casablanca NBLP 7037		24 F
34	40	TEDDY PENDERGRASS	Phila. Intl. PZ 34390 (CBS)		8 F
35	42	FOREIGNER	Atlantic SD 18215		6 F
36	49	EVEN IN THE QUIETEST MOMENTS	SUPERTRAMP/A&M SP 4634		3 F
37	35	AHH... THE NAME IS BOOTSY, BABY!	BOOTSY'S RUBBER BAND/Warner Bros. BS 2972		13 F
38	52	ENDLESS FLIGHT	LEO SAYER/Warner Bros. BS 2962		18 F
39	28	YEAR OF THE CAT	AL STEWART/Janus JKS 7022		29 F
40	36	ANIMALS	PINK FLOYD/Columbia JC 34474		12 G
41	43	HEAVY WEATHER	WEATHER REPORT/Columbia PC 34418		6 F
42	41	DAVID SOUL	Private Stock PE 2019		10 F
43	46	SOUTHERN NIGHTS	GLEN CAMPBELL/Capitol SO 11601		7 G
44	29	A NEW WORLD RECORD	ELECTRIC LIGHT ORCHESTRA/United Artists LA679 G		27 G
45	55	SWEET FORGIVENESS	BONNIE RAITT/Warner Bros. BS 2990		3 F
46	48	LIVE—YOU GET WHAT YOU PLAY FOR	REO SPEEDWAGON/Epic PEC 34494		8 G
47	32	JEFF BECK WITH THE JAN HAMMER GROUP	LIVE/Epic PE 34433		6 F



48	37	LOVE AT THE GREEK	NEIL DIAMOND/Columbia KC 2 34404		11 I
49	47	VOL. II BARRY MANILOW	Arista 4016		7 F
50	39	ANY WAY YOU LIKE IT	THELMA HOUSTON/Tamla T6 345S1 (Motown)		15 F
51	61	SLAVE	Cotillion SD 9914 (Atlantic)		6 F
52	38	BIGGER THAN BOTH OF US	DARYL HALL & JOHN OATES/RCA APL1 1467		36 F
53	53	SONGWRITER	JUSTIN HAYWARD/Deram DES 18073 (London)		7 F
54	58	A PLACE IN THE SUN	PABLO CRUISE/A&M SP 4625		6 F
55	59	ANGEL OHIO PLAYERS	Mercury SRM 1 3701		10 G
56	60	JENNIFER WARNES	Arista 4062		6 F
57	44	ARRIVAL	ABBA/Atlantic SD 18207		14 F
58	45	SLEEPWALKER	KINKS/Arista 4106		11 F
59	50	THE PRETENDER	JACKSON BROWNE/Asylum 7E 1079		14 F
60	62	SWEET BEGINNINGS	MARLENA SHAW/Columbia PC 34458		6 F
61	65	DESTROYER	KISS/Casablanca NBLP 7025		44 F
62	56	SEA LEVEL	Capricorn CP 0178 (WB)		10 F
63	66	WINGS OVER AMERICA	Capitol SWCO 11593		20 K
64	63	YESTERDAY, TODAY & TOMORROW	SPINNERS/Atlantic SD 19100		6 F
65	67	PETER GABRIEL	Atco SD 36 147		9 F
66	68	MUSICMAGIC	RETURN TO FOREVER/Columbia PC 34682		10 F
67	64	JOHN DENVER'S GREATEST HITS, VOL. 2	RCA CLP1 2195		10 G
68	51	I CAME TO DANCE	NILS LOFGREN/A&M SP 4628		7 F
69	89	A REAL MOTHER FOR YA	JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)		2 F
70	74	THE IDIOT	IGGY POP/RCA APL1 2275		4 F
71	73	TOYS IN THE ATTIC	AEROSMITH/Columbia PC 33479		79 F
72	69	WIND & WUTHERING	GENESIS/Atco SD 36 144		16 F
73	71	FLEETWOOD MAC	Reprise MS 2225 (WB)		93 F
74	80	CONQUISTADOR	MAYNARD FERGUSON/Columbia PC 34457		3 F
75	79	BREEZIN'	GEORGE BENSON/Warner Bros. BS 2919		28 F
76	77	DREAMBOAT	ANNIE HEART/Mushroom MRS 5005		52 F
77	72	HARBOR AMERICA	Warner Bros. BSK 3017		9 G

CHARTMAKER OF THE WEEK

78 107 LET IT FLOW
 DAVE MASON
 Columbia PC 34680



79	91	ELEGANT GYPSY	AL DiMEOLA/Columbia PC 34461		2 F
80	84	KISS ALIVE	KISS/Casablanca NBLP 7020		83 G
81	83	ELECTRIFIED FUNK	WILD CHERRY/Epic/Sweet City PE 34462		5 F
82	—	A PERIOD OF TRANSITION	VAN MORRISON/Warner Bros. BS 2987		1 F
83	110	WHAT YOU NEED	SIDE EFFECT/Fantasy F 9513		1 F
84	87	FOUR	BOB JAMES/CTI 7074		3 F
85	81	IT FEELS SO GOOD	MANHATTANS/Columbia PC 34450		7 F
86	97	NOW DO U WANTA DANCE	GRAHAM CENTRAL STATION/Warner Bros. BS 3041		2 F
87	78	A NIGHT ON THE TOWN	ROD STEWART/Warner Bros. BS 2938		42 F
88	85	COMING BACK FOR MORE	WILLIAM BELL/Mercury SRM 1 1146		3 F
89	—	FRIENDS & STRANGERS	RONNIE LAWS/Blue Note BN LA 730 H		1 G
90	93	UNMISTAKABLY	LOU LOU RAWLS/Phila. Intl. PZ 34488 (CBS)		2 F
91	92	SAY YOU'LL STAY UNTIL TOMORROW	TOM JONES/Epic PE 34468		7 F
92	104	THIS TIME IT'S FOR REAL	SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic PE 34668		1 F
93	103	VIOLATION	STARZ/Capitol SW 11617		1 F
94	108	ANYTIME . . . ANYWHERE	RITA COOLIDGE/A&M SP 4616		1 F
95	76	ROOTS	QUINCY JONES/A&M SP 4626		11 F
96	137	WELCOME TO MY WORLD	ELVIS PRESLEY/RCA APL1 2224		1 F
97	100	MAZE FEATURING FRANKIE BEVERLY	Capitol ST 11607		2 F
98	113	GOLD PLATED	CLIMAX BLUES BAND/Sire SA 7523 (ABC)		1 F
99	122	CELEBRATE ME HOME	KENNY LOGGINS/Columbia PC 34655		1 F
100	75	FESTIVAL	SANTANA/Columbia PC 34423		16 F

151-200 ALBUM CHART

- 151 JOAN ARMATRADING/A&M SP 4588
- 152 STAGEPASS MICHAEL STANLEY BAND/Epic PEG 34661
- 153 THE WHEEL ASLEEP AT THE WHEEL/Capitol ST 11620
- 154 THE ALL NEW MICKEY MOUSE CLUB/Disneyland 2501
- 155 WALK ON THE WILD SIDE LOU REED/RCA APL1 2001
- 156 LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKB 11523
- 157 GALE FORCE/Fantasy F 9527
- 158 FIREFALL/Atlantic SD 18174
- 159 A BLOW FOR ME, A TOOT FOR YOU FRED WESLEY & THE HORNY HORNS/Atlantic SD 18214
- 160 PHYLLIS HYMAN/Buddah BDS 5681
- 161 STORMIN' BRAINSTORM/Tabu BOLI 2048 [RCA]
- 162 DON'T STOP THE MUSIC THE BRECKER BROS./Arista 4122
- 163 STRANGER IN THE CITY JOHN MILES/London PS 682
- 164 VIRGIN KILLER SCORPIONS/RCA PPL1 4225
- 165 SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687
- 166 DEAN FRIEDMAN/Lifesong LS 6008
- 167 NO GOODBYES DARYL HALL & JOHN OATES/Atlantic SD 18213
- 168 DISCO DUCK RICK DEES/RSO RS 1 3017 (Polydor)
- 169 DOUBLE TAKE MARK & CLARK BAND/Columbia PC 34498
- 170 THEY SAID IT COULDN'T BE DONE, BUT WE DID IT DELLS/Mercury SRM 1 1145
- 171 THE EUGENE RECORD/Warner Bros. BS 3018
- 172 A HANDFUL OF BEAUTY SHAKTI WITH JOHN McLAUGHLIN/Columbia PC 34372
- 173 IGUACU PASSPORT/Atco SD 36 149
- 174 GREATEST HITS ELTON JOHN/MCA 2128
- 175 JUST A STONE'S THROW AWAY VALERIE CARTER/Columbia PC 34155
- 176 A SECRET PLACE GROVER WASHINGTON, JR./Kudu KU 3251 (Motown)
- 177 ROUGH DIAMOND/Island ILPS 9490
- 178 CHEAP TRICK/Epic PE 34400
- 179 KIKI DEE/Rocket PIG 2257 (MCA)
- 180 NEW HARVEST... FIRST GATHERING DOLLY PARTON/RCA APL1 2188
- 181 THE MYSTERIOUS FLYING ORCHESTRA/RCA APL1 2137
- 182 ARE YOU SERIOUS? RICHARD PRYOR/Laff 196
- 183 STRATOSFEAR TANGERINE DREAM/Virgin PZ 34427 (CBS)
- 184 FIREFLY URIAH HEPP/Warner Bros. BS 3013
- 185 LOVING IS WHY SONS OF CHAMPLIN/Ariola America ST 50017 (Capitol)
- 186 CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647
- 187 MAD LOVE GOLDEN EARRING/MCA 2254
- 188 SOMETIMES FACTS OF LIFE/Kayvette 802 (T.K.)
- 189 THE COON ELDER BAND FEATURING BRENDA PATTERSON/Mercury SRM1 1140
- 190 SHORT TRIP TO SPACE TROPEA/Marlin 7704 (T.K.)
- 191 EGG CREAM WITH ANDY ADAMS/Pyramid PY 9008 (Roulette)
- 192 STALLION/Casablanca NBLP 7040
- 193 NIGHT MUSIC CECILIO & KAPONO/Columbia PC 34300
- 194 MAGIC T. CONNECTION 30004
- 195 CELI BEE & THE BUZZY BUNCH/APA 77001 (T.K.)
- 196 LED ZEPPELIN IV/Atlantic SD 7208
- 197 38 SPECIAL/A&M SP 4638
- 198 MATHIS IS JOHNNY MATHIS/Columbia PC 34441
- 199 VICIOUS BUT FAIR STREETWALKERS/Mercury SRM 1 1135
- 200 GUTS JOHN CALE/Island ILPS 9459

101 THE ALBUM CHART 150

MAY 7, 1977

- | MAY 7 | APR 30 | |
|------------|--------|---|
| 101 | 96 | SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570 |
| 102 | 105 | WHAT THE WORLD IS COMING TO DEXTER WANSEL/Phila. Intl. PZ 34487 (CBS) |
| 103 | 106 | JOYOUS PLEASURE/Fantasy F 9526 |
| 104 | 98 | AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic PE 34381 |
| 105 | 82 | THE ROARING SILENCE MANFRED MANN'S EARTH BAND/Warner Bros. BS 2965 |
| 106 | 109 | DOWDY FERRY ROAD ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76000 (Atlantic) |
| 107 | 70 | ISLANDS THE BAND/Capitol SO 11602 |
| 108 | 134 | V.S.O.P. HERBIE HANCOCK/Columbia PG 34688 |
| 109 | 121 | FUNDAMENTAL ROLL WALTER EGAN/Columbia PC 34679 |
| 110 | 112 | SAY NO MORE LES DUDEK/Columbia PC 34397 |
| 111 | 129 | THIS IS THE WAY THAT I FEEL MARIE OSMOND/Polydor PD 1 6099 |
| 112 | 115 | LOVE YOU BEACH BOYS/Brother/Reprise MSK 2258 (WB) |
| 113 | 123 | NATURAL AVENUE JOHN LODGE/London PS 683 |
| 114 | 119 | DREAMS, DREAMS, DREAMS CHILLIWACK/Mushroom MRS 5006 |
| 115 | 99 | AN EVENING WITH DIANA ROSS/Motown M7 877R2 |
| 116 | 88 | LOVE ON THE WING JESSE COLIN YOUNG/Warner Bros. BS 3033 |
| 117 | 95 | ON EARTH AS IT IS IN HEAVEN ANGEL/Casablanca NB 7043 |
| 118 | 120 | ROMANTIC JOURNEY NORMAN CONNORS/Buddah BDS 5682 |
| 119 | 94 | THIS IS NIECY DENIECE WILLIAMS/Columbia PC 34242 |
| 120 | 118 | KALYAN/MCA 2245 |
| 121 | 131 | STILL TOGETHER GLADYS KNIGHT & THE PIPS/Buddah BDS 5689 |
| 122 | 127 | I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR./ABC ABCD 952 |
| 123 | 86 | DISCO INFERNO TRAMMPS/Atlantic SD 18211 |
| 124 | 102 | THE JACKSONS/Epic PE 34229 |
| 125 | 138 | TOUCAN DO IT TOO AMAZING RHYTHM ACES/ABC AB 1005 |
| 126 | 101 | LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/A&M SP 4552 |
| 127 | — | ORIGINALS KISS/Casablanca NBLP 7032 |
| 128 | 116 | TORN BETWEEN TWO LOVERS MARY MacGREGOR/Ariola America SMAS 50015 (Capitol) |
| 129 | 146 | PART 3 KC & THE SUNSHINE BAND/T.K. 605 |
| 130 | 136 | LOVE ME YVONNE ELLIMAN/RSO RS 1 3018 (Polydor) |
| 131 | — | DETECTIVE/Swan Song SS 8417 (Atlantic) |
| 132 | 90 | GETTING LUCKY HEAD EAST/A&M SP 4624 |
| 133 | — | LOVE STORM TAVARES/Capitol STAO 11628 |
| 134 | 135 | KENNY NOLAN/20th Century T 532 |
| 135 | — | OFF THE RECORD SWEET/Capitol STAO 11636 |
| 136 | — | KENNY ROGERS/United Artists XW929 Y |
| 137 | — | QUEEN OF THE NEIGHBORHOOD FLAME/RCA APL1 2160 |
| 138 | 139 | LET 'EM IN BILLY PAUL/Phila. Intl. PZ 34389 (CBS) |
| 139 | 140 | SUITE FOR A SINGLE GIRL JERRY BUTLER/Motown M6 878S1 |
| 140 | 141 | GREATEST HITS ABBA/Atlantic SD 18189 |
| 141 | 117 | A DAY AT THE RACES QUEEN/Elektra 6E 101 |
| 142 | 144 | AMNESIA POUSETTE-DART BAND/Capitol SW 11608 |
| 143 | 143 | SEAWIND/CTI 5002 |
| 144 | 149 | GHOST WRITER GARLAND JEFFREYS/A&M SP 4629 |
| 145 | — | GINSENG WOMAN ERIC GALE/Columbia PC 34421 |
| 146 | 133 | LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998 |
| 147 | — | SNOWBLIND FRIEND HOYT AXTON/MCA 2263 |
| 148 | 125 | IN YOUR MIND BRYAN FERRY/Atlantic SD 18216 |
| 149 | 147 | GREATEST HITS JAMES TAYLOR/Warner Bros. BS 2979 |
| 150 | 150 | ROCKS AEROSMITH/Columbia PC 34165 |

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The MOR Report

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Most Adds

GOING IN WITH MY EYES OPEN David Soul/Private Stock
ONLY LOVE CAN BREAK A HEART Bobby Vinton/ABC
I WANT TO BE YOUR EVERYTHING Andy Gibb/RSO

Most Active

LUCILLE Kenny Rogers/UA
WHEN I NEED YOU Leo Sayer/WB
CAN'T STOP DANCIN' Captain & Tennille/A&M
SIR DUKE Stevie Wonder/Tamla

WNEW/NEW YORK

Adds

ON AND ON Kenny Rankin/Little David
ONLY LOVE CAN BREAK A HEART Bobby Vinton/ABC
YOU AND ME Alice Cooper/WB

Active

YOU TAKE ME HEART AWAY Deetta Little & Nelson Pickford/UA

WBAL/BALTIMORE

Adds

GOING IN WITH MY EYES OPEN David Soul/Private Stock
HASTA MANANA The Boones/WB
I WANT TO BE YOUR EVERYTHING Andy Gibb/RSO
ONLY LOVE CAN BREAK A HEART Bobby Vinton/ABC
RIO DE JANEIRO BLUE Richard Torrance/Capitol

WSM/NASHVILLE

Adds

ARIEL Dean Friedman/Lifesong
GOING IN WITH MY EYES OPEN David Soul/Private Stock
LOOKS LIKE WE MADE IT Barry Manilow/Arista
THE WAY I FEEL TONIGHT Shields/Atco
IT'S SAD TO BELONG England Dan & J. F. Coley/Big Tree
(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER Rita Coolidge/A&M

Active

CINDERELLA Firefall/Atlantic
DREAMS Fleetwood Mac/WB
I BELIEVE IN MIRACLES Engelbert Humperdinck/Epic
LUCILLE Kenny Rogers/UA
WHEN I NEED YOU Leo Sayer/WB

WSB/ATLANTA

Adds

DAISY STAR David Dundas/Chrysalis
GOING IN WITH MY EYES OPEN David Soul/Private Stock
I WANT TO BE YOUR EVERYTHING Andy Gibb/RSO
LOOKS LIKE WE MADE IT Barry Manilow/Arista
ONLY LOVE CAN BREAK A HEART Bobby Vinton/ABC
THE SONGS SOUND DIFFERENT TO ME NOW Peter Pringle/Warner/Curb

Active

DA DOO RON RON Shaun Cassidy/Warner/Curb
SILVER BIRD Tina Rainford/Epic

WGAR/CLEVELAND

Adds

CINDERELLA Firefall/Atlantic
COULDN'T GET IT RIGHT Climax Blues Band/Sire
DREAMS Fleetwood Mac/WB
GONNA FLY NOW (THEME FROM 'ROCKY') Bill Conti/UA
LUCILLE Kenny Rogers/UA
RHAPSODY IN BLUE Walter Murphy/Private Stock
SHOW YOU THE WAY TO GO Jacksons/Epic
UPTOWN FESTIVAL Shalamar/Soul Train
WITH ONE MORE LOOK AT YOU Jack Jones/RCA

Active

CAN'T STOP DANCIN' Captain & Tennille/A&M
COULDN'T GET IT RIGHT Climax Blues Band/Sire
LONELY BOY Andrew Gold/Asylum
LUCILLE Kenny Rogers/UA
YOUR LOVE McCoo & Davis/ABC

WCCO/MINNEAPOLIS

Adds

A NINTH OF BEETHOVEN Apollo 100/Eurogram
CONVERSATION Morris Alpert/RCA
HALF A LOVE Roy Clark/ABC
I WANT TO MAKE YOU LOVE ME Janis Ian/Col
LADY WANTS TO KNOW Michael Franks/WB
LOVE'S GROWN DEEP Kenny Nolan/20th Cent.
ON AND ON Kenny Rankin/Little David

Active

RHAPSODY IN BLUE Walter Murphy/Private Stock

KMOX/ST. LOUIS

Adds

BIRDLAND Weather Report/Col
DREAMS Fleetwood Mac/WB
GOD OF THE SUN America/WB
GOING IN WITH MY EYES OPEN David Soul/Private Stock
MASSACHUSETTS Arlo Guthrie/Reprise
WHAT DOES IT TAKE Coon Elder Band/Mercury
YOU AND ME Alice Cooper/WB

KULF/HOUSTON

Adds

LIDO SHUFFLE Boz Scaggs/Col
SIR DUKE Stevie Wonder/Tamla

Active

CAN'T STOP DANCIN' Captain & Tennille/A&M
LIDO SHUFFLE Boz Scaggs/Col
LUCILLE Kenny Rogers/UA
SIR DUKE Stevie Wonder/Tamla
 Also reporting this week: WLW, WIP, WBZ, WGN, KFI, KOY, KMBZ

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ For the past few years, publishers have happily pointed to the trend of established rock artists recording new material by outside writers as an indication that music publishing is still very much a part of the creative end of the business.

Just a quick look at the liners of albums released this month confirms that the trend is still intact and growing to include the now firmly established role of the producer/writer.

"Celebrate Me Home," **Kenny Loggins'** first Columbia album without the efforts of **Jim Messina**, includes "I've Got the Melody (Deep in My Heart)" by **Patty Austin** (Antisia Music) and the country/rock classic "You Don't Know Me" by **Cindy Walker** and **Eddy Arnold** (Hill & Range/Unichappell). His collaborators include **Bob James** (who co-produced with **Phil Ramone**), **John Townsend**, **Alan** and **Marilyn Bergman**, **Eva Ein** and **Jim Webb** . . . The new **Kiki Dee** album (MCA/Rocket) includes songs by **Robert Palmer**, **Bias Boshell**, **Jack Conrad** and **Don Goodman** . . . The **Peaches** and **Herb** reunion album (MCA), produced by **Van McCoy** and **Charles Kipps**, includes nine songs written by McCoy and Kipps with co-writers **Joe Cobb** and **Richard Harris**. They're all published by Warner/Tamerlane/Van McCoy Music, Inc. and Charles Kipps Music, Inc.

MEANWHILE: **Steve Miller's** new single, "Jet Airliner," written by **Paul Pena** blasted onto the RW Singles Chart the first week out. Miller's new album, "Book Of Dreams" (Capitol), is due for release this week and includes songs by **Lonnie Turner** (Miller's original bassist), **David Denny** and **Greg Douglas**. Denny and Douglas are also members of the current band. "Sacrifice," by former sideman **Les Dudek** and **Curley Cooke**, is also on the album. (But what about **Boz**?)

AND EVEN MORE COVERS: **Glenn Friedman**, just named director of creative services at A. Schroeder International, west coast, reports that the current **Bobby Vinton** ("Only Love Can Break A Heart") and **Jim Capaldi** ("Goodbye My Love") singles are published by Schroeder and that **Marcia Hines** has cut three more . . . **Bob Esposito**, VP of creative affairs at April/Blackwood, reports that **Ringo** has recorded **Joe Simon's** "Drowning In The Sea of Love" and **Barbra Streisand** is set to cut **Billy Joel's** "New York State of Mind." They also publish the scores of two feature films, "Brother" by **Taj Mahal** and "Full Circle" by **Colin Townes**, and expect a fall Broadway presentation of **Frank Loesser's** "Hans Christian Anderson." The Loesser score is through Frank Music.

HAPPY: Screen Gems/EMI writer **Mark James** is currently working with **Bob Crewe**, **Mac Davis** and **Rusty Weir** on material for their new albums. James scored this year with "Moody Blue" by **Elvis Presley** and "Suspicious Minds" by **Waylon Jennings** and **Jessi Colter**. He's been with Screen Gems for five years.

Songwriter Seminars and Workshops, a development firm for songwriters and writer/performers, will hold a showcase May 11 at the Hotel Dorset, N.Y.C. **Libby Busch** and **Ted Lehrman** are co-founders.

SIGNED: **Kenny Higgins** has been signed by **George Pincus** for publishing, production and management.

NAMED: **Eileen Rothschild**, RSO's longest employee in the U.S., has been named vice president of RSO publishing and Casserole Music . . . At April/Blackwood, **Irwin Griggs** has been named director of financial administration, **Gina Blander** has been promoted to manager of national radio relations and **Ulpio Minucci** has been appointed director of theater, film, television, a&r and special projects . . . **Fred Goodman** will head the new C.A.M.-U.S.A., Inc. office in Los Angeles. He'll oversee all publishing and a&r operations on the west coast . . . **Jessica Josell** of Morton D. Wax and Associates will handle record promotion on the "Theme from 'Black Sunday'" by **Sweet Inspirations** featuring the **Richie Rome Orchestra** on Caribou Records. The score is published by Famous Music.

Nancy Lewis Exits Buddah

■ NEW YORK—Nancy Lewis has resigned her position as international director of Buddah Records. Ms. Lewis joined Buddah nearly six years ago, originally working as director of public relations. From there, she moved into the international department, and she was named to

head that division early last year. Before joining Buddah, Ms. Lewis had been a vice president of Track Records, the label and management company of The Who, and she was in charge of that company's American operations. Her future plans have not yet been finalized.

Arista Artists Score on the Coast



Arista Records recording artists Jennifer Warnes and The Hollywood Stars monopolized the Los Angeles club scene last weekend with performances at the Troubadour and the Whisky, respectively. Pictured backstage with Jennifer Warnes at left are: Norman Epstein, manager; Dennis Fine, national director of publicity, Arista; Marty Goldrod, associate director of west coast promotion; Roger Birnbaum, west coast director of a&r; Michael Lippman, vice president of west coast operations, and Chris Tobey, western regional marketing manager. Pictured at right are The Hollywood Stars (in foreground) with their friends Bernie Taupin, Alice Cooper, the staff at KTNQ and the KTNQ "Duck."

CLUB REVIEW

Bobby Vinton: Multi-Talented Performer

■ LAS VEGAS — In a recent Las Vegas appearance at the MGM Grand Hotel Celebrity Room, was an internationally known artist who maintains the reign and title as the "Polish Prince," Bobby Vinton. "Melody of Love" opened the show, three girl back-up singers for Vinton, in their first solo performance with their rendition of "Razzle Dazzle" and "The Wiz." Preceding the rest of the Vinton entourage is a charming and amusing comedian, Hank Garcia, providing some amiable ethnic humor, relating to all with a sense of warmth and sincerity.

As a flashing neon sign drops down, spelling out the name "Bobby," the excitement begins. Vinton has taken a medley of his large catalogue of renowned songs, such as "Roses Are Red," "Blue on Blue," "Blue Velvet," "There I've Said It Again," a few chosen classics dedicated to the eager, waiting women (along with several hugs and kisses), a polka medley, some big band numbers, an Al Jolson routine and much, much more, developing an excitingly different and refreshing well-rounded show, personified by his own unique style. It was a performance matched only by his vibrance and enthusiasm, and he had the SRO audience literally in the palm of his hand. Vinton used his mystic ability to persuade even the very timid and shy to join him in his musical merry-making.

Romance

The attentions to the women continued throughout the duration of the show, promoting and accomplishing a feeling of romance and a definite sex appeal that could not be denied by his viewers. The pace slowed down when Vinton did two ballads, one religious, "He," and one written by himself representing his experience in the Army, which went on to become a tremendous hit for the singer, "Mr. Lonely."

Along with the old came the new, as Vinton delivered a scintillating version of "Only Love Can Break A Heart" (a Burt Bacharach/Hal David classic and the latest effort culled from the new lp on ABC Records, "The Name Is Love").

International Flair

Vinton's versatility was expressed in a musical piece with an international medley done in Italian, French, Spanish, German, Irish and Yiddish dedicated to the non-Polish members of the audience. He also demonstrated his instrumental abilities with the clarinet, piano, drums, saxophone and trumpet to the tune of "Mama Don't Allow."

One of the highlights of the evening was Vinton serenading an elderly couple celebrating their 50th wedding anniversary while they danced to the old standard, "The Anniversary Waltz," as the audience roared with continuous applause.

Linda Nelson

Four from MCA

■ LOS ANGELES—MCA Records will release four albums during the first week in May. Included in the release are: "As Long As You Love Me" by Mickey Thomas, "Anacostia" by Anacostia, "Scorpio" by Bill Anderson, and a double-pocket Jerry Jeff Walker album, "A Man Must Carry On."

EAR May Release

■ LOS ANGELES—Elektra/Asylum Records will release six albums in May, according to George Steele, vice president/marketing services.

"A Song," Neil Sedaka's first album for Elektra, will be released May 17. Scheduled for May 24 are: "Motivation" by Bob Crewe; "Manifest Destiny," the Dictators' first lp for Asylum; "Sergio Mendes & The New Brasil '77"; "Jet Lag" by PFM; and "Rabbit" by Eddie Rabbitt.

A&M Names Four Reg. Promo Directors

■ LOS ANGELES—Harold Childs, A&M's vice president of promotion, has announced that four former regional special projects directors have been appointed to newly-created posts as regional promotion directors.

The four are Don Tolle, who will be in charge of the southern region working from his headquarters in Atlanta; Larry Green, who will cover the west from his base in Denver, Steve Dunn, who will work throughout the midwest from his Detroit headquarters; and Ron Farber, covering the northeast from his base in New York.

Epic Promotes Mann

■ NEW YORK — Lou Mann has been appointed to the post of regional album promotion manager, midwest region, Epic Records, the Associated Labels and Portrait Records.

Mann joined CBS Records in 1973 as local promotion manager, Miami, Epic Records. Two years later he moved to Chicago as a local promotion manager for Epic.

Santana Secures Gold

■ NEW YORK—Columbia recording group Santana has had their latest album, "Festival," certified gold by the RIAA.

Col Promotes Philbin

■ LOS ANGELES — Michael Dilbeck, Columbia Records director of west coast a&r, has announced the promotion of Peter Jay Philbin to the position of associate director, talent acquisition, west coast a&r for the label.

Background

Philbin, who coordinates the a&r activities of Boz Scaggs, Bruce Springsteen and Bill Withers for Columbia, was most recently manager, talent acquisition for Columbia's west coast a&r department. Prior to that he headed the publicity department for CBS Records International.

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RECORD WORLD

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Country Girl" — The Nights (ABC). Beauty is as beauty does. This group's crooning is excellent, as is the lyrical concept. Its soft, melodic atmosphere makes the tune even smoother.

DEDE'S DITTIES TO WATCH: "I Like Feeling" — Luther Ingram (KoKo); "I Did It For Love" — Love Unlimited (Unlimited Gold); "(I'm a) Superstar" — Brenda And The Tabulations (Chocolate City).

"Love Notes," recorded by Ramsey Lewis and released on Columbia Records, will contain two cuts written by the fantastic Stevie Wonder. He will also be performing on both cuts. They are the title cut and "Spring High."

Morning, Noon And Night is the name of a group and is also the title of their album on the Roadshow label. This one is still in a class by itself. It's doing quite well throughout the radio world, and an exceptional album cover makes it even more appealing.

Bernie Wilson, Lloyd Parks, Larry Brown and the original lead singer, John Atkins, make up the Bluenotes. The group was at one time with Harold Melvin, but upon the initial split continued the use of the name. They have now signed with TK Records in Miami, and have an explosive album which will be released on May 15th. The title of the lp is "The Truth Has Come To Light," with liner notes written by Muhammad Ali. It was produced by George Perry, with material written by the group. They have not only signed with the Miami-based company, but have also relocated to that area. Also, they have latched on to a top notch songstress from Atlanta by the name of Lady Liz who adds a bit of spice to the group. True Blue Enterprises is the name of the company in which all the business of this group is filtered through. Herb Myers will be handling all the affairs along with the booking agency, APA. A 45 day tour is in the making.

Leaving Mercury Records is Norman Gardner, who held the promotion post, both pop and r&b, in the New York area. Gardner will now be handling northeast regional r&b promotion for Fantasy Records, beginning May 16th.

Mel Edwards has been released from WOL-AM (Washington, D.C.). There were no complete details as to the reason for the dismissal, but it could have involved past investigations in which 'OL was under fire by the FCC.

The Manhattans, Winfred "Blue" Lovett, Kenny Kelly, Sonny Bevins and Gerald Alston — just returned from a two month stint in Europe where they performed to sell-out audiences, receiving critical acclaim in London, Holland and Germany, and they have begun a tour in the States. It began in Atlanta and will end in Pennsylvania.

Louis Johnson Birthday Bash



Following their three sold out performances at the Auditorium Theatre in Chicago, Louis Johnson of the Brothers Johnson was given a surprise party by A&M Records' executives. Shown celebrating with Louis on his 22nd birthday are, from left: Al Edmundson Jr., director of special projects r&b for A&M; George Johnson, of the Brothers Johnson; Gil Friesen, president of A&M Records; Jerry Moss, chairman of the board of A&M; Louis Johnson, of the Brothers Johnson, and Harold Childs, vice president of promotion for A&M.

Stark Convention (Continued from page 3)

strengthen the company internally by allowing regional supervisors, store managers and managers-in-training to meet and exchange ideas among themselves and with representatives from several major manufacturers and suppliers in the industry. As well, the convention allowed the company's executives to examine and coordinate future marketing, pricing and advertising strategies for the various stores.

Major manufacturers represented at the convention with promotional film and/or product presentations included MCA, WEA, RCA, CBS, Arista, United Artists and Chrysalis. Representatives from Pik's Distributors were also on hand for the Wednesday morning brunch meeting. Wednesday afternoon was designated "Tangiers Suppliers Day" as several manufacturers set up booths in the ballroom of the Tangiers Restaurant in Akron and offered samples of current and forthcoming product.

Entertainment at the convention was provided by Chrysalis recording artist Leo Kottke, who performed Wednesday evening. Epic recording artist Johnny Paycheck visited, but did not perform at Tuesday evening's dinner meeting hosted by CBS Records.

In his opening night address, Stark president and founder Paul David looked back on 20 years in the music business, noted the changes that have occurred within the industry, detailed the growth of the Stark operation since 1957 and revealed: that in 1976 the chain's number of employees was up by 25 percent to 503 people; its total of stores was up by 33 percent to 60 units; its geographic market coverage was up by 18 percent and now encompasses 22 states; its gross sales were up by 32 percent to "almost \$25 million."

"To think that we've come from the 'big' 200-piece 45 order to initial orders of 10,000 singles, and from the giant order of 150 albums to 5,000 LP's, and from a standard catalogue of 300 titles to over 15,000 titles simply boggles the mind," said David. "As much as I love this type of nostalgia, I am the first to admit that aside from fond memories, it has

(Continued on page 56)

Franklin to Zamoiski

■ **BALTIMORE** — The Jos. M. Zamoiski Co. has announced that Gwen Franklin, formerly associated with Harmony Hut and WHUR-FM, has joined the firm as a promotion representative.

R&B PICKS OF THE WEEK

SINGLE

EDDIE KENDRICKS, "BORN AGAIN" (Stone Diamond Music, BMI). Once again the voodoo of Norman Harris emerges from the walls of Sigma Sound Studios in Philadelphia. Kendrick's has a unique falsetto voice, which adds to the lyrical pattern woven by Alan Felder. Tamla T54285F (Motown).



SLEEPER

JOHN VALENTI, "I LOVE HER TOO" (Minta Music, BMI). Soft and sultry is the best description of this artist, destined to be a headliner in the r&b market. Ariola has a sure winner with Valenti, and this disc has all the makings of a natural crossover. Ariola America 7663 (Capitol).



ALBUM

HODGES, JAMES & SMITH, "WHAT'S ON YOUR MIND." Three brilliant vocalists with the knack for switching leads have come up with a compelling lp. Producer Nickey Stevenson has put together a potpurri of musical standards, including their current single, "Situations," to show off their versatility. London PS685.



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MAY 7	APR 30	
1	1	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown) (2nd Week)
2	3	I'M YOUR BOOGIE MAN KC AND THE SUNSHINE BAND/ T.K. 1022
3	4	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/ Epic 8 50313
4	2	TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839
5	6	DISCO INFERNO TRAMMPS/Atlantic 3389
6	5	I WANNA GET NEXT TO YOU ROSE ROYCE/MCA 40662
7	8	THE PRIDE ISLEY BROTHERS/T-Neck ZS8 2262 (CBS)
8	7	I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360
9	10	YOU'RE THROWING A GOOD LOVE AWAY SPINNERS/Atlantic 3382
10	9	I WANNA DO IT TO YOU JERRY BUTLER/Motown M 1414F

11	16	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)	43	40	ON YOUR FACE EARTH, WIND & FIRE/ Columbia 3 10492
12	14	YOUR LOVE MARILYN MCCOO & BILLY DAVIS, JR./ABC 12262	13	15	SHOW YOU THE WAY TO GO JACKSON/Epic 8 50350
13	15	SHOW YOU THE WAY TO GO JACKSON/Epic 8 50350	14	11	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON/Tamla T 54279F (Motown)
14	11	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON/Tamla T 54279F (Motown)	15	12	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KAHN/ABC 12239
15	12	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KAHN/ABC 12239	16	13	GLORIA ENCHANTMENT/United Artists XW912 Y
16	13	GLORIA ENCHANTMENT/United Artists XW912 Y	17	17	SOMETIMES FACTS OF LIFE/Kayvette 5128 (T.K.)
17	17	SOMETIMES FACTS OF LIFE/Kayvette 5128 (T.K.)	18	24	UPTOWN FESTIVAL SHALAMAR/Soul Train SB 10885 (RCA)
18	24	UPTOWN FESTIVAL SHALAMAR/Soul Train SB 10885 (RCA)	19	18	LOVE IS BETTER IN THE A.M. JOHNNIE TAYLOR/Columbia 3 10478
19	18	LOVE IS BETTER IN THE A.M. JOHNNIE TAYLOR/Columbia 3 10478	20	19	DON'T LEAVE ME THIS WAY THELMA HOUSTON/Tamla T 54278F (Motown)
20	19	DON'T LEAVE ME THIS WAY THELMA HOUSTON/Tamla T 54278F (Motown)	21	21	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS/Columbia 3 10495
21	21	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS/Columbia 3 10495	22	22	SO SO SATISFIED ASHFORD & SIMPSON/ Warner Bros. WBS 8337
22	22	SO SO SATISFIED ASHFORD & SIMPSON/ Warner Bros. WBS 8337	23	23	THE PINOCCHIO THEORY BOOTSY'S RUBBER BAND/ Warner Bros. WBS 8328
23	23	THE PINOCCHIO THEORY BOOTSY'S RUBBER BAND/ Warner Bros. WBS 8328	24	27	WHODUNIT TAVARES/Capitol P 4398
24	27	WHODUNIT TAVARES/Capitol P 4398	25	26	KEEP THAT SAME OLD FEELING SIDE EFFECT/Fantasy 792
25	26	KEEP THAT SAME OLD FEELING SIDE EFFECT/Fantasy 792	26	20	REACHING FOR THE WORLD HAROLD MELVIN AND THE BLUE NOTES/ABC 12240
26	20	REACHING FOR THE WORLD HAROLD MELVIN AND THE BLUE NOTES/ABC 12240	27	25	FREE DENIECE WILLIAMS/ Columbia 3 10429
27	25	FREE DENIECE WILLIAMS/ Columbia 3 10429	28	33	GOOD THING MAN FRANK LUCAS/ICA 001
28	33	GOOD THING MAN FRANK LUCAS/ICA 001	29	32	BABY, I LOVE YOUR WAY WALTER JACKSON/ChiSound XW964 Y (UA)
29	32	BABY, I LOVE YOUR WAY WALTER JACKSON/ChiSound XW964 Y (UA)	30	36	DO WHAT YOU WANNA DO T. CONNECTION/Dash 5032 (T.K.)
30	36	DO WHAT YOU WANNA DO T. CONNECTION/Dash 5032 (T.K.)	31	30	SUPER BAND KOOL & THE GANG/De-Lite 1590
31	30	SUPER BAND KOOL & THE GANG/De-Lite 1590	32	42	LOVING YOU—LOSING YOU PHYLLIS HYMAN/Buddah 567
32	42	LOVING YOU—LOSING YOU PHYLLIS HYMAN/Buddah 567	33	34	LAYING BESIDE YOU EUGENE RECORD/Warner Bros. WBS 8322
33	34	LAYING BESIDE YOU EUGENE RECORD/Warner Bros. WBS 8322	34	39	I CAN'T GET OVER YOU DRAMATICS/ABC 12258
34	39	I CAN'T GET OVER YOU DRAMATICS/ABC 12258	35	45	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405
35	45	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405	36	38	JUST ONE STEP LITTLE MILTON/Glades 1741 (T.K.)
36	38	JUST ONE STEP LITTLE MILTON/Glades 1741 (T.K.)	37	48	HOLLYWOOD RUFUS FEATURING CHAKA KAHN/ABC 12269
37	48	HOLLYWOOD RUFUS FEATURING CHAKA KAHN/ABC 12269	38	28	FLY LIKE AN EAGLE STEVE MILLER BAND/ Capitol P 4372
38	28	FLY LIKE AN EAGLE STEVE MILLER BAND/ Capitol P 4372	39	41	OUT OF THE BLUE (CAN YOU FEEL) THE GAP BAND/Tatoo 10884 (RCA)
39	41	OUT OF THE BLUE (CAN YOU FEEL) THE GAP BAND/Tatoo 10884 (RCA)	40	47	WHAT IT IS GARNETT MIMS & TRUCKIN' COMPANY/Arista 0239
40	47	WHAT IT IS GARNETT MIMS & TRUCKIN' COMPANY/Arista 0239	41	44	YOU'RE WHAT'S MISSING IN MY LIFE G.C. CAMERON/Motown M 1412F
41	44	YOU'RE WHAT'S MISSING IN MY LIFE G.C. CAMERON/Motown M 1412F	42	43	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)
42	43	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)	43	40	ON YOUR FACE EARTH, WIND & FIRE/ Columbia 3 10492
43	40	ON YOUR FACE EARTH, WIND & FIRE/ Columbia 3 10492	44	29	LOVE IN 'C' MINOR CERRONE/Cotillion 44215 (Atlantic)
44	29	LOVE IN 'C' MINOR CERRONE/Cotillion 44215 (Atlantic)	45	53	WHILE I'M ALONE MAZE/Capitol P 4392
45	53	WHILE I'M ALONE MAZE/Capitol P 4392	46	49	YOU TURNED ME ONTO LOVE JOHNNY BRISTOL/Atlantic 3391
46	49	YOU TURNED ME ONTO LOVE JOHNNY BRISTOL/Atlantic 3391	47	52	HIT AND RUN LOLEATTA HOLLOWAY/Gold Mind GM 4004 (Salsoul)
47	52	HIT AND RUN LOLEATTA HOLLOWAY/Gold Mind GM 4004 (Salsoul)	48	65	BREAK IT TO ME GENTLY ARETHA FRANKLIN/Atlantic 3393
48	65	BREAK IT TO ME GENTLY ARETHA FRANKLIN/Atlantic 3393	49	31	SOMETHING 'BOUT 'CHA LATIMORE/Glades 1739 (T.K.)
49	31	SOMETHING 'BOUT 'CHA LATIMORE/Glades 1739 (T.K.)	50	63	HATS OFF TO MAMA PHILLIPE WYNN/Cotillion 44217 (Atlantic)
50	63	HATS OFF TO MAMA PHILLIPE WYNN/Cotillion 44217 (Atlantic)	51	64	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/Phila. Intl. ZS8 3622 (CBS)
51	64	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/Phila. Intl. ZS8 3622 (CBS)	52	54	EVERYTHING MUST CHANGE GEORGE BENSON/Warner Bros. WBS 8360
52	54	EVERYTHING MUST CHANGE GEORGE BENSON/Warner Bros. WBS 8360	53	35	I WISH STEVIE WONDER/Tamla T 54274F (Motown)
53	35	I WISH STEVIE WONDER/Tamla T 54274F (Motown)	54	55	DON'T CRY OUT LOUD MOMENTS/Stang 5071 (All Platinum)
54	55	DON'T CRY OUT LOUD MOMENTS/Stang 5071 (All Platinum)	55	68	BODY VIBES OHIO PLAYERS/Mercury 73913
55	68	BODY VIBES OHIO PLAYERS/Mercury 73913	56	58	HOT TO TROT WILD CHERRY/Epic/Sweet City 8 50362
56	58	HOT TO TROT WILD CHERRY/Epic/Sweet City 8 50362	57	37	FREE LOVE JEAN CARN/Phila. Intl. ZS8 3614 (CBS)
57	37	FREE LOVE JEAN CARN/Phila. Intl. ZS8 3614 (CBS)	58	62	SAD GIRL CARL GRAVES/Ariola America P 7660 (Capitol)
58	62	SAD GIRL CARL GRAVES/Ariola America P 7660 (Capitol)	59	61	CAN'T WAIT (TICK TOCK) BRICK/Bang 732
59	61	CAN'T WAIT (TICK TOCK) BRICK/Bang 732	60	—	YOU GOT TO KNOW BETTER TOUCH OF CLASS/Midsong Intl. MB 10754 (RCA)
60	—	YOU GOT TO KNOW BETTER TOUCH OF CLASS/Midsong Intl. MB 10754 (RCA)	61	—	I'M GOING DOWN ROSE ROYCE/MCA 40721
61	—	I'M GOING DOWN ROSE ROYCE/MCA 40721	62	69	I GOTTA KEEP DANCIN' CARRIE LUCAS/Soul Train SB 10891 (RCA)
62	69	I GOTTA KEEP DANCIN' CARRIE LUCAS/Soul Train SB 10891 (RCA)	63	66	LOVE IS SOMETHING THAT LEADS YOU CISSY HOUSTON/Private Stock 45137
63	66	LOVE IS SOMETHING THAT LEADS YOU CISSY HOUSTON/Private Stock 45137	64	67	STONE TO THE BONE TIMMIE THOMAS/Glades 1740 (T.K.)
64	67	STONE TO THE BONE TIMMIE THOMAS/Glades 1740 (T.K.)	65	—	GIRL BILLY PRESTON/A&M 1925
65	—	GIRL BILLY PRESTON/A&M 1925	66	70	DANCE AND SHAKE YOUR TAMBOURINE UNIVERSAL ROBOT BAND/ Red Greg 207
66	70	DANCE AND SHAKE YOUR TAMBOURINE UNIVERSAL ROBOT BAND/ Red Greg 207	67	—	OUR LOVE THE DELLS/Mercury 73909
67	—	OUR LOVE THE DELLS/Mercury 73909	68	75	SHOW ME LOVE CURTIS MAYFIELD/Curtom 0125 (WB)
68	75	SHOW ME LOVE CURTIS MAYFIELD/Curtom 0125 (WB)	69	73	GET HAPPY JIMMY BO HORNE/AIston 3729 (T.K.)
69	73	GET HAPPY JIMMY BO HORNE/AIston 3729 (T.K.)	70	—	LOVE IS REALLY MY GAME (PT. I) BRAINSTORM/Tabu 10961 (RCA)
70	—	LOVE IS REALLY MY GAME (PT. I) BRAINSTORM/Tabu 10961 (RCA)	71	72	MUSIC MAN LETTA MBULU/A&M 1915
71	72	MUSIC MAN LETTA MBULU/A&M 1915	72	—	AFTER YOU LOVE ME, WHY DO YOU LEAVE ME HAROLD MELVIN & THE BLUE NOTES FEATURING SHARON PAGE/ABC 12268
72	—	AFTER YOU LOVE ME, WHY DO YOU LEAVE ME HAROLD MELVIN & THE BLUE NOTES FEATURING SHARON PAGE/ABC 12268	73	—	PEOPLE GONNA TALK TIP WATKINS/H&L HL 4683
73	—	PEOPLE GONNA TALK TIP WATKINS/H&L HL 4683	74	71	DISCO REGGAE (TONY'S GROOVE) KAYLAN/MCA 40699
74	71	DISCO REGGAE (TONY'S GROOVE) KAYLAN/MCA 40699	75	—	TURN ON TO LOVE (PT. 1 & 2) JUMBO/Prelude 71088
75	—	TURN ON TO LOVE (PT. 1 & 2) JUMBO/Prelude 71088			

R&B REGIONAL BREAKOUTS
Singles Albums

East:

Aretha Franklin (Atlantic)
Touch Of Class (Midsong Intl.)
Brainstorm (Tabu)
Harold Melvin & The Blue Notes
(ABC)
Jumbo (Prelude)

South:

Rose Royce (MCA)
Ohio Players (Mercury)
Curtis Mayfield (Curtom)

Midwest:

Rose Royce (MCA)
Billy Preston (A&M)

West:

Ohio Players (Mercury)
Rose Royce (MCA)

East:

Fred Wesley (Atlantic)
Phyllis Hyman (Buddah)
The Dells (Mercury)

South:

Fred Wesley (Atlantic)

Midwest:

Ronnie Laws (Blue Note)
Fred Wesley (Atlantic)

West:

Norman Connors (Buddah)
Phyllis Hyman (Buddah)

Chalice (Continued from page 21)

Approval of new acts for the Chalice roster is made through a vote of all principals in the company, with a unanimous vote necessary before an artist is signed. "I've found, through the years, that when I bring in a piece of product, or David brings it in, and everybody goes nuts, it's usually a winner. If that's not unanimous, though, there can be a weak link in the operation, and I don't want any negatives around that office. We may miss a few that way, but I don't think it will be too many, and the overall results for us are better."

Need Support

While Lasseff's emphasis on the development of Chalice as a business-oriented production

combine stems from his own experience as a record company chief, as highlighted during his years as head of the White Whale label during the '60s, he is equally emphatic that Chalice isn't as yet being geared toward label deals. "We can't break acts by ourselves," he commented. "We must have the label's support . . . I feel very fortunate that we have people to work with at UA who are true professionals." Lasseff added that he sees that professionalism as increasingly evident throughout the industry, and concluded that Chalice's own direction is being paralleled by the evolution of in-house a&r people who are likewise following projects well beyond release.

Westbound Welcome



Westbound Records, the Detroit based pop/r&b label, introduced its roster of artists and staff at a party held last week at Detroit's Hyatt-Regency hotel. Pictured above (from left) are: Jimmy Brooks, Westbound's national promotion director, Atlantic Records president Jerry Greenberg, Atlantic senior vice president of promotion Dick Kline, Westbound's president Armen Baladian, Atlantic senior vice-president/general manager Dave Glew, and Atlantic vice president/director of special markets Hillary Johnson.



THE R&B LP CHART

MAY 7, 1977

- MARVIN GAYE LIVE AT THE LONDON PALLADIUM**
Tamla T7 352R2 (Motown)
- GO FOR YOUR GUNS**
ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
- COMMODORES**
Motown M7 884R1
- SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2 (Motown)
- TEDDY PENDERGRASS**
Phila. Intl. PZ 34390 (CBS)
- ASK RUFUS**
RUFUS/ABC AB 975
- UNPREDICTABLE**
NATALIE COLE/Capitol SO 11600
- SLAVE**
Cotillion SD 9914 (Atlantic)
- ANGEL**
OHIO PLAYERS/Mercury SRM 1 3701
- AHH . . . THE NAME IS BOOTSY, BABY**
BOOTSY'S RUBBER BAND/Warner Bros. BS 2972
- A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
- SWEET BEGINNINGS**
MARLENA SHAW/Columbia PC 34458
- YESTERDAY, TODAY & TOMORROW**
SPINNERS/Atlantic SD 19100
- IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
- MAZE FEATURING FRANKIE BEVERLY**
Capitol ST 11607
- ANY WAY YOU LIKE IT**
THELMA HOUSTON/Tamla T6 345S1 (Motown)
- COMING BACK FOR MORE**
WILLIAM BELL/Mercury SRM 1 1146
- WHAT YOU NEED**
SIDE EFFECT/Fantasy F 9513
- THE JACKSONS**
Epic PE 34229
- SUITE FOR A SINGLE GIRL**
JERRY BUTLER/Motown M6 878S1
- DISCO INFERNO**
THE TRAMMPS/Atlantic SD 18211
- UNMISTAKABLY LOU**
LOU RAWLS/Phila. Intl. PZ 34488 (CBS)
- IT FEELS SO GOOD**
MANHATTANS/Columbia PC 34450
- NOW DO-U WANTA DANCE**
GRAHAM CENTRAL STATION/Warner Bros. BS 3041
- STILL TOGETHER**
GLADYS KNIGHT & THE PIPS/Buddah 5689
- ELECTRIFIED FUNK**
WILD CHERRY/Epic/Sweet City PE 34462
- STAY IN LOVE**
MINNIE RIPERTON/Epic PE 34191
- HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
- JOYOUS**
PLEASURE/Fantasy 9526
- PART 3**
KC & THE SUNSHINE BAND/T.K. 605
- DEEP IN MY SOUL**
SMOKEY ROBINSON/Tamla T6 350S1 (Motown)
- I WANT TO COME BACK AS A SONG**
WALTER JACKSON/Chi Sound LA733 G (UA)
- LOVE STORM**
TAVARES/Capitol STAO 11628
- LET 'EM IN**
BILLY PAUL/Phila. Intl. PZ 34389 (CBS)
- ROMANTIC JOURNEY**
NORMAN CONNORS/Buddah 5682
- A BLOW FOR ME, A TOOT FOR YOU**
FRED WESLY AND HORNBY HORNS/Atlantic SD 18214
- PHYLLIS HYMAN**
Buddah BDS 5681
- PERSON TO PERSON**
AVERAGE WHITE BAND/Atlantic SD2 1002
- FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA7304 (UA)
- THEY SAID IT COULDN'T BE DONE, BUT WE DID IT**
THE DELLS/Mercury SRM 1 1145

Pendergrass Feted



CBS Records held a reception last week to celebrate Philadelphia International recording artist Teddy Pendergrass' show at Carnegie Hall on Friday (22). Shown at the party following the show are, from left: Tony Martell, vice president and general manager, the Associated Labels; Ron Alexenburg, senior vice president, Epic, Portrait and the Associated Labels; Teddy Pendergrass; George Michaels, DJ for WABC-AM; and Jay Cook, program director for WFIL in Philadelphia.

Ed De Joy (Continued from page 4)

efforts. The newest addition created is an in-house merchandising department.

De Joy began his career in the music business in 1966 doing local promotion for Schwartz Brothers and then A&M Records in Washington, D.C. He was

then promoted to the Los Angeles official in April, 1971 to do national secondary promotion. De Joy joined Janus Records as west coast operations director in July, 1973, and then a year later became vice president and general manager.

The Coast (Continued from page 18)

UNDER THE WIRE: The idea of a tour package combining original Byrds Roger McGuinn, Gene Clark and Chris Hillman was enticing from the start, and during the past month the three players, their respective record labels and managers have been gearing up for dates in Europe and the U.K. That tour—slated to feature solo sets by each, with the likelihood of a jam almost inevitable according to inside sources—nearly fell apart last week, due to chronic money problems.

With Clark and Hillman already overseas, McGuinn's departure was stalled until promoter Cyril VandenHamel, who first suggested the package, could complete initial payments for McGuinn's band. "He's a reputable promoter and a Byrds freak," one observer told us, "but the delays on the money for this thing were incredible for a while."

Happily, VandenHamel succeeded in straightening out the tangle with Magna Artists, the agency for the tour, and McGuinn was heading for the first date in Dublin at press time. With stateside promoters already interested in the package, we may even get a chance to see this triumvirate in action.

AIRHEADS REVISITED: Impulse buying apparently can't be denied, according to one source on the biz movie "Record City," being produced by Jim Aubrey, and now shooting scenes in an Eagle Rock store rigged out as a mythical "Record City" retail outlet. Seems the Eagle Rock residents keep trying to elbow their way into the giant store to buy vinyl, even though they've all been told it's just a set. One local, apparently a cyclamate casualty, kept insisting, "Yeah, I know, man. But can I get the new Harry Chapin lp anyway?"

TUBE TRANSIT: The latest television performer to try the crossover from video to audio is reportedly Judy Norton, who plays Mary Ellen on "The Waltons." Last week she headed into the studio to start work on a debut album and single, and while no label has yet been named she's already being booked into County Fair circuit dates for the coming summer . . . Just as "Mary Hartman, Mary Hartman" bit the dust last week, it was reported Martin Mull is set for a return to Fernwood on "Fernwood Tonight," a spoof on late-night talk shows being prepped by Norman Lear as a replacement for MH, MH. Mull, already an MH, MH inmate as the late Garth Gimble, returns as Garth's twin brother, Barth.



THE JAZZ LP CHART

MAY 7, 1977

- IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
- HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
- MUSICMAGIC**
RETURN TO FOREVER/Columbia PC 34682
- CONQUISTADOR**
MAYNARD FERGUSON/Columbia PC 34457
- FOUR**
BOB JAMES/CTI 7074
- BREEZIN'**
GEORGE BENSON/Warner Bros. BS 2919
- ELEGANT GYPSY**
AL DI MEOLA/Columbia PC 34461
- GINSENG WOMAN**
ERIC GALE/Columbia PC 34421
- BIRD IN A SILVER CAGE**
HERBIE MANN/Atlantic SD 18209
- FROM ME TO YOU**
GEORGE DUKE/Epic PE 34469
- WHAT THE WORLD IS COMING TO**
DEXTER WANSEL/Phila. Intl. PZ 34487 (CBS)
- ROOTS**
QUINCY JONES/A&M SP 4626
- SWEET BEGINNINGS**
MARLENA SHAW/Columbia PC 34458
- V.S.O.P.**
HERBIE HANCOCK/Columbia PG 34688
- SEAWIND**
CTI 5002
- A SECRET PLACE**
GROVER WASHINGTON, JR./Kudu KU 3251 (Motown)
- IMAGINARY VOYAGE**
JEAN LUC PONTY/Atlantic SD 18195
- VIBRATIONS**
ROY AYERS UBIQUITY/Polydor PD 1 6091
- UNFINISHED BUSINESS**
THE BLACKBYRDS/Fantasy F 9518
- THE SAN FRANCISCO CONCERT**
HUBERT LAWS/CTI 7071
- IGUACU**
PASSPORT/Atco SD 36 149
- SHOUT IT OUT**
PATRICE RUSHEN/Prestige P 10101
- WATER BABIES**
MILES DAVIS/Columbia PC 34396
- CARICATURES**
DONALD BYRD/Blue Note BN LA633 G (UA)
- CALIENTE**
GATO BARBIERI/AM SP 4597
- BIG CITY**
LENNY WHITE/Nemperor NE 441 (Atlantic)
- PLAYERS ASSOCIATION**
Vanguard VSD 79384
- A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
- FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
- NOTHING WILL BE AS IT WAS . . . TOMORROW**
FLORA PURIM/Warner Bros. BS 2985
- KEITH JARRETT HYMNS-SPHERES**
ECM 2 1986 (Polydor)
- GEORGE BENSON IN CONCERT—CARNEGIE HALL**
CTI 6072 S1 (Motown)
- DON'T STOP THE MUSIC**
THE BRECKER BROS./Arista 4122
- SOPHISTICATED FUNK**
JACK McDUFF/Chess 19004 (All Platinum)
- SHORT TRIP TO SPACE**
TROPEA/Marlin 2204 (T.K.)
- SOLID**
MICHAEL HENDERSON/Buddah 5662
- JEFF BECK WITH THE JAN HAMMER GROUP**
Epic PE 34433
- ROMANTIC JOURNEY**
NORMAN CONNORS/Buddah BDS 5682
- THE PHIL WOODS SIX "LIVE FROM THE SHOWBOAT"**
PHIL WOODS/RCA BGL2 22022
- HOMECOMING**
DEXTER GORDON/Columbia PG 34650

Record World en Los Angeles

By EUNICE VALLE

■ Safari Records, subsidiarios de Discos Coro S.A. de México, de don **Federico Riojas**, abre una oficina en California. Safari Records esta localizada en el 139 Maryland St., en la ciudad de El Segundo, bajo la Gerencia de una verdadera conocedora del mundo discografico, la señora **Bertha Solorio**. Bertha fué una gran impulsadora de la musica y artistas Mexicanos en el estado de California, durante la epoca de la RCA Victor Mexicana y gracias a su labor en aquellos años, grandes figuras como **Maria Victoria, Marco Antonio Muniz, Miguel Aceves Mejia, Los Tres Diamantes**, y otros, se hicieron de renombre en el area Oeste, debido a su constante promocion. La señora Solorio también fue ejecutiva de Discos Orfeon en Los Angeles. Platicando con ella nos informó que ya se estan promoviendo a los artistas de dicha marca, tales como el grupo **Miramar**, triunfadores, del exito "Una Lagrima y Un Recuerdo," y que actualmente su versión a "Pobreza Fatal," ocupa un buen sitio de popularidad en México y apenas se esta dando a conocer en Los Angeles. Otros de los interpretes bajo esa etiqueta son la cantante folklorica **Mariella** y el conjunto **Los Huercos**. Le deseamos mucha suerte a la señora Solorio, primer mujer mexicana que ocupa tan alto puesto en el mundo de la Musica!

Discos Fama de don **Arturo Walker** (Arturo Caminante) esta haciendo una fantastica labor promocional para sus artistas **Los Tigres Del Norte, Ritmo Siete, T. J. Soul, Los Riviera 76, Brown Express, Los Humildes** y el conjunto **Costa Chica**, los que se escuchan en casi todas las estaciones del estado. Discos Fama tiene también oficinas en Tijuana, a cargo de **Francisco Xavier Garcia**, quien hace las contrataciones con los grupos locales . . . Todo un éxito fue la presentacion de las maximas figuras de la SALSA en el Hollywood Palladium . . . **Cheo Feliciano, Willie Colon**, el vocalista **Ruben Blades, Johnny Martinez** y **Hermes Nino** deleitaron a los amantes de la salsa con su ritmo tropical y guapachoso, hasta las 4 a.m. . . . No sucedio lo mismo con el compositor e interprete Mexicano **Armando Manzanero**, quien hizo su debut en el Hotel Hilton, posiblemente a causa de la mal dirigida promocion.

Otro gran compositor e inter-

prete Mexicano, me refiero a **Juan Gabriel**, se está presentando aqui en Los Angeles, junto con un elenco de artistas, entre ellos, las **Hermanitas Nunez y Norma Herrera**. Como es de imaginarse, las presentaciones de **Juan Gabriel** en el Teatro "Million Dollar" han sido un exito, debido a la popularidad que goza en nuestro medio. Platicando con **Juan Gabriel**, nos informó que para el mes de Septiembre piensa presentarse por primera vez en España y también viajará, ese mismo mes al Japon, en donde dicho sea de paso, goza de una gran popularidad y varias de sus inspiraciones, ya han sido traducidas y se interpretan en esa lengua. Despues de sus presentaciones en Los Angeles, **Juan Gabriel** se dirigirá a Venezuela y Brazil para actuar en series de Television . . . El nuevo sencilló de **Steve Lawrence**, "Adios Mi Vida" (Farewell), de la etiqueta Gala, está causando una reaccion muy positiva en todo el publica angelina.

Felicitaciones a **Steve** en este su primer disco en español, que es toda una joya! . . . A pesar de que **Lindomar Castillo** grabara bajo el sello de Arcano, su ultimo LP, el cual contiene temas de gran pegue y posiblemente se puede decir que es el mejor que él ha grabado, para sorpresa mía, esta bajo el sello de Orfeon. Trataré de informarme para la próxima columna, a qué se debe este cambio . . . La bellissima voz de **Perla** y su hit "Hipocrecia" (Audio Latino) también se escucha aqui en todas las emisoras. Y de la misma etiqueta de Audio Latino, la estacion de radio XPRS, complaciendo a su vasta audiencia juvenil tiene programado el disco "Ven Que Te Necesito" con **Los Sobrinos Del Juez**, el cual ha sido un hitazo debido a su gustada melodia en ritmo de Hustle . . . Varios temas nuevos surgen con grandes posibilidades, destacandose entre ellos, "Te Extran Mucho," con **Los Simbolos**, "El Cielo Esta Perdiendo Un Angel," con **Fernando Riba**, el cual es uno de los hits de KWKW, "Ensename el Camino," con **Raul Segura** y sus **Pirañas**, "La Lampara" con el **Jefe y Su Grupo**, "Adios Mi Amor," con **Steve Lawrence**, "Si Tu Fueras Mi Mujer," con **Lorenzo Santamaria**, "Lo Que Te Has Perdido," con **Omar Sanchez**. Las respectivas compañías grabadoras se encuentran promovielos arduamente.

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ El proceso de recuperacion económica y política de Argentina es lento pero va hacia adelante. Un gran mercado productor amenazado también por la natural inflacion que sufre el mundo y adicionalmente a ello, un cambio total en la manera y forma de promocionar y difundir radialmente los temas lanzados al mercado, van haciendo que la industria disográfica esté hundida en lo profundo de un abismo, del cual saldrán ilesos pero arañados los más talentosos, valientes y preparados. Con

una radio, practicamente controlada por contratantes particulares, que llevaron la pasada de cada disco a cifras estratosféricas, la industria se vió a punto de acogotarse. Ahora, el gobierno ha dictaminado un cambio brusco, desapareciendo la programacion dictada por intereses particulares y en su mayoría prohibida para discos lanzados dentro de un margen de 150 días a la fecha diaria de programacion. Queda Radio Colonia programando a través de intereses particulares y que situada en Uruguay y cubriendo el gran Buenos Aires, hace llegar los números del momento y trata de crear éxitos aun cuando su "rating"

ha decaído notablemente, al perder el acicate de radiar noticias que la radio argentina pasaba por alto. De todas maneras, el proceso internacional de la producción argentina se había visto ultimamente amenazada por la falsa creación de éxitos que no lograban gran fuerza de ventas en la propia Argentina y después decaían notablemente al proyectarse al exterior. Todo el proceso será para bien de Argentina, sus artistas, sus músicos y su industria disográfica, pero en el interim, la situación en general en cada sala discográfica huele a frio, tristeza y desaliento. ¡Adelante que de los cobardes nunca se ha escrito nada!

En Brasil, la industria discográfica está llegando a puntos de gran desarrollo. Las ventas florecen constantemente, la programacion radial se encuentra al tope de desarrollo profesional y las empresas discográficas van tomando forma de grandes emperios que sin duda, inundarán, de seguir el proceso este ritmo, nuestro mundillo latino con sus producciones en Inglés y Español . . . Saliendo yo de Brasil, llegró a este país el Vicepresidente de la SIAE, que representa en este territorio las sociedades de autores de varios países, entre ellos Italia y Francia. Bajo las nuevas leyes, no será permitido en Brasil a las sociedades extranjeras el recaudar por sí mismas, como hasta ahora era permitido al efectuar cobros la SIAE (fonomecánicos) a través de sus oficinas en Rio y Sao Paulo. De ahora en adelante, el cobro tendrá que ser efectuado por representantes privados como es el caso de Gema y Sadaic, que son representadas por Fermata o por una sociedad brasileña. Quizás el representante de SIAE esté pensando en encargar de sus cobros a la Sociedad de Recaudación de Fonomecánicos, que está en proceso de fundación por parte de los editores brasileños. Mientras tanto, parte de la Resolución No. 4 del Conselho Nacional de Direitos Autorais fué suspendida en la parte relacionada con la obligacion de pago por quienes utilicen los temas para explotacion comercial, ya sean compañías de discos, editores y editores de libros de obras clasificadas como "temas de dominio público," en clyos casos se aplicará el cobro de lo que sería el 50% del "derecho normal" . . . **Mercy Lopez** ha sido nombrada International Liason de RCA, Brasil, negociando y promoviendo las producciones realizadas en Brasil hacia el exterior. **Alfie Soarez** está a cargo del Depto. Internacional, dictaminando el lanzamiento de las grabaciones foráneas en el mercado brasileño. ¡Nuestra

(Continued on page 49)



Mercy Lopez



Maria Creusa



Adrian Juniors

LATIN AMERICAN HIT PARADE

Redlands, Cal.

By KCAL (FABIO RODRIGUEZ)

1. **CAMAS SEPARADAS**
LINDOMAR CASTILHO/Arcano
2. **TAPAME**
COSTA CHICA/Fama
3. **Y TU DONDE ESTAS?**
MIGUEL GALLARDO/Latin
4. **PERDONEME SENORA**
JOSUE/ARV
5. **MENTIRA**
PENA BLANCA/Orfeon
6. **SPRING RAIN**
SILVETTI/Salsoul
7. **COMO TE EXTRANO PAPA**
KING CLAVE/Orfeon
8. **LA MUERTE DE UN GALLERO**
VICENTE FERNANDEZ/Caytronics
9. **PORQUE LLORAS**
ENRIQUE GUZMAN/Orfeon
10. **GRACIAS AMOR**
VICTOR YTURBE/Miami

Hollister, Cal.

By KMPG (RAFAEL ROSALES)

1. **LA RAMONA**
EDUARDO II/Melody
2. **DAME UN BESO Y DIME ADIOS**
YNDIO/Phillips
3. **MOJADITOS DE AMOR**
RIVERA 76/Fama
4. **CAMAS SEPARADAS**
LINDOMAR CASTILLO/Arcano
5. **FUGITIVA**
SABU/International
6. **VIVA EL AMOR**
PERLA/Audio Latino
7. **BRINDO POR TU CUMPLEANOS**
ALDO MONGES/Microfon
8. **ESCRIBEME**
BROWN EXPRESS/Fama
9. **LA MUERTE DE UN GALLERO**
VICENTE FERNANDEZ/Caytronics
10. **ARENA BLANCA**
EDDY Y DELIA/TH

Spain (Local)

By JOSE CLIMENT

1. **GAVILAN O PALOMA**
PABLO ABRAIRA
2. **OTRO OCUPA MI LUGAR**
MIGUEL GALLARDO
3. **ENSENAME A CANTAR**
MICKY
4. **MEMORIAS**
CAMILO SESTA
5. **SI**
JOSE LUIS PERALES
6. **ODIAME**
DYANGO
7. **NO, NO HAY NADIE MAS**
ANGELA CARRASCO
8. **TE DARE MI VIDA**
LORENZO SANTAMARIA
9. **LLUVIA DE PRIMAVERA**
BEBU SILVETTI
10. **ANSIEDAD**
ALBERT HAMMOND

Mexico

By VILO ARIAS SILVA

1. **LA VIDA TE LLAMAS TU**
HECTOR MENESES/Melody
2. **VIVE**
NAPOLEON/Cisne RAFF
3. **TRIANGULO**
LOS BABY'S/Peerless
4. **BRINDO POR TU CUMPLEANOS**
ALDO MONGES/Microfon
5. **HABLAME**
CAMILO SESTO/Ariola
6. **SIMPATICA**
LOS FELINOS/Musart
7. **OYELO, ESCUCHALO**
CHESPIRITO/Polydor
8. **TE VOY A OLVIDAR**
JUAN GABRIEL/RCA
9. **QUE TIENE LA OTRA**
ELIANNA/Microfon
10. **DICE ADIOS TU MANO AL VIENTO**
ZE LUIS/Peerless

San Francisco

By KBGR (OSCAR MUNOZ)

1. **DURMIENDO EN LA MISMA CAMA**
MANOLO GALVAN
2. **TAPAME**
COSTA CHICA
3. **MI ADORACION**
RITMO 7
4. **ISLA DEL ENCANTO**
ORQ. BROADWAY
5. **CATACLISMO**
APOCALIPSIS
6. **LLAMARADA**
MANOLO MUNOZ
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 WTR (MAELO MENDEZ)

1. **TEMERIDAD**
HENRY FRATICELLI
2. **PRONOSTICO**
IMPACTO CREA
3. **LOS LIMONES**
CONJUNTO QUISQUEYA
4. **DURMIENDO EN LA MISMA CAMA**
MANOLO GALVAN
5. **PAGINAS DEL ALMA**
YOLANDITA MONGE
6. **NO ESTAS EN NADA**
JUSTO BETANCOURT
7. **EL AMOR ENTRE TU Y YO**
NYDIA CARO
8. **EL PIO PIO**
SONORA PONCENA
9. **DE ENGANOS**
CARMITA JIMENEZ
10. **NUUESTRO AMOR COMPARTIDO**
MAURO

New York

By RADIO JIT (MIKE CASINO)

1. **HOLA SOLEDAD**
ROLANDO LASERIE
2. **LOS LIMONES**
CONJUNTO QUINZQUEYA
3. **LAS AVISPAS**
WILFRIDO VARGAS
4. **HIPOCRESIA**
PERLA
5. **PAGINAS DEL ALMA**
YOLANDITA MONGE
6. **NO SE VA A PODER**
LUIS OVALLE
7. **AMOR CON AMOR SE PAGA**
RICARDO CERATTO
8. **SOLO TU**
CAMILO SESTO
9. **MUCHAS VECES POR TI HORO**
CARLOS TORRES VILA
10. **LA SOLUCION DE LA SALSA**
SOCIEDAD 76

Los Angeles

By KWKW (PEPE ROLON)

1. **DEJA DE LLORAR CHIQUILLA**
LOS TERRICOLAS/Discolando
2. **DILES**
LEOPOLDO GONZALEZ/Latin Intl.
3. **MARIA DE LA CRUZ**
LOS MAYANS/Musimex
4. **ESTA SITUACION**
BEATRIZ ADRIANA/Peerless
5. **SI NO ME QUIERES, DEJAME**
LOS FREDDY'S/Peerless
6. **Y TODAVIA TE QUIERO**
MARCO ANTONIO VASQUEZ/Ariola
7. **HIPOCRESIA**
PERLA/Audio Latino
8. **SIEMPRE JUNTO A TI**
JIMMY EDWARDS/GCP
9. **LA TRISTEZA DE MI MUJER**
ALDO MONGES/Microfon
10. **OYELO, ESCUCHALO**
CHESPERITO/Miami Records

Nuestro Rincon (Continued from page 48)

felicitación a ambos! . . . En México, E. Magallanes dejó la plaza de Director Artístico de RCA, vacante. Su lugar será ocupado por **Luis Rubio**, actual Gerente de Publicidad y que según parece demuestra gran talento, pero una total inexperiencia en dirección artística. Bueno, demosle tiempo al ejecutivo de probar su habilidad.

La poderosa empresa norteamericana Heilicher Bros. Inc. del 13145 N.W. 45th, Opa Locka, Fla. 33054, se encuentra muy activa en estos días y demostrando gran pujanza con su Depto. de Exportación dirigido por el emigo **Joseph Stanzione**. A más de servir a todas las empresas dedicadas a la importación de discos en cada país, el servicio a radioemisoras de modo directo es espectacular. Heilicker es una división de Pickwick International. ¡Éxitos Joey! . . . Las actuaciones de **Camilo Sesto** en Los Angeles (Sport Arena) y en Puerto Rico fueron flojas. En Nueva York disfrutó de mayor asistencia y en República Dominicana tuvo que sufrir el talento español los inconvenientes de un embargo iniciado por **Hugo Lopez** desde México, por incumplimiento de contratos anteriores para actuaciones en República Dominicana . . . Cerró sus puertas en Estados Unidos la firma Parnaso Records . . . RCA está lanzando al mercado internacional desde Brasil, un nuevo long playing de la excelente interprete **María Creusa**, totalmente en Español. Por su contenido romántico y fácil interpretación, **María Creusa** pudiera dar bien fuerte en todos los mercados. Entre los números se destacan "Palabras Cruzadas," "Medianoche" y "Niña no debes Temer."

Manolo Matos, presidente de M & M Distributors de Miami y del sello Sound Triangle, me envía telegrama que lee: "Agradecido tu nota Record World y honrado ya que proviene de quien más ha luchado por engrandecer industria disquera latina". . . ¡Y pensar que hubo una época en que no nos entendíamos! . . . Muy buena la interpretación de **Adrian Juniors** de "Nos Odiamos, nos queremos" (A. Juniors) que EMI lanzó en Argentina . . . **Danny Daniel** firmó con Borinquen Records de Puerto Rico, pala distribución de sus grabaciones en Estados Unidos y Puerto Rico . . . **Danny Rivera** actuará en el Carnegie Hall como solista en Mayo 7. El concierto será presentado por **Ralph Mercado** y **Ray Aviles** . . . Se casa nuestro corresponsal en Miami, **Ricky Correoso**, con **Marisela Quincoces** y la hija de **Rafael e Hilda Díaz Gutierrez** de Audiorama Records de Nueva York, con **Ted Andrew Kirchner**. ¡Nuestra felicitación y buenos deseos a todos! . . . Y ahora . . . ¡Hasta la próxima!

(Continued on page 50)

Record World en Espana

By JOSE CLIMENT

■ El día 26 de este mes y hasta el 19 de Junio, el grupo **Mocedades** efectuará una gira por América visitando Perú, Argentina, Colombia, Centro América, New York, San Francisco, Los Angeles, Miami, Santo Domingo y Puerto Rico. Antes de abandonar España, Zafiro saca a la calle su nuevo Long Playing "El color de tu mirada," con obras de **Juan Carlos Calderón**, **Rafael Pérez Botija** y de los propios componentes del grupo. Los temas, letras, músicas y arreglos que componen el album son completísimos. Es necesario oírlo más de una vez, como los buenos, Sobresaliente esta vez para **Mocedades**.

El pasado Martes, en el programa "Martes Fiesta de RTVE," **Lorenzo Santamaría** estrenó su nuevo sencillo, "Te daré mi vida," perteneciente a su próximo que acaparan y ocupan las listas con este tema original de **Ray Girado**, en la voz de **Lorenzo**. Le ha sentido bien el—último viaje a América, por lo menos eso demuestra con este nuevo disco.

En el mismo programa actuó, y muy bien, **Paloma San Basilio**. Nos confiesa que se encuentra más suelta y que ya no se cansa tanto al cantar, desde que recibe clases de **Robert Jeantal**; de quién por cierto, estamos esperando noticias de la publicación de sus últimas grabaciones.

Como comentábamos hace un par de semanas, ya nos han llegado noticias de la primera gira americana de **Juan Bau**, que acaparó los primeros puestos de las listas de los países que visitó. El mismo nos comunica que, además de los resultados de la gira, esta muy contento de la salida al mercado de su nuevo album "Fantasía." Este nuevo L.P. del cantante Levantino puede dar mucho que hablar. **Juan Bau** vuelve a América el próximo día 25 de Abril.

Ya hay concursos y premios de todas clases. Por ejemplo, en Barcelona acaba de tener lugar la entrega de "Trofeos Sexies 1977" De los 5 premios una fué para **Pablo Abaira** y otro para **Camilo Sesto**. Nos cuentan que la fiesta fué un verdadero éxito.

Más noticias del "Musical Mallorca 77 **María Ostiz**, ganadora del Festival de la OTI pasado, también ha anunciado su participación en la "Mostra internacional Mallorquina."

Sonando mucho ya el L.P. Disco Clan Vol. 1, interpretado por la **Eurosound Orchestra**, en las discotecas españolas.

Nos comunica desde Caracas **Carlos Vidal**, de T H records, que en cuanto acabe el problema de las grabaciones de este país, a punto de solucionarse, vendrá a (Continued on page 50)



SI YO FUERA EL

GERMAIN—International INT 916

Con sus propios arreglos, el intérprete Germain de la Fuente ofrece aquí un repertorio muy vendedor encabezado por "Si yo fuera él" (Eda O'Farrill) y "Lo voy a dividir" y "Yo no sé quien es Ud." (Germain).

■ With his own arrangements, Chilean singer Germain de la Fuente offers a very saleable package of ballads. "Soñé que te perdía" (R. Cantoral), "Si yo fuera él," "Cuando te fuiste," "Voy a ponerme a pensar" (M. Santander), others.



ENERGY TO BURN

RAY BARRETTO—Fania SLP 00505

Como el título indica. Ray Barretto y sus músicos queman gran energía en esta grabación llena de sabor con vocales por Tito Allen, Adalberto Santiago y Ruben Blades. Gran mezcla! "El Hijo de Obatalá" (C. Alonso), "Te traigo mi son" (R. Barretto), "Canto Abacua" (R. Blades) y "Bruca Manigua" (A. Rodríguez).

■ As the title clearly shows, Ray Barretto and his musicians have a lot of energy to burn. Superb mixing of this salsa package with vocals by Tito Allen, Adalberto Santiago and Ruben Blades. "Vive y Vacila" (T. Fuentes), "Llanto de Cocodrilo" (D.R.), "Te traigo mi son" (R. Barretto), others.



EL COCODRILLO

EUROSOUND ORCHESTRA—Audiofon AUS 5425

La gran European Royal Orchestra salta al mercado del "disco" bajo el nombre de Eurosound Orchestra. Música del momento por una de las mejores agrupaciones europeas. Se incluye el arrasante tema "El Cocodrillo." Otros son "Relaxing," "Golden Soul," "Adagio Español" y "Pasodeibol." Arreglos y temas de Eddy Guerin en producción Ipsa.

■ The superb European Royal Orchestra jumps into the disco market under the name Eurosound Orchestra. "El Cocodrillo," a very contagious tune which is a smash all over, is included in this superb package. Also, "Relaxing," "Golden Soul," "Lena" and "Pasodeibol." Arrangements and tunes by E. Guerin. An Ipsa production.



PASAPORTE

ORQUESTRA BROADWAY—Coco Records CLP 126

Con arreglos de Ira Herscher, Mike Perez Eddie Rodriguez, el sonido charanga de la Orquesta Broadway se sitúa entre los mejores en el mercado. "Guajira del Amor" (I. Herscher), "Arrepientete" (I. Herscher-R. Barrio), "Preguntame como estoy" (J. Cesar) y "El Material" (F. Gil). Vocales por Rafael Barrio y Eugenio Hernández.

■ With arrangements by Ira Herscher, Mike Perez and Eddie Rodriguez, the sound of charanga by Orquesta Broadway is one of the top ones in the market. "Barrio del Pilar" (R. Barrio), "Presentimiento," "El Material" and "Arrepientete."

En España (Continued from page 49)

Madrid a terminar la grabación del LP que dejara inconcluso, a falta de tres temas, el gran cantante caraqueño Rudy Marquez. Los temas serán de Manolo Alejandro. Tanto los directivos del sello como el cantante, tienen gran confianza en comenzar a entrar en los mercados europeos con este LP, por lo que es muy probable que además Rudy le

ponga voz en italiano, por lo menos, a dos temas del album.

Parece ser que va llegando a su fin la guerra músicos de grabación—casas discográficas. Se van acercando a un entendimiento mutuo y considerando las tarifas; éstas se verán incrementadas en un 40% momentáneamente hasta que el Instituto Nacional de Estadística dé un dicta-

Nuestro Rincon (Continued from page 49)

Argentina is going through a very slow but firm financial and political recovery. This strong market is also suffering from worldwide inflation, which is affecting the record industry. New laws regarding the promotion of records and the way the programming of radio stations should be handled from now on is creating a deep hole in which the entire industry is in. For quite a long time, radio time was controlled by independent interests and personalities who, through their programming, were controlling the future hits through air coverage. Each time a record was on the air was paid for, but it really went high, making it very difficult for the industry to face such great expenses. On the other hand, since Argentina is a record producing country, we have seen several smash hits going down the drain internationally after enjoying terrific airplay in Argentina without that great reaction from the buyers in Argentina. In a way, their rankings were not accepted, since almost everybody knew that promotion was totally controlled by a few individuals. It will take a while for Argentinean companies to adjust to the new "modus operandi" but the time will come in which everybody will enjoy the change for the best. Anyway, not everybody will survive the actual crisis, only the talented and energetic ones.

The Brazilian record industry is at the top of development and richness. Sales are fruitful, and radio programming is professional, even though most of the top radio broadcasters are also involved in the record industry. It is a Brazilian-made operation and even though a few think that conflicting interests could be a problem, it seems that everything is done so professionally that nobody is getting hurt. Brazilians are working as a complete team and that works out the miracle. Brazil is moving ahead very strongly with their productions in English and Spanish and time is very close in which most of the markets will be conquered by Brazilian productions, full of rhythm, stamina, richness and beauty. And I am not referring only to sambas. I mean international and Brazilian music as well . . . When I was ready to take a plane back to the States, the vice president of SIAE, representing most of the composers and authors associations such as the ones from Italy and France, arrived in Sao Paulo in order to face new laws set by the Conselho Nacional de Direitos Autorais, by which no foreign enterprise or collection agency could collect any royalties (mechanicals) using their own operation, such as the one SIAE was operating through their offices in Sao Paulo and Rio. From now on, collection can only be affected through private representatives residing and operating in Brazil, as it is with Gema and Sadaic, which are represented in this country by Fermata. Perhaps the vice president of SIAE is also contemplating the idea of using the Society of Collection of Mechanicals that is taking form, created by most of the important publishing companies of Brazil. On the other hand, the Law No. 4 by the Conselho Nacional de Direitos Autorais was partly suspended in the part related to the obligation to effect payment of royalties on "public dominion" themes, on which recording companies, publishing companies or publishers of books containing such tunes will have to pay a royalty that should amount to 50 percent of the regular amount . . . Mercy Lopez has been appointed international liaison for RCA Records, Brazil, reporting directly to Adolfo Pino, president of the firm. Mercy will handle all matters pertaining to the release of Brazilian productions in foreign countries. Alfie Soarez will be handling all international product to be released by RCA in Brazil . . . Eduardo Magallanes is no longer artistic director for RCA, Mexico. Luis Rubio, previously performing as manager of their publicity dept., will be handling the vacancy left by Magallanes. Even though Rubio seems talented enough to perform his duties as such, it looks to me that at the present time he does not know a thing about that dept. Well, let's give the man a chance!

men ánal de la subida oficial de la vida en nuestro país y ambos lleguen a un posterior y final acuerdo.

'Disco Show'

Organizado por la revista "Disco Show" y la emisora de radio La Voz de Madrid, se celebró en Fuengirola la entrega de premios musicales. Los galardonados fueron: Pablo Abaira, Angela Carras-

co, Dolores Vargas, Rosa Morena, Daniel Velazquez y Sergio y Estibaliz. Es la primera vez que el festejo se organiza fuera de Madrid y constituyó todo un éxito.

Pye Records pone en circulación tres sencillos, uno con la canción "Brasilero" bien interpretada por Robert Montecristo, otro de David Parton, "Isn't She Lovely."

RCA Signs Gordon Grody



Singer-writer Gordon Grody, formerly a vocal member of Vicki Sue Robinson's band, has signed an RCA Records contract and completed his first album, "Exclusively Yours," which is scheduled for immediate release. The jump-suited Grody is shown after his in-house showcase performance for RCA executives and personnel. With him are (from left) Al Garrison, producer for Sunbar Productions; Warren Schatz, director of Sunbar and producer of "Exclusively Yours;" Vicki Sue; Mel Ilberman, division vice president, domestic operations; and RCA artist Ralph Graham.

CONCERT REVIEW

The Babys Make All The Right Moves

■ NEW YORK — With a respectably large group of screaming teenagers in front of them and a supportive bank of Marshall amplifiers behind, The Babys (Chrysalis) made their first appearance here April 22 at the Yorkville Palace Theatre. The paying customers who weren't screaming seemed to concern themselves chiefly with checking out each other's clothes, but at least some of the remainder of the throng attended out of curiosity—to see whether this new, touted British band that has been compared to Free had the chops or the verve to live up to its billing. And, to a large extent, it did.

As their much-contested name suggests, The Babys trade most in freshness. Their songs are good, but the territory has been gone over many times; their guitar-and-drum-heavy sound captures much of what's primal in rock 'n' roll, but they didn't invent it. These ingenues must know these things about their music, but it doesn't show, and their spontaneity and energy won over many skeptics.

"The Look," for which so many talentless bands win praise these days, only makes The Babys more engaging. John Waite, the lead singer and bassist, looks like Rod Stewart at his confirmation, while Mike Corby (guitar and keyboards) provides a sexy-tough contrast.

Waite's vocals, lowered in pitch just slightly, would almost duplicate Paul Rodgers'. Applied to The Babys' songs, which deal more with vulnerability and uncertainty than with the standard hard-rock postures, his voice is clearly the greatest strength in

the presentation, and what makes it original.

"Looking For Love" and "Wild Man" highlighted a good hour set, although two stronger songs from the album, "If You've Got The Time" and "Read My Stars," mysteriously lost their places to several new compositions clearly in need of boiling down.

Legs Diamonds (Mercury) opened the set to a warm reception. The group plays a brand of hard rock that comprises both a clear, basic Foghat sound and some British-style heavy metal. Visually, its members recall Sweet, and if those are some fairly popular parameters, Legs Diamond will still have to do some picking and choosing before it can achieve the tension and impact its live set needs.

Marc Kirkeby

Stomu Yamashta to Arista



Japanese-born composer/percussionist/band leader Stomu Yamashta has signed a long-term recording contract with Arista Records, it has been announced by Clive Davis, president. Yamashta's first album for the label will be released this summer. Pictured at the signing celebration in Arista's London office are, from left: John Morris, Yamashta's manager; Bob Buziak, managing director, Arista U.K.; Yamashta; Elliot Goldman, executive vice president of Arista, and Charles Negus-Fancey, Morris' lawyer.

Who In The World:

Jennifer Warnes Heads for the Top

■ When Arista Records released Jennifer Warnes' debut album ("Jennifer Warnes") several months ago, her vocal abilities and face were already familiar to the millions of "Smothers Brothers Comedy Hour" viewers who saw her regular guest appearances in the early seventies.

A Quick Hit

Within weeks after the release of the first single, "Right Time of The Night," Warnes was familiar to millions more and the record worked its way into the top 10 of the RW Singles Chart.

Warnes is a native of Orange, California and, with fellow newcomers Jackson Browne, Jim Tempchin, Steve Martin, Diane Keaton and Pat Paulsen, began her performing career in the area coffee houses. Her summer vacations from high school already included stints in civic light operas and lead roles in dramatic

productions. She was later cast as the female lead in the Los Angeles production of "Hair" and the strong critical notices of that performance led to concert and nightclub tours as well as regular appearances on network television.

Her varied styles and moods are reflected in the songs on her album. Produced by Jim Ed Norman, the lp includes the hit single as well as Steve Ferguson's "Mama," which was used during an episode of ABC-TV's "Rich Man, Poor Man." Also included is the gospel song "O God of Loveliness" and the old Everly Brothers' song "Love Hurts."

Warnes' first album is, to date, the finest showcase of her vocal talents and, in tandem with her concert performances, should insure her an ever-growing audience.

Casablanca, Pye Pact



Casablanca Records and FilmWorks and Pye Records, Ltd. recently signed a mutual licensing agreement, with Casablanca product to be issued in Britain by Pye, and certain Pye product released in the States by Casablanca. Pictured at the signing, from left: Richard Trugman, Casablanca vice chairman; Mauri Lathower, Casablanca vice president, International Department; Louis Benjamin, president of Pye; and Neil Bogart, president of Casablanca.

Grant's Gospel Jubilee Set in Oklahoma

■ NASHVILLE—Plans are shaping up for the second annual presentation of Grant's Gospel Jubilee for 1977. The event will be held June 18-19 at Salt Creek Park, two miles northeast of Hugo, Oklahoma.

Headlining the two day affair will be Willie Wynn and the Tennesseans, and Wendy Bagwell and the Sunliters. Also appearing will be the singing Ledbetters, Cliff Waldron and the Gospel Way, The Sossoman Family, Bill and Lillie Dotson, The Southernaires and The Melody Boys Quartet.

The Jubilee will begin with an informal singing on Friday night, June 17, as a warm-up session and a chance for visitors to participate.

Tuna Joins KHJ

■ LOS ANGELES — Michael Spears, operations manager at KHJ, has announced the signing of radio personality Charlie Tuna. Tuna, an institution in Southern California radio for a decade, is known as the "Breakfast Champion." He begins his 6-9 morning show on KHJ Friday, May 6. He worked with WMEX (Boston) and KLEO (Wichita) before joining KHJ in 1967. After five years there, he was at KCBQ (San Diego) and KROQ (Burbank). He has come back to KHJ after a recent stint at KHS (Los Angeles).



Charlie Tuna

Tuna told *RW* that he is extremely happy to return to KHJ, which he calls "the Disneyland of radio." "I'm more excited to come back to KHJ now than I was 10 years ago," said Tuna.

Extremely active in community affairs, Tuna was just named one of California's Five Outstanding Young Men by the California Jaycees.

ARBs (Continued from page 3)

of recent previous hits, with many programmers virtually freezing their playlists for most of the sweep.

By contrast, the normally conservative RKO chain found space for as many as five new titles in Los Angeles at KHJ, four titles in San Francisco (KFRC), four in Memphis (WHBQ), three in New York (99X) and two in Boston (WRKO). Similarly, at Bartell stations there were also heavy adds, including seven new records added at KSLQ (St. Louis), five at WOKY (Milwaukee) and three at KCBQ (San Diego).

New Orleans, which is often an unusually active market in terms of playlist adds, was also affected by the trend, with WTIX adding 11 records and WNOB adding seven new titles.

Other major market stations showing the behavior included WFIL (Philadelphia) with four adds, WLS (Chicago) with three adds, KSTP (Minneapolis) with five adds, WQAM (Miami) with

Pablo Live Label Bows Thru RCA

■ NEW YORK — RCA has announced the formation of Norman Granz' new jazz label, Pablo Live, which will debut in May with a special Pablo album "Free Ride," by Dizzy Gillespie and Lalo Schiffrin, and a package of never before released live albums, which includes "Afro-Blue Impressions," a two-lp John Coltrane concert recorded in 1963, "Milt Jackson at the Kosei Nenkin" recorded last year in Tokyo, "J.A.T.P. in Tokyo" and a three-lp recording of the "Jazz At The Philharmonic All Stars" at the Nichigeki Theatre, Tokyo, in 1953. Scheduled for June release are: "Conception" by Ray Pizzi, "The Giants" by Peterson & Pass & Brown, "Prime Time" by Count Basie and his orchestra, "Ray Bryant — Solo Flight," "The Main Man" by Jo Jones, and "Things I Used To Do" by Joe Turner.

Highlighting the May-June Pablo push is a special display kit to be used in a nationwide mailing to dealers and all RCA sales branches, according to Bob Rifci, manager, field marketing, custom labels. It includes posters, easel back lp covers of 20 different Pablo recordings, and new lp jackets for use in the in-store Pablo display piece introduced by RCA last year.

'Rocky' Reaps Gold

■ LOS ANGELES—Artie Mogull, president of United Artists Records, has announced the RIAA gold record certification of the soundtrack album from "Rocky."

four adds, WMAK (Nashville) with five adds, WCCL (Cleveland) with three adds, WCOL (Columbus) with three adds, KXOX (St. Louis) with four adds, and WPGC (Washington) WKBW (Buffalo) and 13Q (Pittsburgh), each of which added three new records.

New singles by Hall & Oates (RCA) Steve Miller (Capitol), the Eagles (Asylum), Bob Seger (Capitol) and Barry Manilow (Arista) were among the records by recent charttoppers to stir up the playlist changes. But equally influential are current titles by new artists or acts without a recent top hit, including singles by Marvin Gaye (Tamla), Bill Conti (UA), Andrew Gold (Asylum), and Alan O'Day (Pacific/Atlantic).

Significantly, *RW*'s Powerhouse Picks feature — which bases its predictions for top five success on airplay and sales in projectable markets — has carried three picks each week for the past two weeks, in contrast to a usual list of only one or two records displaying such activity.

AM ACTION

(Compiled by the Record World research department)

■ Marvin Gaye (Tamla). Sewing it up this week. Major market gains at KHJ, WHBQ, KFRC, 13Q, WQAM and WPIX. Remains #1 r&b in the nation as well as pop in Detroit (1-1 WDRQ), goes 3-2 CKLW, 26-14 Z93, 28-17 WMPS, 29-23 KSLQ, HB-23 KCBQ, 22-17 WQXI and 19-13 Y100; going straight up.

Alan O'Day (Pacific). One of the biggest breaking records of this ARB period — exploding again this week with new adds on KHJ, WRKO, WFIL, WQAM, WNOE, WLAC (LP), WMET, WOKY, KCPX and KEZY. Jumps include 26-21 WMPS, 34-25 WCOL, 30-25 WCAO, 24-22 KXOK, 26-24 KLIF, 16-4 WRJZ, 17-10 WBBF, 5-1 KSLY, 10-3 WFLB, 25-15 WERC, 16-9 WSGA, 17-9 KKXL, 12-8 14ZYQ, #1 WISE, extra KFRC and extra WQXI.

Andrew Gold (Asylum). Hits the top 10 in Boston (11-9 WRKO) and St. Louis (11-9 KXOK). All moves continue to be very strong in other markets and adds WFIL, WOKY, WMPS, KSTP (20), B100, KJRB, KBEQ, WEAQ, WABB, KFYZ, WSGA. Other info: 28-21 13Q, 22-18 KSLQ, 34-32 WNOE, 30-24 WCOL, 27-24 WCOL, 27-24 WGCL, 13-5 BJ105, 25-15 14ZYQ, 21-16 WCAO, 5-1 WGUY, 10-7 WRJZ, 24-16 KVOX and 13-8 WCUE, plus lots more. Also on in LP or night rotation at other notable majors.

Bill Conti (United Artists). A veritable monster gobbling up major call letters like candy! Among them are WOKY, WKBW (30), KCBQ, WLAC, KSTP (18), WVBF (18), KJRB, WPIX, WCAO, plus more. Moves are smokin'! 29-20 WMPS, 19-10 13Q, 30-22 WRKO, 9-6 CKLW, 23-11 WLS, HB-24 KHJ, HB-22 KFRC, 34-25 KSLQ, 27-18 WBRQ, 18-12 WNOE, 28-15 WQAM, 39-24 WCOL, 17-14 WGCL, 29-26 KLIF, 22-16 WFIL, 12-6 WAVZ, 30-15 WCUE, 15-1 KBEQ, 16-10 WSAR, HB-17 KFYZ, HB-28 WBBQ, HB-19 WHHY — and it goes on.

The Addrissi Brothers (Buddah). Another record which the current rating period is posing no problem for! New on CKLW, KXOX, WNOE, WCOL, WLAC, WQXI (daytime), WHHY, KCPX, KAKC, 98Q, WGLF and 14ZYQ. Moves include 14-11 13Q (still #6 phones), HB-28 KHJ, 25-23 WFIL, 17-12 KNOE, 31-25 KSLY, 20-11 WAUG, 23-20 WRJZ, HB-28 WAIR and HB-33 WRFC. A great early sell-through is extremely encouraging (see regional breakouts).

CROSSOVERS
The Isley Bros. (T-Neck). This top 10 r&b disc has only this week made any kind of a dent on a major top 40 level. Picks up KSLQ and WQXI (night). One to track.

Rose Royce (MCA). Could be a triple header with this third release from the soundtrack lp. Currently #8 Y100 and picked nighttime at WQXI. R&B activity out-of-box warrants a debut of 61 with a bullet on this week's soul chart.

NEW ACTION
Hall & Oates (RCA) "Back Together Again" with "Rich Girl" still in "A" rotation for almost everyone, and currently holding the #4 spot nationally. The opening action on this one is an indication of more great things to come for the duo. Also on CKLW, KHJ, 13Q, KSTP, WCOL, WLAC (LP), KXOX (23-21), K100, WCAO, KFYZ, WAAY, WHHY, WFLB and WCBF. This week's Chartmaker of the Week.

(Continued on page 53)

RW Memphis Seminar *(Continued from page 3)*

Faye Corzine of RDM Inc.

Representatives of the Bread management team, together with marketing and promotion personnel of CBS, UA, A&M, RCA, RSO, ICA, TK, 20th Century, Country Enterprises, Southern Record Promotion Services were also among the attendees.

Following a buffet lunch, Beer opened the presentation flanked by blow-ups of the key working tools used to compile the charts, stressing that RW's primary interest and intent is the presentation of honest, accurate charts to the industry. As a further aid, he added, the magazine is prepared to provide the research data used in the compilation of the charts to anyone requesting it as an aid to the understanding to the process or as an explanation of the progress of any specific product. "We look at ourselves as a clearing house for information," Beer said. "And that information is available to anyone upon request. We don't have any secrets here."

Quantitative Research

Beer began the discussion of the album charts by outlining the theory of quantitative research, which is the basis for RW's chart compilation. "The old method of asking reporters for 'good, fair or poor' response on individual albums is antiquated and unfair to everyone," he said. "RW's album chart positions are now determined by actual over-the-counter sales, and it is our goal to eventually put out a chart with the exact number of pieces sold that week opposite each title."

Pointing out that RW utilizes input from rackjobbers in album chart compilation, Beer went on to explain how crucial those sales figures are for a true national picture of a record's progress, due to the fact that racks are responsible for anywhere from 40 to 60 percent of the total pieces moved. He conceded that the racks themselves had come under fire because of their conservative stance in ordering new artists or releases, and Vallone and Profera went on

to point out that breakout information was obtained through close weekly telephone contact with local retail outlets throughout the country.

A lively discussion on r&b product and crossover product accompanied the presentation and prompted Beer to review the use of both national retail chain sales summaries and individual store reports within those chains to reflect regional activity and insure optimum coverage. Also discussed was the use of manufacturers computer printouts, which Vallone and Profera stressed were utilized as supplementary research, and not as the major basis for chart positioning, but rather as an indicator.

The singles discussion sparked lively debates, with many individual situations and records being cited as examples. Beer explained that The Singles Chart is compiled from both radio airplay and retail sales, with airplay weighing heavily at the bottom of the charts and sales receiving heavier consideration at the top. Initial airplay is required to introduce a record, after which sales truly reflect the heaviest hits. Vallone explained that r&b was peculiar in this instance, due to the fact that r&b singles have a tendency to sell more heavily early on. Beer noted that the country chart was compiled entirely from airplay action, because sales are minimal and usually are reflective of juke box action, which doesn't reflect the true sales activity of a record.

Active and passive phone research was outlined before the discussion turned to market and projectability and the use of secondary stations in evaluating airplay on singles.

More questions concerning r&b were aired, prompting Vallone to explain that as many as four radio stations in a market may be used in evaluating airplay for an r&b title, while those markets that show no significant r&b action sales-wise are not tracked.

Beer noted that the rapid sales picture for r&b records also requires that certain titles be backed up by contacting one-stops for additional sales input. After noting the difference in r&b activity, which Beer suggested reflect more open playlists and artist loyalty, he went on to point out that more and more r&b research is being done at the store level because many stations no longer give numbers.

The use of separate pop, r&b and country charts and the question of whether they might eventually be merged into one chart arose from the floor, with Beer noting that the variety of charts provided more opportunity for picking up activity on new releases and gave more exposure to new acts. "Although music is merging, segmentation has always been a healthy thing for everyone in the industry," he said.

Concluding the seminar, Beer outlined supplementary research features included in the magazine, which in many cases have been developed in response to direct requests from radio and retail during past seminars. These features include RW's Sales Index, Regional Breakouts, Singles Chart Analysis, Album Chart Analysis, FM Airplay Report and Tracks, a report on top album cuts selling current hit lps.

May Album Release Set by Capitol

■ LOS ANGELES — Capitol Records has announced the release of 11 albums on May 9. The release includes: Gary Bartz' "Music Is My Sanctuary," Raul de Souza's "Sweet Lucy," Freddie Hart's "The Pleasure's Been All Mine," Denny Laine's "Holly Days," Mink De Ville's "Mink DeVille," Oklahoma's "Oklahoma," Ruby Starr's "Smokey Places," and Status Quo's "Status Quo Live," and "Thrillington" by Percy Thrillington.

Also scheduled for release are Gonzalez's "Our Only Weapon Is Our Music," on EMI, and Harvett's "Secret Damage," on Harvest, both of which will be distributed by Capitol.

E/A Taps Rooney

■ LOS ANGELES—Brian Rooney will handle midwest artist relations for Elektra/Asylum Records, according to an announcement by Jerry Sharell, vice president/artist development.

Rooney has been with WEA since 1973, first as a Warner Bros. salesman in Detroit, then in promotion covering the Michigan secondary market. In 1976 he moved to Minneapolis as a promotion manager, reporting to WEA's Chicago branch.

Radio Short Takes *(Continued from page 24)*

roadsides. If someone found a rock they could bring it in to the station and collect their prize. Nearly \$2,000 worth of prizes is being given away . . . Just for the record, Michael St. John, formerly of WERC, not only broke the Rick Dees single, but then subsequently took his job as PD of WMPs.

Tom Rush from WAYS in Charlotte moves to 14-ZYQ doing mid-days. Opening for morning man at 14-ZYQ. Contact Scott Davis at (301) 662-2148 . . . Steve York of WAUG, Augusta, wishes to thank Atlantic, Capricorn, Chelsea, WB, UA and Alice Cooper for making his recent hospital stay as pleasant as possible: "I love ya!" . . . Mac King will be leaving WSGA as morning man and MD for three years on May 15 to accept the position of local promotion representative for Arista in Charlotte. Opening at WSGA for morning man. Possible MD gig. Send tapes and resumes to Jerry Rogers, P.O. Box 8247, Savannah, Georgia 31402. No calls please . . . WCAO-FM, recent classical station, changes to disco-oriented format as of May 1. New call letters are WXYV . . . Jack Richard leaves WHCN to do afternoon drive at WCUE . . . WERC had a treasure chest contest this week with prizes such as Neil Diamond concert tickets, Diamond lps, a diamond ring, red diamond coffee, and diamond gem omelettes all tying in with the Neil Diamond concert on April 30 . . . Future openings for morning air personalities at WHHY. Send tapes and resumes to WHHY Box 2744 Montgomery, Alabama 36105, Att: Larry Stevens.

CK-101 is sending out preferred listener cards to people who send in for them. They have your name and account number on them, and they enable you to win a better prize if you win anything, anytime at the station. They give special benefits to persons with a preferred listener card . . . Who can tell if it's dedication or stupidity when a jock continues to work while he has pneumonia, like Chris O'Neill. Even Steve York of WAUG, who was in the hospital last week with a collapsed lung, did his research and playlist from the hospital. What dedication! . . . Eric Hensen leaves WCBM to WWIN doing 7 p.m.-midnite . . . WJMO now has an all-nite jazz show from midnite to 6 a.m. They need jazz service on jazz product. Contact Lynn Toliver at WJOM.

AM Action *(Continued from page 52)*

Pablo Cruise (A&M) "Watcha Gonna Do" Starting to kick off in both pop and r&b markets alike. Began in New Orleans (WTIX) and now has picked up by WDRQ, WKBW, KYA and KSLY. R&b action at major r&b stations in Philadelphia, Kansas City and St. Louis.

Barry Manilow (Arista) "Looks Like We Made It." An outstanding initial response with support from WFIL, WPGC, WHBQ, KXOK, WNOE, WQXI (daytime), (daytime), KCPX, KBEQ, KRIZ, WSGA, WGLF, WFLB and KTKT.

England Dan & John Ford Coley (Big Tree) "It's Sad To Belong." The first release off a new LP has been picked at KXOK (HB-24), KCBQ, WNOE, WKBW, WMAK, KSLY, WHHY, WFLB, WBSR, WICC, WAUG, BJ 105, and KVOX.

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—NOT ANOTHER(!) BEATLES REUNION DEPT.: Unfortunately, yes. Word on the street has it that **George Martin** will oversee the recording of the "Sgt. Pepper" film soundtrack in Toronto. Present at the sessions will be **Ringo Starr**, for sure. But, since **John Lennon** and **Paul McCartney** wrote the music on which the film is based, it is more than just possible they will also attend the sessions, particularly when the words and music will be placed in the hands of artists like **Peter Frampton**, **The Bee Gees**, **The Who** and others of the same calibre. While the studio facility in question remains a well-kept secret (after the **Rollers** finished "Dedication" at Toronto's Soundstage, that studio made it clear they did not want the tartan-clad hordes hanging around in hopes of seeing the BCR), it must be remembered that Martin is already familiar with one studio where he produced **American Flyer**.

DEDICATED FOLLOWERS OF FASHION DEPT.: The **Kinks** were due in for a concert and the local promoters arranged for a "Kinky Kontest" to be sponsored by CHUM-FM. Very ordinary situation, right? Hardly. The AOR station promised to give away 50 pair of tickets, copies of "Sleepwalker" and a blank T-shirt on which the lucky contestants could fashion their "Kinky Kreations" to the first 50 people who showed up at 8 a.m. on a Friday morning. Unfortunately, people started lining up Thursday night and by the time 8 a.m. arrived, there were several hundred people, many of whom were not to be trifled with. When told that all the tickets were gone, the remaining Kinks fans began asking pointed questions like "How much does it cost to replace the dozen picture windows at the front of your building?" CHUM-FM quickly located the extra tickets necessary. Talk about operating under duress!

BITS'N'PIECES: **The Dishes**, who have not only survived without gigging much but actually made a profit(?), have recorded four of their fave tunes for an EP which they are personally financing. Considering that their motto is "Return To Normal" and their bookings are arranged by the band-owned Low Profile Productions, it's not surprising that their vanity label should be called Regular Records. **Chilliwack's** debut for Mushroom, "Dreams, Dreams, Dreams," has been certified gold in Canada. **Liverpool** is recording in Phase One with **George Semkiw** producing for an album called "In The Middle Of The Night." Also ready to go is **A Foot In Coldwater's** newie, "Breaking Through." Both bands are managed by SRO Productions, which is rumored to be in the midst of establishing a new label for its own and other artists. **Stretheart**, a tough western Canadian band, has managed to knock out the entire city with its recent local club dates. Expect to see this band sign a lucrative recording contract in the near future. Quality's **Lynx** expected to go back into the studio for a second album. Polydor's **Rose** has been confirmed as support act for **Moxy's** headline gig at Massey Hall.

FINAL QUESTION: Why should you find out, quickly, where Lamport Stadium is located?

GERMANY

By JIM SAMPSON

■ MUNICH—The new intendant (literally manager but actually chief executive officer) of Europe's largest television production company, ZDF (second German television) is **Karl-Guenther von Hase**, 59, a conservative diplomat. He was chosen to succeed the retiring **Karl Holzamer** in a highly political closed-door session. The government-operated ZDF has shown a greater commitment to pop music than ARD (first German television), but ZDF's music programs are currently in a state of transition. A couple of years ago, ZDF began to surrender some control over its programming to record companies, apparently as a cost-cutting measure. A company can arrange for an hour of prime time, stuff a show with company artists and then release a soundtrack album in exchange for offsetting music production costs. This is done on a surprisingly regular basis, by CBS recently with **Costa Cordalis** and **Roberto Blanco**, by Polydor with **Freddy Quinn** and **Bert Kaemp-**

(Continued on page 55)

ENGLAND

By RON McCREIGHT

■ LONDON—EMI's long planned **Beatles** live album will be issued on May 13th along with a £250 thousand marketing campaign. The lp contains a 13 track-selection of titles recorded live at the Hollywood Bowl in 1964-65, recently remixed by **George Martin**. Although the coincidence is unfortunate, the EMI package is not in direct competition with the "Live In Hamburg" double album just released by **Lingasong**, as the quality of the recordings and the weight of EMI's promotional campaign are in a different class.

The Clash is set to headline a 27 date "New Wave Band" U.K. package tour which takes in the Rainbow Theatre on May 9th. The tour is named after **The Clash's** hit single, "White Riot" (CBS), and other bands included are **The Jam**, **The Buzzcocks**, **Subway Sect** and **The Prefects**. **Dr. Feelgood** hits the road on May 12th without guitarist **Wilko Johnson**, who quit shortly after completing their new album, which is due for release on UA next month. **Gilbert O'Sullivan** plays a solo university and concert tour commencing May 6th.

National city daily paper **The Financial Times** is to publish a survey on records and music publishing in a dual acknowledgement of the Queen's Jubilee Year and a hundred years of recorded sound. The special edition will be published on October 19th to coincide with the BPI's televised presentation of its "Britannia Awards." Other awards have been made to mark the Jubilee by PRS president **Sir Lennox Berkeley**, who recently presented £1,000 checks to **The Snape Maltings Foundation**—school for advanced music studies; **The Park Lane Group** (to aid a series of concerts titled Young Artists Week); **The Purcell School, Harrow**—for a PRS scholarship; and **The Mendelssohn Scholarship**.

Deals concluded: CBS has signed rock bands **Judas Priest**, formerly with **Gull**, and **Next**, a new Liverpool based outfit; **Plastic Fantastic Records** has pacted **Eddie Thornton**, trumpeter with **Boney M** and **Georgie Fame's** band; and EMI Music has clinched worldwide publishing for Australia's **Little River Band**.

BBC's Radio One has introduced two new shows to its weekend schedules with former Radio London deejay **Robbie Vincent** presenting a soul/disco program to be produced by **Mike Hawkes**, who is already responsible for **Paul Gambaccini's** American chart feature and **Kid Jensen's** show. "Rock On" is a new news magazine program devised, presented and produced by **Stuart Grundy**.

RCA is re-releasing 16 **Elvis Presley** No. 1 singles in a special marketing campaign similar to EMI's successful bid last year in charting several **Beatles** singles for a second time. The singles, which include "Jailhouse Rock," "It's Now Or Never," "Wooden Heart" and "Return To Sender," will be sold individually and collectively in a special collector's pack. Best new releases this week come from **Justin Hayward** ("Country Girl"—Deram), **Frankie Miller** ("Be Good To Yourself"—Chrysalis), **The Rubettes** ("Ladies Of Laredo"—State) and **Chris Neal** ("Who Was Made To Love Her"—DJM). Albums set for big sales are **Roger Daltrey's** "One Of The Boys" (Polydor) and **The Graham Edge Band's** "Paradise Ballroom" (Decca).

Chrysalis Music is now re-staffed under **Ann Munday's** leadership with **Roger Bell** and **Tommy Sanderson** going in as professional managers, having recently left **The Mervyn Conn Organisation** and **Private Stock** respectively; and copyright manager **Andy Jackson** with assistant **Jane Gibb** join the company from **April Music**. Changes, too, at RCA, where **Brian Hall** has been appointed head of international, thus expanding his present responsibilities for export. **Tom Murphy** is promoted to head of U.K. sales since Hall relinquished his caretaker role in that department, and **Jack Wood** comes in from **Phonogram** as head of creative services.

FBI Seizes Tapes in N. Carolina

■ CHARLOTTE, N.C.—More than \$70,000 worth of allegedly pirated 8-track tapes and a large quantity of materials used in the production and packaging of tape cartridges were seized by FBI agents in raids on three residences.

The raids were conducted in the homes of **Brad McKinney** on a rural route outside Dallas, N.C., and on the residence of **William Dennis**, also of Dallas. The third was on the home of **Paul Gibson** of **Pattie Ann Street, Gastonia**.

WEA Intl. (Continued from page 10)

Bernard de Bosson, managing director, cited particularly strong WEA product as the primary reason for the increase. Album leaders were the "Barry Lyndon" soundtrack, Cerrone's "Love In C Minor," Donna Summer's "Four Seasons Of Love," "Spring Affair" and "Love Trilogiy," Eagles' "Hotel California" and Fleetwood Mac's "Rumors." Single product included Pratt and McClain's "Happy Days," Manhattan Transfer's "Chanson D'Amour," and Giorgio's "Knights In White Satin."

WEA Musik of Germany was up 14 percent over last year, according to Seigfried Loch, managing director. Good response to Al Jarreau's touring, and a George Harrison promotion tour, coupled with top product by the George Baker Selection with "Silver," a single; Shaun Cassidy's "That's Rock And Roll," single and lp, and "A Night On The Town" lp; and Fleetwood Mac's "Rumors" lp. Locally, Jürgen Drews led the talent roster.

WEA Holland reported an 86 percent increase during 1977's first quarter, according to Ben Bunders, managing director.

The biggest albums of the period include Jackson Browne's "Pretender," Kaz Lux and Jan Akkerman's "Eli," Eagles' "Hotel California," Ry Cooder's "Chicken

Skin Music," Stills/Young "Long May You Run," the "All This And WW II" soundtrack, and George Harrison's "33-1/3." Single success hit with Tony Wilson's "I Like Your Style," Ry Cooder's "He Will Have To Go," Bread's "Lost Without Your Love" and Corrie Van Gorp's "As Slim As Your Daughter."

WEA Italy reported a 24 percent sales increase over last year's first quarter. The top selling single was George Harrison's "This Song," and top lp was Cerrone's "Love In C Minor," according to Pino Velona, WEA Italy's managing director.

Tim Murdoch, managing director of WEA New Zealand, reports a 36 percent rise for the first quarter. Rod Stewart, Fleetwood Mac, Queen, Eagles, Bread, Linda Ronstadt, America, Gary Wright and Joni Mitchell led WEA product in this market.

Despite racial strife and political turmoil, WEA South Africa's managing director Derek Hannan, reported a 13 percent rise in the company's first quarter. Top lps for the period include Jimmy Cliff's "Follow My Mind" and Cerrone's "Love In C Minor." Single hits were "Remake The World" and "No Woman No Cry" by Jimmy Cliff, and "Let Your Love Flow" by the Bellamy Bros.

Germany (Continued from page 54)

fert. As the companies see the chance to sponsor a major special (ZDF wouldn't like the word sponsor), they're apparently losing interest in some regularly scheduled ZDF shows, particularly "Hitparade." This show, moderated at breakneck pace by Dieter "Thomas" Heck and skillfully directed by Truck Branss, has been a major showcase for new singles. In the last year, though, ratings and quality have dropped to precarious levels. Heck, using the press as his platform, claims the record companies aren't providing top name talent and that too many pretty new faces have out-of-tune voices. If they don't work with ZDF, Heck and Branss to improve "Hitparade," the record companies will soon find themselves without an important promotional tool.

The Meisel Group of Berlin is combing Great Britain in one of the biggest talent searches anywhere in recent years. Led by Peter and Trudy Meisel, the company is using a major advertising campaign to get the attention of as many musicians as possible, including those who don't usually participate in talent contests. Thousands will be interviewed, hundreds given studio auditions, and those with the greatest international potential will be produced in Germany. At this time, the Meisels have no plans for a similarly grandiose (costing over \$50,000) search in other countries. Why was Britain chosen? There are no common market work permit problems, it's close to Germany, the people speak English fluently (a problem for some continental artists) and there's a wealth of undiscovered talent. Another publishing note: Ralph Siegel has picked up the Arista catalogue for German markets.

The Atlanta Rhythm Section flew into Munich with producer/manager Buddy Buie for TV taping and shopping at the Hofbraeuhaus; they say they'll return in September for a tour with Little Feat . . . Bob Seger cancelled his European tour when he couldn't find a replacement for his injured drummer . . . Producer Hans Falkenberg and arranger John Fischer have a fascinating collection of '20s dance tunes on Ariola, performed in authentic style by the Victoria Salon Band . . . A highlight of the spring concert season was Fleetwood Mac's dazzling tour . . . Now that Erich Leinsdorf has been named chief conductor of the Berlin Radio Symphony, RCA is reissuing BSO material.

ENGLAND'S TOP 25

Singles

- 1 KNOWING ME KNOWING YOU ABBA/Epic
- 2 RED LIGHT SPELLS DANGER BILLY OCEAN/GTO
- 3 FREE DENIECE WILLIAMS/CBS
- 4 SIR DUKE STEVIE WONDER/Motown
- 5 I DON'T WANT TO PUT A HOLD ON YOU BERNI FLINT/EMI
- 6 HAVE I THE RIGHT DEAD END KIDS/CBS
- 7 YOU DON'T HAVE TO BE A STAR MARILYN McCOO/
BILLY DAVIS/ABC
- 8 GOING IN—WITH MY EYES OPEN DAVID SOUL/Private Stock
- 9 PEARL'S A SINGER ELKIE BROOKS/A&M
- 10 SUNNY BONEY M/Atlantic
- 11 OH BOY BROTHERHOOD OF MAN/Pye
- 12 WHODUNIT TAVARES/Capitol
- 13 FIRST CUT IS THE DEEPEST ROD STEWART/Riva
- 14 I WANNA GET NEXT TO YOU ROSE ROYCE/MCA
- 15 GIMME SOME BRENDON/Magnet
- 16 LAY BACK IN THE ARMS OF SOMEONE SMOKIE/RAK
- 17 SOLSBURY HILL PETER GABRIEL/Charisma
- 18 WHEN SHOWADDYWADDY/Arista
- 19 LONELY BOY ANDREW GOLD/Asylum
- 20 HOW MUCH LOVE LEO SAYER/Chrysalis
- 21 HOTEL CALIFORNIA EAGLES/Asylum
- 22 THE SHUFFLE VAN McCOY/H&L
- 23 ROCK BOTTOM LYNSEY De PAUL/MIKE MORAN/Polydor
- 24 AIN'T GONNA BUMP NO MORE JOE TEX/Epic
- 25 A STAR IS BORN (EVERGREEN) BARBRA STREISAND/CBS

Albums

- 1 ARRIVAL ABBA/Epic
- 2 PORTRAIT OF SINATRA/Reprise
- 3 20 GOLDEN GREATS SHADOWS/EMI
- 4 THE UNFORGETTABLE GLENN MILLER/RCA
- 5 HOLLIES LIVE HITS/Polydor
- 6 ENDLESS FLIGHT LEO SAYER/Chrysalis
- 7 ANIMALS PINK FLOYD/Harvest
- 8 GREATEST HITS ABBA/Epic
- 9 PETER GABRIEL/Charisma
- 10 WORKS EMERSON, LAKE & PALMER/Atlantic
- 11 RUMOURS FLEETWOOD MAC/Warner Bros.
- 12 HOTEL CALIFORNIA EAGLES/Asylum
- 13 LIVE STATUS QUO/Vertigo
- 14 A STAR IS BORN/CBS
- 15 EVITA VARIOUS ARTISTS/MCA
- 16 EVERY FACE TELLS A STORY CLIFF RICHARD/EMI
- 17 BEST OF JOHN DENVER/RCA
- 18 A NEW WORLD RECCRD ELO/Jet
- 19 SONGS IN THE KEY OF LIFE STEVIE WONDER/Motown
- 20 BARRY WHITE'S GREATEST HITS VOL. 2/20th Century
- 21 DAVID SOUL/Private Stock
- 22 GREATEST HITS SHOWADDYWADDY/Arista
- 23 IN MY MIND BRYAN FERRY/Polydor
- 24 LOW DAVID BOWIE/RCA
- 25 HEARTBREAKERS VARIOUS ARTISTS/K-Tel

Stark Convention (Continued from page 3)

but one real useful purpose: education. The past 20 years have taught me that the only thing that can be predicted with any certainty in our business is its unpredictability."

David also stressed that as the industry is growing in positive respects, it is also growing "in other areas, not as stimulating or rewarding to our company," and alluded to the Peaches and Oz chains as being "tough competition that has affected Stark's pricing policies and, "to some degree," profits.

"And the recording stars themselves pose . . . another form of pricing mandate," David continued. "Gigantic salaries and album royalties have resulted in increasing list prices on album product—and there appears to be some consumer resistance.

"And just when we fully recovered from the 'payola' incidents of the late '50s and early '60s, it has reared its ugly head once more, with grand jury probes into price fixing.

"The point is, although it appears recreational income is at an all-time high, so too is the competition for these leisure dollars. Thus far we have successfully met the challenge. I am confident that we will continue to do so in the future."

Although all manufacturer representatives made themselves available, it was Paul Smith, VP, marketing and branch distribution, CBS Records, who was questioned most extensively by the Stark employees, and he addressed himself to issues that concern the industry as a whole, as well as the individual Camelot stores, including:

Quad: Although quad seemed to be dying a slow but sure death, Smith revealed that Columbia is preparing pre-packs of its best-selling quad albums "to say to that hardware owner that we have the records—the software—that you're looking for, and we're committed to it."

Pricing: Smith stated that CBS believes in variable pricing and is being "very selective" about the product it releases at \$7.98. "We have no intention of doing as one of our competitors did and raising a number of general catalogue items to \$7.98," Smith stated further. "We don't think that's feasible.

"We are very responsive to what we see in our market research. If a consumer is reacting negatively to a pricing move we'll measure that in our next pricing move. We're not rushing into \$7.98. I don't know that the next Earth, Wind and Fire LP should be \$7.98. We're not doing this arbitrarily."

12-inch Disco Singles: "Initially we came out with 10 to 12 12-inch singles, and we've seen some impressive sales figures. It seems to have a future; it's a viable product."

Combatting Cutthroats

Cutthroat pricing: Smith expressed concern for retailers battling with lowball competitors, but admitted that manufacturers have little recourse in these situations. "Whatever we can do about it we will," said Smith, "but frankly our hands are tied in most cases. One way we can combat it is with credit: if we decide an account has a questionable bottom line we won't extend credit. We can do that legally. But if an account is well-funded, there's not much we can do."

Video cassettes: CBS is com-

mitted to be an active participant "when a market develops. Right now we don't know if it's an old movie market, a porno movie market, a concert movie market—we just don't know what it is yet."

Possibility of phasing out 8-track tapes in favor of cassettes: Smith said he'd welcome such a development as a sound financial move. "It would be to our advantage to have one configuration," he explained. "Automatic reverse and slot loading features have made cassette players viable as car units, but 8-track has had a four or five year head start. Realistically, the 8-track market is still about five-to-eight-to-one over cassettes. Eventually cassette may be the winner: it's a better quality production than the 8-track and has a lot of merit."

The Babys in Detroit



Pictured backstage at the Royal Oak Theatre in Detroit the night of their SRO Premier Performance are The Babys. The group is in the midst of a ten date promotional tour including Columbus, St. Louis, Chicago, New York, Philadelphia, Washington, D.C., Cleveland, Los Angeles and San Francisco. Seated in front: The Babys' John Waite, WABX DJ Karen Savelly, Elliott Roberts of Lookout Management, WABX program director Ken Calvert. Standing: Terry Ellis, Chrysalis president. Seated in back: The Babys' Tony Brock and Walt Stocker, Jack Ashton, Chrysalis' national album coordinator.

RKM, Sutton-Miller Sign Pact for SSO

■ LOS ANGELES — Roland Kluger, president of RKM and Joe Sutton, president of Shadybrook Records, have jointly announced a new, long term contract between RKM and Sutton/Miller, Ltd., Shadybrook's parent company, for the RKM produced SSO (Soul Sensation Orchestra) act.

■ In the April 23 report on the resolution of the James Gang-ABC Records lawsuit, RW mistakenly listed Richard H. Floum as attorney for the defendants, whereas Mr. Floum, assisted by Janet E. Muir, represented the plaintiffs, the James Gang. The case was not settled, as reported, but decided by jury in the group's favor. RW regrets these errors.

Skynyrd Honored



Members of Lynyrd Skynyrd (MCA) said thanks recently to the city of Atlanta and to the Fox Theatre there for the success of the group's "One More From The Road" live lp, by presenting gold record plaques to Mayor Maynard Jackson and officials of the Fox, where the lp was recorded. Pictured from left are Skynyrd members Ronnie Van Zant and Gary Rossington with Mayor Jackson. The group also donated a \$5,000 check to the "Save The Fox" campaign.

Village Names Distributors

■ INDIANAPOLIS — Joe Halderman, president of Village Records, has reported that the new Indianapolis based-label has secured distribution through Heilicher in Minneapolis, St. Louis, Atlanta, Miami and Dallas. Also, Progress distributors represents the label in Cleveland and Chicago.

The six-month-old label, which has released three lps, is releasing its first 45 rpm this month by the group Good Seed, followed by a 45 rpm release by two other groups, Roadmaster and Faith.

MRC Inks Price

■ WAYNESBORO, VA. — Kenny Price has signed a recording contract with Major Recording Company (MRC) Of Waynesboro, Virginia. Ray Pennington produced Price's first session for MRC at their studio in Waynesboro.

Famous Sets Intl. Expansion



In a transaction referred to by Famous Music executives as the largest foreign money deal in music publishing history, Famous Music Corporation will be setting up its own operations throughout the world. Chappell/Intersong will supervise and administrate the 15 operations in Famous' new international set-up. Pictured here discussing the new arrangement in Famous' New York offices are (from left): Marvin Cane, president, Famous; Heinz Voigt, chief operating officer, Polygram; Nicholas Firth, international manager, Polygram publishing division; and Sidney Herman, executive VP finance and administration, Famous Music.

Album Picks

(Continued from page 23)

SHIRLEY BROWN

Arista AL 4129 (6.98)

Brown is a seasoned songstress who at times sounds like Aretha Franklin on this ballad dominated set produced by Bettye Crutcher, Jeff Stewart and Harvey Mason. "Blessed Is The Woman (With A Man Like Mine)" and "I Need Somebody To Love Me" best exemplify her saucy style.



NEW ORLEANS JAZZ & HERITAGE FESTIVAL 1976

VARIOUS ARTISTS—Island ISLD 9424

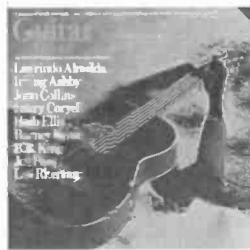
"A sultry, steamy hotbed of syncopation" is how Timothy White describes the city of New Orleans in the notes to these four sides of live music and as if to underline that observation, Allen Toussaint kicks it off with a string of five knock-outs. Other artists include Robert Parker, Ernie K-Doe, Lee Dorsey and Professor Longhair.



GUITAR PLAYER

VARIOUS ARTISTS—MCA 2-6002

Nine guitarists of varying styles have contributed recordings expressly for this project presented by Guitar Player magazine, making it one of the best anthology albums of its kind. The players range from B.B. King and Barney Kessel to Larry Coryell and Lee Ritenour with informative notes by Jim Crockett providing invaluable insight.



BIG DADDY'S PLACE

WAYNE HENDERSON—ABC AB-1020 (6.98)

The Crusaders trombonist has been establishing a formidable reputation as a producer of late, and now as an artist in his own right, he has branched out even more. Ronnie Laws and Roland Bautista are among those helping out here with a bubbly, almost hypnotic selection of songs geared primarily for the discos.



WHAT'S ON YOUR MIND

HODGES, JAMES & SMITH—London PS 685 (6.98)

Naming Ann-Margret as an important influence on their careers, these three ladies have taken their act from Las Vegas to Tokyo, covering material on this label bow that ranges from Morris Albert ("Feelings") to producer William Mickey Stevenson ("People Needing People"). Their soulful sound as presented here has a distinct sheen.



BANJOMAN/THE ORIGINAL SOUNDTRACK

Sire SA 7527 (ABC) (6.98)

The film, "Banjoman," is based on a concert that was staged several years ago to honor Earl Scruggs. Some of the musical highlights of that 12 hour event are included here with performances by The Byrds ("Roll Over Beethoven"), The Nitty Gritty Dirt Band, Joan Baez, the Earl Scruggs Revue, Doc & Merle Watson and Ramblin' Jack Elliott.



Import Albums

A BUNCH OF STIFF RECORDS

VARIOUS ARTISTS—Stiff SEEZ 2 (U.K.)

Artists like Dave Edmunds, Nick Lowe, Elvis Costello and the Tyla Gang have contributed material to this sampler by the label which should turn out to be a popular item when word gets out about the unlisted Graham Parker track. The highlight, however, has to be the very Dylan-esque "Food" by The Takeaways.



LIFE IS JUST A CARNIVAL

KOLONOVITS—CBS 81 613 (Germany)

Kolonovits (arranger-conductor-composer-keyboardist-vocalist) had previously done some of the vocal arrangements on Nektar's "Recycled" but is very impressive now on his own. Nektar producer Peter Hauke makes his presence felt crafting a sparkling sound which holds up well through the conceptual work.



FLAMMENDE HERZEN

MICHAEL ROTHER—Sky 007 (Germany)

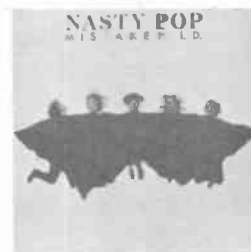
Rother is a former member of Kraftwerk who has lately been working with Neu. With his first album, he effortlessly recreates the elaborate synthesized sound of the latter without foreshadowing the pulsing beat of the former. Can's Jaki Liebezeit contributes to the otherwise solo effort.



MISTAKEN I.D.

NASTY POP—Polydor 2302 056 (U.K.)

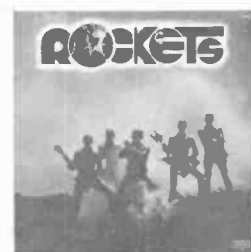
The name of the group may conjure a punk image, but it is misleading because the group is closer in spirit to the light, harmony rock of Poco. With this second album, the group has taken strides in that area, this time enlisting a producer (Martyn Ford) and scoring solidly with the title track.



ROCKETS

Decca 278116 (France)

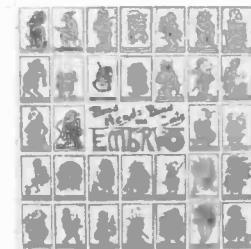
Looking like six androids in space suit sporting shaved heads, this group is the most interesting rock act to emerge from France in years. Opening with a hard rock/synthesized treatment of "Apache," they move onto a program of songs with a science fiction overtone. Little is lost through the French lyric in "Ballade Sur Mars," "Genese Future," "Future Woman" and "Last Space Train."



BAD HEADS AND BAD CATS

EMBRYO—April 005 (Germany)

The Germany-based jazz group is impressive with this album recorded in 1975. Led by percussionist Christian Burchard and American expatriate saxophonist Charlie Mariano, the group lays down some imaginative solos but lacks some overall discipline. Maria Archer adds occasional vocals. "Layed Back" and "Klondyke-Netti" are among the standouts.



IN LIVING BLACK AND WHITE

KEVIN COYNE—Virgin VD 2505 (U.K.)

Coyne has a distinctive drawl—somewhere between Tom Waits and Wolfman Jack—and on this two record live set, he uses it to embrace and emphasize material that he has been associated with these past three years. Coyne's band, which includes Zoot Money and Andy Summers, gives these members a fresh reading.



Dregs Do It in L.A.



Dixie Dregs, Capricorn Records newest band, recently made their west coast debut at L.A.'s Troubadour. After their performance, the Dregs were greeted backstage by a number of Capricorn executives and the group's producer, Stewart Levine. "Freefall," the band's premiere album, will be released in June. Pictured backstage are (from left): John Curtis, Dixie Dregs manager; Dregs band member Andy West; Diana Kaylan, Capricorn's director of advertising and creative service; Stewart Levine, the group's producer; and Dregs members Steve Morse, Allen Sloan, Steve Davidowski and Rod Morgenstein.

THEATER REVIEW

Simplicity Is Extolled In 'I Love My Wife'

■ NEW YORK — The virtue of simplicity in a book musical is nowhere more appropriately extolled than in the new Michael Stewart (book and lyrics)/Cy Coleman (music and arrangements) musical that opened at the Ethel Barrymore Theater recently. "I Love My Wife" features two couples tempted by the "love revolution" to "broaden their horizons" by spending a Christmas Eve in bed together. That is, more or less, the story in its entirety.

"I Love My Wife" is in some ways a spoof of the very book musical it celebrates. Its story is thin and aspires to little more than unravelling itself as cleverly as possible. An on-stage band helps narrate but also serves to entertain at a very basic level. The band, for instance, opens the second act with a bit of razzmatazz that has no bearing on the show until the last two verses of its song. And a change of scenes in the first act is cause enough for a song about moving men—which the husband of one of the couples happens to be, but which is of no consequence other than establishing him as a blue collar worker—that is decorative rather than expository.

John Miller, Ken Bichel, Joe Saulter and Michael Mark, familiar New York session players, are the on-stage band, changing costumes with every entrance and bringing the show a kind of natural hamminess that stems from their never having acted before. The leads—Lenny Baker, Johanna Gleason, Ilene Graff, James Naughton—play their roles with just the right sense of mock seriousness to keep the fun on it when the story threatens to get unduly

sentimental. Baker, who seems to have taken his cues from the early Art Carney, mugs, sings and dances as though he'd played the vaudeville houses for decades. His, in particular, is the winning performance.

"I Love My Wife" then is the kind of musical you attend to be entertained for an evening. Nothing deep to ponder upon.

Ira Mayer

Colosseum II to MCA

■ LOS ANGELES—MCA Records has signed Colosseum II to a recording contract, according to MCA's managing director, Roy Featherstone.

Isleys' Gold

■ NEW YORK—T-Neck recording group the Isley Brothers have struck RIAA-certified gold with their latest album entitled "Go For Your Guns."

Rita at WNEW



Rita Coolidge stopped by WNEW-FM during a promotion tour which coincided with the release of her new "Anytime, Anywhere" lp and the single from it, "Higher and Higher." Pictured in the studio after her on-air interview with WNEW-FM program director Scott Muni are (from left) Michael Leon, A&M New York promotion manager; Tom Morrera, WNEW-FM music director and spiritualist; Rita Coolidge; Scott Muni and Rich Totoian, A&M national album promotion director.

CBS-A&M Pact (Continued from page 4)

European operations under the direction of Peter de Rougemont, vice president, CBS Records International. In his new post, Bicknell will be totally responsible, on the part of A&M, for all aspects of the license agreement, including manufacturing, distribution, release scheduling, sales, merchandising, promotion and artist tours. He will report directly to David Hubert in Hollywood.

Joe Little has joined Bicknell's Paris-based staff from A&M's international offices in Hollywood. He will function as production coordinator for Europe, while David Clapham assumes responsibilities

as financial director, Europe. Also on staff is Bill Stern, who will serve A&M Records Europe as market research and public relations consultant.

Additionally, specialized promotion directors representing A&M will be assigned to the CRI subsidiary companies in Germany, Holland and France. First named, as director of promotion for France, is Michel de May, who will be stationed at the Paris offices of CBS Disques.

The first major meeting of CBS Records International's managing directors and their marketing managers with A&M's executive personnel, under the aegis of Asher and Moss, will take place in London during the course of the CBS Annual Convention, due to be held there the last week in July.

WEA-Pickwick

(Continued from page 3)

WEA's Henry Droz and Rich Leonetti were principals in the negotiations with Pickwick. Asked to comment on the proceedings, Droz would only say "It's not a matter of winning or losing, just a matter of developing a good relationship, which I think we have."

Concurrent with the resolution of the dispute, RW also learned that Pickwick's return policy has undergone an operational shift. It is believed that Pickwick has already initiated a new returns policy whereby branch operation returns will no longer be recycled; where returns from one division of Pickwick's rack and retail operation would previously have been recycled in accordance with product needs within other arms of the company, each branch operation will now send all returns direct to the respective manufacturer or branch distributor, thus increasing shipping costs and accounting for labels. Pickwick executives could not be reached for comment on this matter.

Minority Broadcasters

(Continued from page 4)

financing, ownership, etc. Rep. Clay, who conducted most of the 45-minute meeting, tendered no promises however. "He was there to listen," the aide said. The group says it plans to formally organize itself as an association of black station owners and return to the Hill later, a move Rep. Clay welcomed.

Capitol-EMI Earnings

(Continued from page 4)

period last year. There were 3,302,781 average shares outstanding this year versus 3,314,237 shares at this time last year.

During this third quarter the sale of property excess to company needs resulted in an after-tax profit of approximately \$500 thousand.

Commenting on the company's results, Bhaskar Menon, president and chief executive officer, stated:

"Whilst higher cost of sales depressed profit margins in the third quarter, Capitol's performance during the first nine months of fiscal 1977 is highlighted by an increase of 35 percent in both sales and pre-tax income as compared to the same period last year.

"The company's fourth quarter activity features aggressive marketing emphasis on the exploitation of Capitol's distinguished catalogue as well as strong new releases by Jessi Colter, Dr. Hook, Little River Band, Steve Miller, Helen Reddy, Linda Ronstadt, Sweet, Nancy Wilson and the long-awaited live album of the Beatles' historic 1964-65 Hollywood Bowl concerts. We anticipate improved sales and profit margins in the current quarter as compared to the third quarter."

Carole Sager: Poised for Double-Barreled Success

By SAMUEL GRAHAM

■ LOS ANGELES — Her situation isn't unique, but it certainly is rife with possibilities. Carole Bayer Sager, song lyricist par excellence with a list of writing credits longer than a winter month in Scandinavia, is now making a go of it as a singer and performer. That in itself is a story shared by many pop songwriters; Kenny Nolan is just one of the recent examples. But what makes Sager's case unusual is the fact that she is enjoying probably her hottest year as a writer of other people's hits just as her own solo career is in its incipient stages. With such collaborations as Leo Sayer's "When I Need You," Bette Midler's "You're Moving Out Today" and Aretha Franklin's "Break It To Me Gently" either already on or making interesting moves towards the

charts, not to mention the Captain and Tennille's use of Carole's "Come In From The Rain" as the title track from their newest album, Sager the songwriter is riding high. Sager the singer is a little less confident, but all the ingredients are there for a double-barreled artistic threat.

A graduate of New York's High School of Music and Art, Carole Sager began writing songs as a teenager with a friend; she had played some piano but soon found herself almost exclusively involved with the lyrics. In 1966 she earned a contract with Screen Gems, who published her first hit, the Mindbenders' "A Groovy Kind Of Love." She later provided the words for "Georgy," a Broadway musical, and had songs recorded by the likes of Sonny and Cher, Frankie Valli and Petula Clark.

But, by her own admission, the '60s weren't the happiest time in Sager's career. "The reviews for 'Georgy' were terrible," she says. "They made me feel very inadequate—when I had to look up some of the words in the reviews, I knew I wasn't a good lyricist."

It was in the late '60s and early '70s that Sager developed partnerships with composer/performers like Melissa Manchester (with whom she penned "Midnight Blue," Bette Midler, Peter Allen and Bruce Roberts. "Writing with actual performers changed my style," Carole recalls, "because what we were writing would actually be recorded by them. You really have to know each other well to write something that the artist will want or be able to sing. I'm lucky, because most of the collaborations I have at this point have a strong basis of friendship supporting them. Given a choice, I prefer to start with nothing when I write," she adds. "When I'm sitting there with the composer and the piano plays, I start to feel things. I think it's more disciplined that way—it's also more live, more human."

Sager wasn't one of those writers who pine for a chance to bask in the footlights themselves. After many diligent hours spent tailoring a number specifically for her partners' use, she says, "I rarely thought about recording my songs myself. I think of myself more as a writer than an artist, and it's hard to put on that other hat, especially when I was sure I couldn't sing." It was producer and friend Richard Perry who helped convince her that the album would be "a good way to say 'This is who I am, this is the way I feel.'"

Ever doubtful about unveiling her pipes, Sager sent off a demo

to Joe Smith at Elektra/Asylum ("I wanted to try it out for size on him—I guess I'm still looking for that father figure to tell me everything is OK."); Smith gave her all the reassurance necessary, and the album took shape. Perry was committed elsewhere, so Brooks Arthur signed on as producer. "I really respected how closely he worked with the vocals," Carole says. "He was sensitive. And I think we complemented each other well. My years with Don Kirshner at Screen Gems made me very top-40 conscious, while Brooks on his own might have been too esoteric, so we balanced out." Predictably, Sager fell in love with her solo project. "I cared much more about it, the intensity of it, than I thought I would. It started as a lark, but by the second month I really cared a lot. The tapes became my children—they finally had to take them away from me."

"Carole Bayer Sager" has some of her familiar tunes ("Come in From the Rain") as well as a couple cooked up just for the record (like "Alibis," with Marvin Hamlisch). As it should be, her singing reflects her personality: a little tentative, sometimes almost girlish, but with an underlying warmth and charm that are irresistible. Her opinion of her voice has improved some; now she refers to it as "an acquired taste." And Sager, the writer who confesses she can "never hear a hit when it comes out," thinks her own version of "You're Moving Out Today" has hit potential.

The next stop will be performing, which Carole approaches with her typical mixture of candor, humor and abject terror. "I'm just going to go out there and do it, the way I did the album," she says.

Soul Honored



Private Stock recording artist David Soul, who recently ended a concert tour of Britain, is seen being presented with silver, gold and platinum records for his number one single, "Don't Give Up On Us," which sold over one million copies in Britain; a silver and gold disc for his album "David Soul;" and a silver disc for his latest single, "Going In With My Eyes Open." Record presentations were made at a press reception held for Soul at the Savoy Hotel by L. G. Wood, chairman and managing director of EMI. Pictured in front row, from left: Tony Macaulay, writer/producer of both singles; David Soul; Larry Uttal, Private Stock Records president; and Soul's manager, Jules Sharr; back row: L. G. Wood flanked by Private Stock staff ladies and Mike Beaton, general manager, Private Stock Records, U.K.

Pichinson Mgmt. Firm

■ LOS ANGELES—Marty Pichinson, formerly with BNB Associates, has formed MPM, Marty Pichinson Management, with new offices located at 518 N. La Cienega, L.A. 90048.

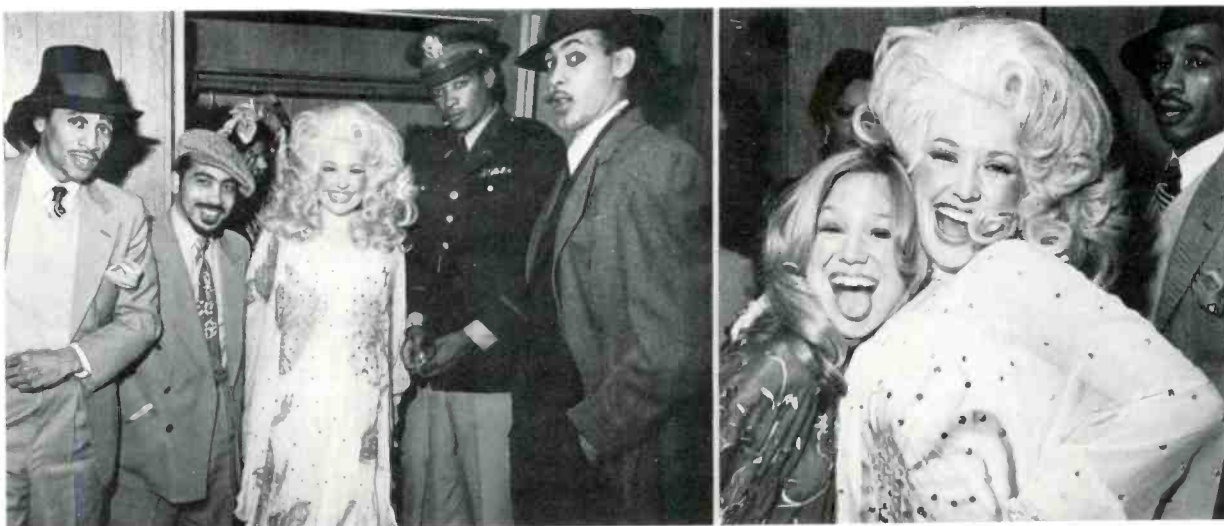
McLeod to WEA

■ LOS ANGELES—George Rossi, Warner - Elektra - Atlantic's New York regional branch manager, has announced the appointment of Ronnie McLeod to the position of branch marketing coordinator for black music.

Beatles LP Rescheduled

■ LOS ANGELES — Capitol Records, Inc., has rescheduled the "live" The Beatles At The Hollywood Bowl album for May 4, announced Jim Mazza, CRI vice president, marketing.

Dolly at the Roxy



Following Dolly Parton's appearance at the Los Angeles Roxy, she was greeted backstage by a bevy of other stars of the entertainment world. In the left photo, she is surrounded by members of Dr. Buzzard's Original Savannah Band, and at right Savannah members look on as Dolly is embraced by Mary Kay Place, who rose to Mary Hartman show fame while trying to become famous like her idol, Dolly Parton.

Burgess Outlines Republic Expansion; Arnie Theiss Named Sales Manager

By LUKE LEWIS

■ NASHVILLE—Republic Records vice president and general manager Dave Burgess announced a major expansion move by the Gene Autry-owned label here on Monday (25) by appointing Arnie Theiss as sales manager, and outlining the establishment of the label's own distribution system. Republic product had previously been distributed by IRDA.

According to Burgess, the label will be working with, in most cases, the same distributors that previously marketed its product. Burgess told *RW*: "When someone else is distributing for us we have to go to them and propose to them our projects and see if they are capable of, or even willing to participate. Because we expanded much faster and things went much better than we had planned, our previous arrangement has not worked out like we had hoped. That's not meant to cast a negative light on IRDA—they did everything they were supposed to, but there's nothing like doing it yourself."

"We are expanding into the pop field to such an extent, not to mention our success in the country end, that it is very im-

portant that we have total control over our own destiny. We don't want to have to go through someone else to get the job done." Burgess added: "Republic saves a lot of money this way as well. When you are selling the amount of product that we are there is no point in giving a percentage to someone else. All decisions concerning Republic are to be made right here in the Nashville offices, and as competitive and fast moving as things are today that seems to be the best way to have it."

The Republic offices are presently being remodeled in order to accommodate the expanding staff and Burgess noted that the label's next move would be to add regional salespeople.

Theiss comes to Republic well schooled in marketing, having been west coast division manager for Atlantic Records before moving to Nashville seven years ago. In Nashville he became national rack sales manager for Monument

(Continued on page 62)

CMA Quarterly Board Meeting Covers a Broad Range of Topics

■ TULSA—The second quarterly board meeting of the Country Music Association was held in Tulsa, Oklahoma, April 20-21. Called to order by CMA president Dan McKinnon, the meeting was conducted by board chairman Norman Weiser.

In keeping with the broad scope of CMA activities and projects, the agenda covered items of local, national and international significance.

Bud Wendell, chairman of the Fan Fair committee, reported that registration for Fan Fair '77 is in step with last year's record-breaking turnout — at present, there are over 10,000 registered for the sixth annual event. Live show schedules for the June 6-12 event are set, and the exhibit area is packed to capacity. The Fourth Annual Fan Fair Softball Tournament will be held June 6-7 at Nashville's Two Rivers Park and will feature competition in men's and women's divisions.

Plans for the 1977 CMA Awards Show were presented by

television committee chairman Irving Waugh. Bob Precht will produce the show, with Walter Miller as the director. Last year's one-and-one-half hour telecast, as sponsored by Kraft Foods on the CBS network, captured a 41 average share of the national viewing audience.

Intl. Activity

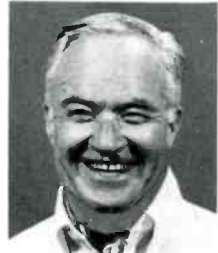
Since the international scene is vitally important to the ongoing success of country music, much attention was focused on such activities. Long range committee chairman Frances Preston announced that CMA will produce a country music show for this year's IMIC in Amsterdam. Scheduled for May 17, performers will include Ronnie Millap, Tammy Wynette and Charlie Rich. The CMA Show will be televised by TROS-TV in Holland.

Ralph Peer informed the board that the international committee has extended invitations to country acts from eight countries to perform on this year's CMA International Show, set for 10 a.m. to noon on June 11 during Fan Fair. Formerly an October event, the International Show will now take place during Fan Fair to better reach fans and music executives alike.

(Continued on page 62)

NASHVILLE REPORT

By RED O'DONNELL



■ Veteran — 33 years — WSM radio announcer Grant Turner reaches mandatory retirement age (65) next month. However, although he'll step down as staff announcer, Grant will continue on the station's commercial programs and Grand Ole Opry . . . Not-denied rumor on Music Row: Larry Butler leaving his top spot at United Artists Records. He produced the Crystal Gayle's and Kenny Rogers' hits and currently is helming an lp for Steve Lawrence, long-time nitery headliner.

And the beat goes on!

Jerry Reed's involved in new dinner club to open here this summer. It'll be called the Jerry Reed Palace, a 500-seater adjacent to Opryland. Suggested slogan: "When Your Food's Hot It's Hot" . . . Ernie Frankel, executive producer of the "Nashville 99" four-episode summer series, says CBS has ordered—or "authorized"—six scripts for fall season. So he's optimistic that it'll be an entry on that network's 1977-78 schedule, to be announced this week.

(Continued on page 62)

Mack Joins WB

■ NASHVILLE — Stan Byrd, national promotion and sales director for Warner Bros. Records, has announced the addition of Dave Mack to the WB regional marketing & promotion staff. Mack will be based out of Atlanta and will cover the southeastern region, emphasizing promotion and sales of Warner Bros. country product.

For the past year and a half Mack has been associated with C.W. McCall, handling PR duties for the McCall group, and prior to that was national promotion director for MGM/Polydor Records.

Davis Joins Combine

■ NASHVILLE — Bob Beckham, president of the Combine Music Group, has announced that effective immediately, Tex Davis will assume the position as head of country promotions for all Combine Music Group/Kondo Productions product.

Monument Affiliation

In addition to his new role with the Combine Music Group, Davis will continue his duties as national country promotion director for Monument Records, a position he's held for the past 10 years.

COUNTRY PICKS OF THE WEEK

SINGLE

JOHNNY RODRIGUEZ, "IF PRACTICE MAKES PERFECT" (L. Gatlin; First Generation, BMI). Larry Gatlin has had plenty of practice as a songwriter as has Rodriguez as a singer. The combination of Gatlin's appealing ballad and Johnny's convincing vocals on this cut is perfect, and will surely send it on its way to the top. Mercury 73914.

SLEEPER

MAC VICKERY, "ISHABILLY" (M. Vickery, Tree, BMI). This gifter singer/songwriter is the latest addition to the Playboy roster and his initial release is a killer. One listen will make you wonder—one more will hook you and have you singing along. It could be one of the most unforgettable cuts of the year. Playboy 5800.

ALBUM

WAYLON JENNINGS, "OL' WAYLON." "Luckenbach Texas" may be redefining terms like "monster" and "smash" as they apply to country singles. Its appeal has created an unprecedented demand for a country lp and those who have been patiently awaiting "Ol' Waylon" will not be disappointed. A monster by anyone's standards. RCA 12317.



COUNTRY HOTLINE

By MARIE RATLIFF

■ Mack Vickery has fast paced novelty item called "Ishabilly" that should meet with instant listener response! Can't you visualize a contest with the listener trying to repeat the lyrics? Try it!

Sammi Smith presents a top notice bluesy version of the often-recorded "I Can't Stop Loving Ycu." It could be a hit all over again; already added at WIRE, KENR, KFDI, WPAP and WGBG.

A lot of good reports on Duane Eddy's "You Are My Sunshine" indicate a sleeping giant on Elektra's hands! Watch it!



Mack Vickery

Tommy Overstreet's "Don't Go City Girl On Me" is already charted in its second week. Big moves showing at WBAP, KIKK, KXLR, WAME, KD JW, KCKC, KBOX, KRMD, WONE, KSOP, KHEY, WNRS, KENR, KFDI, WBAM, WTSO, KAYO, WSLC, KVIX, KTTS, WUNI and KSO.

Bobby Smith has a much talked about single on the Autumn label, "Do You Wanna Make Love," that's already seeing much airplay at KBOX, KD JW, WHK, WTSO, WEMP, KRMD and WMAD.



Lucky Clark

Cal Smith is showing a lot of action on the Conway Twitty song "Come See About Me." Tina Rainford's "Silver Bird" continues to build at a steady pace.

Lucky Clark is showing early adds at WINN and WBAM on "Every Time Two Fools Collide." Max D. Barnes' "Rain All Over Me" starting at KLAKE, KSOP, WSLC and KFDI.

LP Picks: WINN is charting the Moe Bandy cut "So Much For You, So Much For Me" (#24); Loretta Lynn's "Walkin' After Midnight" playing at KCKC.

Chuck Stewart's "It's Never Gonna Be The Same" starting in Phoenix and Roanoke; Brian Collins' "If You Love Me, Let Me Know" moving in the southwest.

SURE SHOTS

Bobby Borchers — "Cheap Perfume And Candlelight"

Johnny Rodriguez — "If Practice Makes Perfect"

Willie Nelson — "I'm A Memory"

Sammi Smith — "I Can't Stop Lovin' You"

LEFT FIELDERS

Dave Rich — "Because You're Gone"

Doug Kershaw — "I'm Walkin'"

Mac Davis — "Picking Up The Pieces Of My Life"

Dugg Collins — "I'm The Man"

AREA ACTION

Cher Hendrix — "If I Had A Destination" (KSOP)

Shylo — "(I'm Coming Home To You) Dixie" (KXLR)

Jimmy Dean — "I.O.U." (KERE)

Laying Down the Law



BMI co-sponsored a seminar on copyright administration and the new copyright law with the Vanderbilt University School of Law and Belmont College recently. Comprising the panel were (from left) Paul Adler, director of membership for ASCAP; J. William Denny, president of Nashville's Cedarwood Publishing; R. David Ludwick, an attorney with the firm of Barksdale, Whalley, Gilbert and Frank in Nashville; Edward M. Cramer, BMI president and chairman of the panel; Leo Strauss, Jr., a CPA with Prager and Fenton of New York; Alan Shulman, a New York attorney of the firm of Silverman and Shulman; and Ronald R. Peterson, president, Nashville Songwriters Association International.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ April 14 was the birthday of Loretta Lynn, so the folk at WKDA in Nashville asked the listeners to design some original cards and gave the winner, who submitted a card made on leather depicting a coal miner accompanied by an original couplet, a complete library of Loretta's records. . . . The line-up at WNRS Country is Allen W. Jackson (PD), Jay Richards (MD), Dennis Franklin, Fred Valli, Gary Stevens and John Morris with a Sunday four hour bluegrass show.

WDAF in Kansas City held a unique "DJ Reunion," bringing six of Kansas City's all-time favorite personalities back to the WDAF studios. Returning were Dal Stallard, a 20 year K.C. air veteran and now GM at KAAA/KZZZ in Kingman, Ariz.; Moon Mullins, now long-time PD at WINN in Louisville, Ky.; Jack Reno, now all-nighting at WLW in Cincinnati; Hoss Barnes, now out of radio and a resident of Little Rock, Ark.; Guy Smith, former K.C. personality on three city stations; and Dave Estes, K.C. personality for 12 years, now operating his own ad agency. Along with the familiar voices from the past, the station highlighted oldies throughout the day and report phenomenal listener response.

Billy Parker of KVVO (Tulsa) and Jack Reno of WLW (Cincinnati) will co-MC the International Fan Club Organization's annual dinner during Fan Fair week in Nashville. Loretta Lynn will headline the show, and other artists set to appear are Mike Lunsford, Buck Owens, Joe Stampley, Rod Hart, Margo Smith, David Wills and Johnny Russell. . . . Mike Hoyer of KFGO (Fargo) will be herding a crew of listeners, via good old Greyhound, to Nashville for Fan Fair. . . . Charlie Brown at KPIK-FM (Colorado Springs) has expanded his playlist/rotation format to exclude repeat play more than every nine and a half hours. Says that the prior rotation of seven and a half hours was causing some heavy listener complaint about too frequent airing of records. His sample list includes artists running the gamut from Freddy Fender to Glen Campbell to Doug Kershaw to Billy Swan to Joan Baez and more. Pure country it ain't, but interesting it is.

Tammy Wynette Plans Autobiographical Book

■ NASHVILLE — Simon and Schuster and Epic Records have jointly announced the signing of Tammy Wynette to write her autobiography. "The First Lady Of Country Music" and winner of three Grammy Awards will reveal the story of her rise to fame and the personal crisis she weathered on the road from farm girl to international star.

Casino Signs Walker

■ NASHVILLE — Carl Friend, president of Casino Records, Inc., has announced the signing of Billy Walker to a long-term recording pact with the label. Ray Pennington will produce for Walker, according to Friend.

Management

Walker, a regular member of the Grand Ole Opry and 20 year veteran of country music, is managed by John Kelly, Las Vegas.

Barba and Lindsey Join Music Mill

■ NASHVILLE — Gus Barba and David Lindsey have been named professional manager and publishing representative, respectively, of the Music Mill, the Nashville-based office of Al Cartee's Muscle Shoals Music Company.

Their duties will be to administer the Music Mill's entire catalogue of songs, which represents material by writers like Roy and Ava Aldridge and Arthur Alexander, as well as work in all other areas of the publishing/production company.

Artful Endeavor



ASCAP southern director Ed Shea presents a check to Mrs. Bronson Ingram, chairman of the Tennessee Performing Arts Foundation, on the performing rights society's \$10,000 commitment for the Tennessee Art Center. "The ASCAP board and president Adams immediately approved my recommendation that we enthusiastically support this highly important endeavor in downtown Music City U.S.A. and be the music industry's pace setter for this fine entertainment, arts and theater cause," Shea said in delivering the check. ASCAP recently gave a similar contribution to the construction of the Gospel Music Hall of Fame on Nashville's Music Row.

CMA Board Meeting (Continued from page 60)

The country music radio committee report was offered by Don Nelson. The new CMA Broadcasters Kit has been mailed to all organizational members; copies of the annual radio station survey remain available to both individual and organizational members. Within a few weeks, organizational members will be sent a brochure detailing the results of CMA's recent Arbitron survey of 26 markets throughout the United States.

In his insurance committee report, Ralph Peer said that a brochure covering CMA's new hospitalization plan with increased benefits was mailed to the membership on April 15. In addition, information will soon be available on a new term life insurance program for members.

A/V Presentation

Chic Doherty arranged for a showing of CMA's new audio/visual presentation, called "Country Music Today," that was produced for showing to record merchandisers. This A/V will be followed by two others — one for use by radio stations when dealing with media buyers; the

Barba, a Temple, Texas native, has worked independently in production, promotion and public relations in Nashville as well as being administrator of the Four Star Music catalogue during 1976.

Lindsey, originally from Statesville, N.C., was a writer with Peppermint Music before joining the Music Mill staff.

Offices

The new offices for the Music Mill are located in the Joe Talbot Building, at 21 Music Circle East, Nashville, Tenn. 37203; phone: (615) 256-0700.

Tulsa Opry Set For May Debut

■ TULSA — Tulsa Opry, the brainchild of Jim Halsey, is going to bring top country talent to the new performing arts center two Saturdays each month beginning May 28. In the manner of WSM and a few other stations, mainly in the south, it will bring back "live" country entertainment. Not only will it be a regular feature at the new 2,400 seat center, it will also be broadcast live over KVOO, Tulsa's 50,000 watt country station from 8 to 11:00 p.m.

Acts set for the first four shows are; Roy Head (ABC/Dot), May 28; Jody Miller (Epic), June 4; Minnie Pearl, June 25; and July 9, Don Williams (ABC/Dot).

other, a presentation geared to general use, such as required by members of the CMA Speakers Bureau.

Membership activities were summarized by Charles Scully, Tandy Rice reviewed the progress and plans for this year's Talent Buyers Seminar, Sam Marmaduke gave the Country Music Month committee report, and Tom Wilson discussed the projects assigned to the public relations committee.

The board was informed of developments and plans for many other CMA activities and events, such as: anti-piracy (Hutch Carlock), award criteria (Pee Wee King), code of ethics (Barbara Mandrell), the Country Music Foundation (Frank Jones), and meetings and arrangements (Ron Bledsoe). The treasurer's report was presented by Mary Reeves Davis; Joe Talbot reported the activity of the finance committee.

The third quarterly board meeting of the CMA is set for July 13-14 at the Washington Plaza Hotel in Seattle, Washington.

Republic Expansion (Continued from page 60)

Records, moving to Mega Records at its inception, as vice president in charge of marketing. He served later as national accounts manager for Phonodisc and director of country sales for MGM. Most recently he has worked as an independent market consultant for IRDA, in which capacity Republic Records was a client.

The Republic operation, headed by Burgess, currently administers 23 publishing companies, and includes a management firm, Progressive Artists Management, a booking agency, and Double Tree Productions.

As for the artist roster on the

label, Burgess says, "We are going to be very conservative about it and build a company with a very firm foundation rather than going like crazy from day one. On the country side, we plan to stick with the six artists currently on the roster and add one new artist at a time to develop. We also plan to zero in on a couple of pop acts and put a push on to get them off the ground."

Republic has recently signed a group called Munch, produced by Jim Ed Norman, and plans for a single release within the next month.

Nashville Report (Continued from page 60)

Speaking again of Jerry Reed, his 17-year-old daughter, Seidina Reed, appeared on stage with him last week at St. Louis' Plantation Dinner Club. Seidina is more of a pop singer than country.

Country Music Association Hall of Fame's latest addition: A "solid gold" Cadillac, donated by Elvis Presley. And just when President Jimmy said beware of those big gas guzzlers! . . . Cutie pie Barbara Mandrell is set for an appearance on ABC-TV's "Playboy's Playmate Party" special May 12. No, not as a "Playmate;" our Barbara is gonna sing some country songs. (Stay away from the centerfold staples, Mandrell!) . . . George Jones facetiously announced the other day to a group of friends: "I'm gonna get married in Florence, Ala." The news leaked and he spent the next day denying any "altar action" was on his schedule.

What's this about Lynn Anderson and hubby songwriter-publisher Glenn Sutton? Glenn's only reaction to a question: "No comment."

Dotty's next RCA single will be "After Sweet Memories" . . . Are Willie Nelson and Waylon Jennings the "Friends" on "You Are My Sunshine" by Duane Eddy & Friends?

Frank Sinatra, Jr. here for a recording session, directed by Billy Strange . . . Dolly Parton's publicity push on par with the ink that Farrah Fawcett-Majors is getting in magazines and newspapers. A major weekly periodical with circulation in the millions has its bounty hunters searching all over Music City USA for photo of Dolly's husband, Carl Dean, who almost is as invisible as the late Howard Hughes.

Meanwhile, Dolly's tour show includes an eight-member band, which she calls Gypsy Fever, because—she tells newsmen—"I'm a restless-blooded person. I like to be on the move."

Asked why he didn't move to Nashville from Bakersfield, Calif., Merle Haggard—who is in and out of the city frequently—replied: "I have thought about it a lot—but the thought didn't last too long." Haggard added: "I doubt if I could stand the Nashville summers and their humidity."

Birthdaying: Jimmy Gately, Sonny James, Dave Dudley, Tammy Wynette, Roni Stoneman, Billy Thundercloud, Mike Hover, Lorrie Collins and Jimmy Martin.

Don Williams' single of "Some Broken Hearts Never Mend" is moving up on the charts in Great Britain. Williams is one of the toughest country music singers I've ever attempted to interview—"I don't have anything to say"—but he's one helluva singer and record-seller.

LeRoy Van Dyke is performing proof a talented entertainer doesn't need a hit record to get bookings. LeRoy and his Auctioneers work approximately 300 dates annually in select venues and are a profit-making box office attraction. (LeRoy's latest, "Texas Tea," may be his cup of tea on the charts?) . . . The Country Music Hit Parade airs Tuesday on NBC-TV. . . . There are two Hank Williams on the local scene. The other one is a staffer in the engineering booth at Woodland Sound Studios.

Asked Mickey Newbury if he considered himself a "rock-country" type. "Hardly," said Mickey, "I'm what you might call 'pebble-country.'"

A quarter-horse named "Love," owned by songstress Jeannie Seely, gave birth to a little horse. Jeannie named the newcomer, "Jessi Colt," a tag inspired by Jeannie's current single—"We're Still Hanging In There, Jessi"—which is about Jessi Colter (or Mrs. Waylon Jennings, if you prefer).

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

BOBBY BORCHERS—Playboy 5803

CHEAP PERFUME AND CANDLELIGHT (S. Whipple; Tree, BMI)

This is the first Playboy release since they inked their distribution pact with CBS and producer Eddie Kilroy has picked a winner. Great record bolstered by an incredible string arrangement from Bergen White.

SHYLO—Columbia 3 10534

I'M COMING HOME TO YOU) DIXIE (R. Scaife/D. Hogan; Partnership, ASCAP, Julep, BMI)

Definitely the best record yet from the Memphis-based group. This ballad has all the earmarks of across-the-board acceptance due to its breezy vocals and production. It can't miss.

SAMMI SMITH—Elektra 45398

I CAN'T STOP LOVING YOU (D. Gibson; Acuff-Rose, BMI)

Smith proves to be as gifted a stylist as Ray Charles on this bluesy country rendition of a standard. A hit for sure.

MARTY ROBBINS—Columbia 3 10536

I DON'T KNOW WHY (I JUST DO) (R. Turk/F. Ahlert; Pencil Mark/Fred Ahlert/TRO-Cromwell, ASCAP)

Robbins' pure, carressing vocals shine on this remake of a classic. Not your typical Marty Robbins sound by any means.

WILLIE NELSON—RCA 10969

I'M A MEMORY (W. Nelson; Willie Nelson, BMI)

Brenda Lee had a hit with this tune and it sounds like Willie will follow suit. Unique production and peppy tempo spice it up.

JEANNE PRUETT—MCA 40723

SHE'S STILL ALL OVER YOU (W. Holyfield/B. McDill; Hall-Clement/Mapelhill/Vogue, BMI)

A provocative ballad with Jeanne's distinctive vocals and production support from Chip Young should see this solid effort chartbound.

PAUL CRAFT—RCA 10971

WE KNOW BETTER (P. Craft; Black Sheep, BMI)

This could be the one to launch a talented singer/songwriter to the forefront. Chart potential is assured by strong production and delivery, which is precise and to the point.

AMAZING RHYTHM ACES—ABC 12272

TWO CAN DO IT TOO (R. Smith; Tintagel/Bad Ju Ju, ASCAP)

Buoyant production and clever lyrics should see this one on its way to across-the-board chart success. Highlighted by snappy percussion.

DAVID WILLS—UA 988

THE BEST PART OF MY DAYS (ARE MY NIGHTS WITH YOU)

(R. Zimmerman; Hacienda, ASCAP)

Wills first release on UA is an infectious mid-tempo cut which should find favor with programmers everywhere.

DOUG KERSHAW—Warner Bros. 8374

I'M WALKIN' (A. Domino/D. Bartholomew; Unart, ASCAP)

Kershaw provides a healthy dose of Cajun rockabilly on this energetic cut, which could meet with quick chart success.

MAC DAVIS—Columbia 3 10535

PICKING UP THE PIECES OF MY LIFE (M. Davis; Song Painter, BMI)

Mac should find favor with both MOR and country listeners with this engaging self-penned cut. Stunning production.

DICK DARMON—RPA 7621

SUSAN FLOWERS (D. Damron; Wild Blue, BMI)

A solid country cut about an uptown woman and a downhome man could prove to be a winner for Damron.

DURWOOD—Eagle International 1138

YOU LOVED ME SO GOOD (THAT'S WHY I MISS YOU SO BAD)

(D. Haddock; Curtis Wood, ASCAP)

Already getting airplay in some markets, this easy-paced ballad should see chart action.



REPUBLIC DECLARES ITS INDEPENDENTS

PICKWICK, MINNEAPOLIS
 PICKWICK, OPA LOCKA
 TARA RECORDS, ATLANTA
 SCHWARTZ BROTHERS, WASHINGTON, D.C.
 PICKWICK, ST. LOUIS
 HOT LINE, MEMPHIS
 ACTION MUSIC SALES, CLEVELAND
 BIB, CHARLOTTE
 MUSIC CITY, NASHVILLE
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 M.S. DISTRIBUTORS, DENVER



THE COUNTRY ALBUM CHART

MAY 7, 1977

	MAY 7	APR. 30		WKS. ON CHART
1	2	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/ RCA APL1 2188		10
2	1	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601		8
3	3	LUXURY LINER EMMYLOU HARRIS/Warner Brothers BS 2998		15
4	4	PLAY GUITAR PLAY CONWAY TWITTY/MCA 2262		6
5	13	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLIE PRIDE/RCA APL1 2261		4
6	6	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/Epic PE 34468		9
7	7	JOHN DENVER'S GREATEST HITS, VOL. 2/RCA APL1 2072		8
8	5	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108		21
9	10	VISIONS DON WILLIAMS/ABC Dot DOA 2064		13
10	11	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI/RCA APL1 1312		66
11	8	HEART HEALER MEL TILLIS/MCA 2252		10
12	12	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092		20
13	27	KENNY ROGERS/United Artists LA689 G		26
14	9	BEST OF DONNA FARGO/ABC Dot DO 2075		11
15	15	FARGO COUNTRY DONNA FARGO/Warner Bros. BS 2996		10
16	19	THE WHEEL ASLEEP AT THE WHEEL/Capitol ST 11620		6
17	29	I REMEMBER PATSY LORETTA LYNN/MCA 2265		3
18	28	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ ABC AB 990		11
19	32	YOUR PLACE OR MINE GARY STEWART/RCA APL1 2199		3
20	20	PAPER ROSIE GENE WATSON/Capitol ST 11597		8
21	14	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125		14
22	39	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274		3
23	16	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037		63
24	24	JOHNNY DUNCAN/Columbia KC 34442		11
25	26	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180		7
26	17	RONNIE MILSAP LIVE/RCA APL1 2043		23
27	18	CONWAY TWITTY'S GREATEST HITS, VOL. II/MCA 2235		25
28	23	DAVID ALLAN COE RIDES AGAIN/Columbia KC 34310		10
29	21	RIDIN' RAINBOWS TANYA TUCKER/MCA 2253		9
30	30	BEST OF CHARLEY PRIDE, VOL. III/RCA APL1 2023		9
31	31	I'M SORRY FOR YOU MY FRIEND MOE BANDY/Columbia KC 34443		9
32	44	SNOWBLIND FRIEND HOYT AXTON/MCA 2263		2
33	48	ONE NIGHT STANDS HANK "BOCEPHUS" WILLIAMS, JR./Warner Bros. BS 2988		2

34	22	ADIOS AMIGO MARTY ROBBINS/Columbia KC 34448		11
35	37	THE TOUCH OF FELTS NARVEL FELTS/ABC Dot DO 2070		4
36	41	TOUCAN DO IT TOO AMAZING RHYTHM ACES/ABC AB 1005		3
37	—	ABOUT LOVE TOM T. HALL/Mercury SRM 1 1139		1
38	38	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G		36
39	—	I JUST CAME HOME TO COUNT THE MEMORIES CAL SMITH/ MCA 2266		1
40	25	TAKE ME CHARLIE RICH/Epic KE 34444		10
41	33	WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON/ Columbia KC 34439		8
42	42	BLACKJACK CHOIR JAMES TALLEY/Capitol ST 11605		10
43	46	BEST OF DOLLY PARTON/RCA APL1 1117		50
44	—	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531		1
45	50	REUNITED RAY PRICE & THE CHEROKEE COWBOYS/ABC Dot DO 2073		3
46	47	HONKY TONK MUSIC DUSTY CHAPS/Capitol ST 11614		4
47	51	BIG BOSS MAN/MY MOUNTAIN DEW CHARLIE RICH/RCA APL1 2260		2
48	40	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020		95
49	49	GILLEY'S SMOKING MICKEY GILLEY/Playboy PB 415		25
50	43	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS/ RCA APL1 1816		43
51	54	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755		35
52	60	JENNIFER WARNES/Arista 4062		2
53	45	THE TROUBLEMAKER WILLIE NELSON/Columbia/Lone Star KC 34112		30
54	52	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482		82
55	55	FINE LACE AND HOMESPUN CLOTH GEORGE HAMILTON IV/ ABC Dot DO 2081		3
56	36	TOMPALL GLASER & HIS OUTLAW BAND/ABC AB 978		13
57	35	THE LAST GUNFIGHTER BALLAD JOHNNY CASH/Columbia KC 34314		10
58	34	24 GREATEST HITS BY BOB WILLS & HIS TEXAS PLAYBOYS/ MGM MG 2 5305		7
59	—	THE ORDINARY MAN ALBUM DALE McBRIDE/Con Brio CBLP 051		1
60	57	YOU'RE FREE TO GO SONNY JAMES/Columbia KC 34472		10
61	—	ARRIVAL RANDY BARLOW/Gazelle LPN 6021		1
62	53	THE LATE BOB WILLS' ORIGINAL TEXAS PLAYBOYS/Capitol ST 11612		5
63	56	TORN BETWEEN TWO LOVERS MARY MacGREGOR/Ariola America SMAS 50015		14
64	—	FLIP, FLOP & FLY DOUG KERSHAW/Warner Bros. BS 3025		1
65	68	HOTEL CALIFORNIA THE EAGLES/Asylum 7E 1084		15
66	63	CHARLIE RICH'S GREATEST HITS/Epic PE 32430		45
67	64	BEST OF GLEN CAMPBELL/Capitol ST 11577		24
68	59	THUNDER IN THE AFTERNOON MAC DAVIS/Columbia PC 34313		7
69	62	I DON'T WANT TO HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS/RCA APL1 2024		22
70	67	ELITE HOTEL EMMYLOU HARRIS/Reprise MS 2239		67
71	70	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/MCA 2223		27
72	66	ME AND McDILL BOBBY BARE/RCA APL1 2079		13
73	73	SOMEBODY SOMEWHERE LORETTA LYNN/MCA 2228		28
74	72	20-20 VISION RONNIE MILSAP/RCA APL1 1666		50
75	58	LIVE/ FROM AUSTIN CITY LIMITS EARL SCRUGGS REVUE/ Columbia PC 34464		5

RONNIE SESSIONS

He's got a most definite hit single:

ME AND MILLIE

MCA-40705

[Stompin' Grapes And Gettin' Silly]

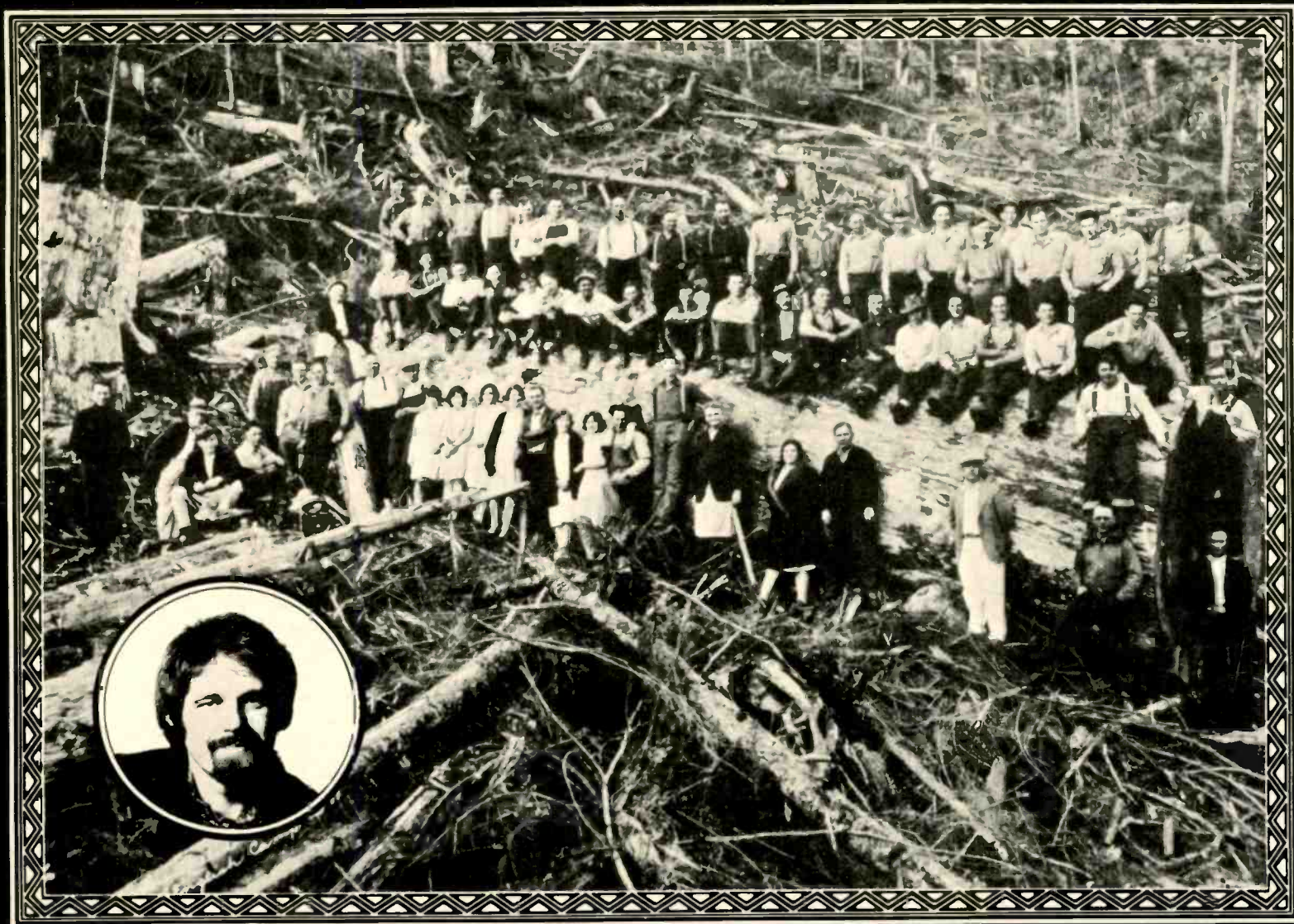
Billboard **★** 29 Cashbox **★** 45 Produced by Chip Young
 Record World **★** 34
 Radio & Records: *Most added*
 Gavin: *Sales and Request*

MCA RECORDS Be on the look out for Ronnie's debut album coming soon.



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There are so many world famous special guest stars on the new Duane Eddy single, we guarantee it will pull number one requests.



Duane Eddy. "You Are My Sunshine" (E-45359)

Countless friends have helped make the new Duane Eddy single a special event in recorded music. We know you'll recognize every voice by ear. So will your listeners. DUANE EDDY & FRIENDS. "You Are My Sunshine."

Courtesy of E/A Country. We Deliver, always have.

INITIAL ADDS:

**WHN/New York; KNUZ/Houston; KNEW/San Francisco; KJJJ/Phoenix; WLOL/Minneapolis
WBAM/Montgomery; KXLR/Little Rock; KOOO/Omaha; WINN/Louisville; KEBC/Oklahoma City**

Produced by Mother Texas Productions & Duane Eddy



MAY 7, 1977



THE COUNTRY SINGLES CHART

TITLE	ARTIST	Label, Number	WKS. ON CHART
MAY 7	APR. 30		
1	2	PLAY GUITAR PLAY CONWAY TWITTY MCA 40682	10
2	4	SOME BROKEN HEARTS NEVER MEND DON WILLIAMS/ ABC Dot DO 17683	9
3	1	SHE'S PULLING ME BACK AGAIN MICKEY GILLEY/ Playboy 6100	12
4	3	SHE'S GOT YOU LORETTA LYNN/MCA 40679	11
5	10	I'LL DO IT ALL OVER AGAIN CRYSTAL GAYLE/ United Artists XW948 Y	7
6	5	PAPER ROSIE GENE WATSON/Capitol 4378	15
7	17	IF WE'RE NOT BACK IN LOVE BY MONDAY MERLE HAGGARD/MCA 40700	6
8	9	YESTERDAY'S GONE VERN GOSDIN/Elektra 45353	10
9	14	THE RAINS CAME/SUGAR COATED LOVE FREDDY FENDER/ ABC Dot DO 17686	8
10	23	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924	4
11	12	LET'S GET TOGETHER (ONE LAST TIME) TAMMY WYNETTE/ Epic 8 50349	8
12	13	I'M SORRY FOR YOU MY FRIEND MOE BANDY/Columbia 3 10487	9
13	21	I CAN'T HELP MYSELF EDDIE RABBITT/Elektra 45390	6
14	19	BLUEST HEARTACHE OF THE YEAR KENNY DALE/Capitol 4389	10
15	15	LOVE'S EXPLOSION MARGO SMITH/Warner Bros. WBS 8339	9
16	16	SEMOLITA JERRY REED/RCA PB 10893	10
17	11	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223	12
18	7	LUCILLE KENNY ROGERS/United Artists XW929 Y	15
19	20	LOOK WHO I'M CHEATING ON TONIGHT BOBBY BARE/ RCA PB 10902	8
20	6	(YOU NEVER CAN TELL) C'EST LA VIE EMMYLOU HARRIS/ Warner Bros. WBS 8329	11
21	8	SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/ Epic 8 50334	13
22	24	IF YOU GOTTA MAKE A FOOL OF SOMEBODY DICKEY LEE/RCA PB 10914	8
23	32	YOUR MAN LOVES YOU HONEY TOM T. HALL/Mercury 73899	5
24	38	I'M GETTING GOOD AT MISSING YOU (SOLITAIRE) REX ALLEN, JR./Warner Bros. WBS 8354	5
25	29	LET ME LOVE YOU ONCE BEFORE YOU GO BARBARA FAIRCHILD/Columbia 3 10485	9
26	34	LIGHT OF A CLEAR BLUE MORNING DOLLY PARTON/ RCA PB 10935	5
27	37	MARRIED BUT NOT TO EACH OTHER BARBARA MANDRELL/ ABC Dot DO 17688	6
28	30	EVERY WORD I WRITE DOTTIE WEST/United Artists XW946 Y	7
29	40	IT'S A COWBOY LOVIN' NIGHT TANYA TUCKER/ MCA 40708	4
30	36	KENTUCKY WOMAN RANDY BARLOW/Gazelle IRDA 381	7
31	31	FAN THE FLAME, FEED THE FIRE DON GIBSON/ABC Hickory AH 54010	8
32	35	LILY DALE DARRELL McCALL & WILLIE NELSON/Columbia/ Lone Star 3 10480	9
33	18	IT COUDN'T HAVE BEEN ANY BETTER JOHNNY DUNCAN/ Columbia 3 10474	14
34	42	ME AND MILLIE RONNIE SESSIONS/MCA 40705	5
35	46	THANK GOD SHE'S MINE FREDDIE HART/Capitol 4409	4
36	43	THAT'S WHEN THE LYIN' STOPS (AND THE LOVIN' STARTS) PAL RAKES/Warner Bros. WBS 8340	6
37	50	BURNING MEMORIES MEL TILLIS/MCA 40710	3
38	39	LONELY EYES RAYBURN ANTHONY/Polydor 14380	7
39	48	MOBILE BOOGIE HANK WILLIAMS, JR./Warner Bros. WBS 8361	5
40	47	SHE'S LONG LEGGED JOE STAMPLEY/Epic 8 50361	5
41	22	I'VE GOT YOU (TO COME HOME TO) DON KING/ Con Brio 116	11
42	27	LIVING NEXT DOOR TO ALICE JOHNNY CARVER/ ABC Dot DO 17685	9
43	25	I NEED YOU ALL THE TIME EDDY ARNOLD/RCA PB 10899	10
44	26	JUST A LITTLE THING BILLY CRASH CRADDOCK/ ABC Dot DO 17685	9
45	28	ANYTHING BUT LEAVING LARRY GATLIN/Monument 45 212	11
46	52	HELP ME RAY PRICE/Columbia 3 10503	7
47	33	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol 4376	15



48	44	THE TROUBLE WITH LOVIN' TODAY ASLEEP AT THE WHEEL/ Capitol 4393	8
49	41	THE FEELING'S RIGHT NARVEL FELTS/ABC Dot DOA 17680	9
50	68	I WAS THERE STATLER BROTHERS/Mercury 73906	2
51	70	THAT WAS YESTERDAY DONNA FARGO/Warner Bros. WBS 8375	2
52	45	LOVIN' ON T. G. SHEPPARD/Hitsville 6053	10
53	58	LATEST SHADE OF BLUE CONNIE SMITH/Columbia 3 10501	6
54	65	BROOKLYN CODY JAMESON/Atco 7073	3
55	59	CATCH THE WIND KATHY BARNES/Republic 376	6
56	64	IT'LL BE HER TOMPALL GLASER/ABC AB 12261	5
57	72	SILVER BIRD TINA RAINFORD/Epic 8 50340	5
58	62	THE HANGNAIL IN MY LIFE HOYT AXTON/MCA 40711	4
59	71	A PASSING THING RAY GRIFF/Capitol 4415	3
60	69	THIS GIRL (HAS TURNED INTO A WOMAN) MARY MacGREGOR/Ariola America 7662	3
61	49	DON'T THROW IT ALL AWAY DAVE & SUGAR/RCA PB 10876	13
62	79	IT'S NOTHING TO ME JIM REEVES/RCA PB 10956	3
63	77	COME SEE ABOUT ME CAL SMITH/MCA 40714	2
64	51	MOCKINGBIRD HILL DONNA FARGO/Warner Bros. WBS 8305	13
65	54	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA PB 10875	16
66	67	I'M NOT THAT GOOD AT GOODBYE STELLA PARTON/ Elektra 45383	7
67	74	I JUST CAME IN HERE (TO LET A LITTLE HURT OUT) PEGGY SUE/Door Knob WIG DK 7029	4
68	53	ADIOS AMIGO MARTY ROBBINS/Columbia 3 10472	14

CHARTMAKER OF THE WEEK

69	—	HEAD TO TOE BILL ANDERSON MCA 40713	1
70	80	FOOL JOHN WESLEY RYLES/ABC Dot DOA 17679	5
71	81	SO MANY WAYS DAVID HOUSTON/Starday 156	2
72	73	YOU DON'T HAVE TO BE A BABY TO CRY ANN J. MORTON/Prairie Dust 7613	6
73	—	DON'T GO CITY GIRL ON ME TOMMY OVERSTREET/ ABC Dot DO 17697	1
74	—	IF YOU WANT ME BILLIE JO SPEARS/United Artists XW985 Y	1
75	82	SPREAD A LITTLE LOVE AROUND JODY MILLER/ Epic 8 50360	4
76	76	VITAMIN L MARY KAY PLACE AS LORETTA HAGGERS/ Columbia 3 10510	6
77	87	RHYTHM OF THE RAIN FLOYD CRAMER & THE KEYBOARD KICK BAND/RCA PB 10908	3
78	—	BORN BELIEVER JIM ED BROWN & HELEN CORNELIUS/ RCA PB 10967	1
79	68	I'M SAVING UP SUNSHINE DALE McBRIDE/Con Brio 117	9
80	89	LET ME BE THERE ELVIS PRESLEY/RCA JH 10951	2
81	88	I'LL ALWAYS REMEMBER THAT SONG CON HUNLEY/ Prairie Dust PD 7614	3
82	90	TEXAS TEA LeROY VAN DYKE/ABC Dot DO 17691	3
83	83	HALF A LOVE ROY CLARK/ABC Dot DOA 17667	5
84	91	HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn 0270	2
85	85	WALK RIGHT BACK LaWANDA LINDSEY/Mercury 73889	4
86	92	HARDLY A DAY GOES BY JEAN SHEPARD/United Artists XW956 Y	4
87	—	JUST AN OLD FLAME HANK THOMPSON/ABC Dot DO 17695	1
88	93	IN OUR ROOM BOBBY WRIGHT/United Artists XW963 Y	2
89	96	TO MAKE A GOOD LOVE DIE DeWAYNE ORENDER/ RCA PB 10936	2
90	98	ONLY THE SHADOWS KNOW VERNON OXFORD/ RCA PB 10952	2
91	—	MARGARITAVILLE JIMMY BUFFETT/ABC AB 12254	1
92	—	I'LL HOLD YOU IN MY HEART JAN HOWARD/Con Brio NSD 118	1
93	—	ALABAMA SUMMERTIME JAMES TALLEY/Capitol 4410	1
94	94	MAKIN' BELIEVE THE KENDALLS/Ovation 1101	4
95	100	WHAT A DIFF'RENCE A DAY MAKES BOBBY LEWIS/ 7622	2
96	—	WE'RE ALL ALONE LaCOSTA/Capitol 4414	1
97	—	HOME WHERE I BELONG B. J. THOMAS/Myrrh 166	1
98	—	SATURDAY NIGHT TO SUNDAY QUIET SUSAN RAYE/ United Artists XW976 Y	1
99	99	LET ME BE YOUR MAN BILLY THUNDERKLOUD & THE CHIEFTONES/Polydor 14383	2
100	—	IT'S LOVE THAT I FEEL SKEETER DAVIS/Mercury 73898	1



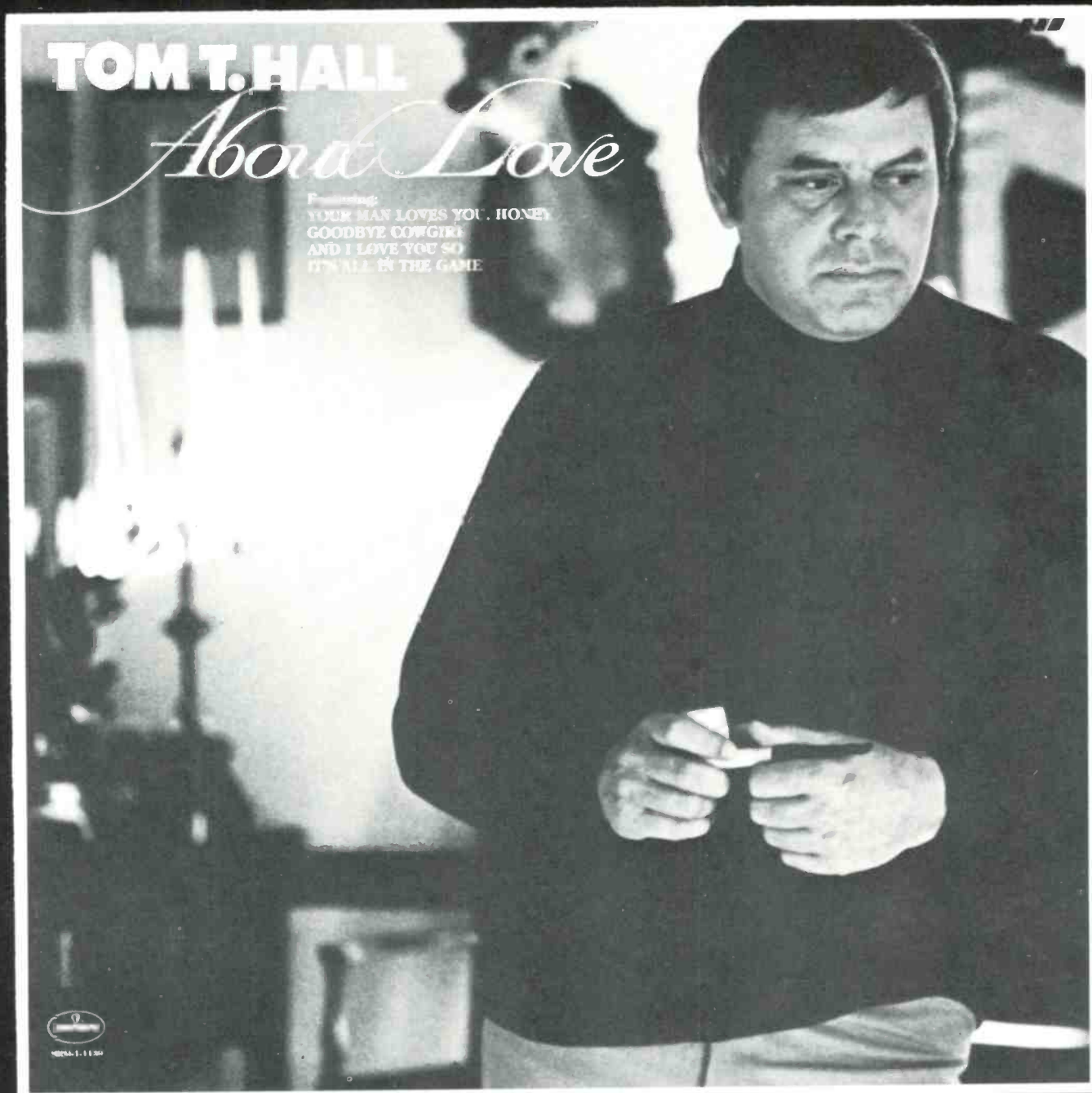
TOM T. HALL

'YOUR MAN LOVES YOU, HONEY'

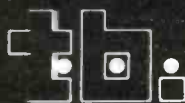
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