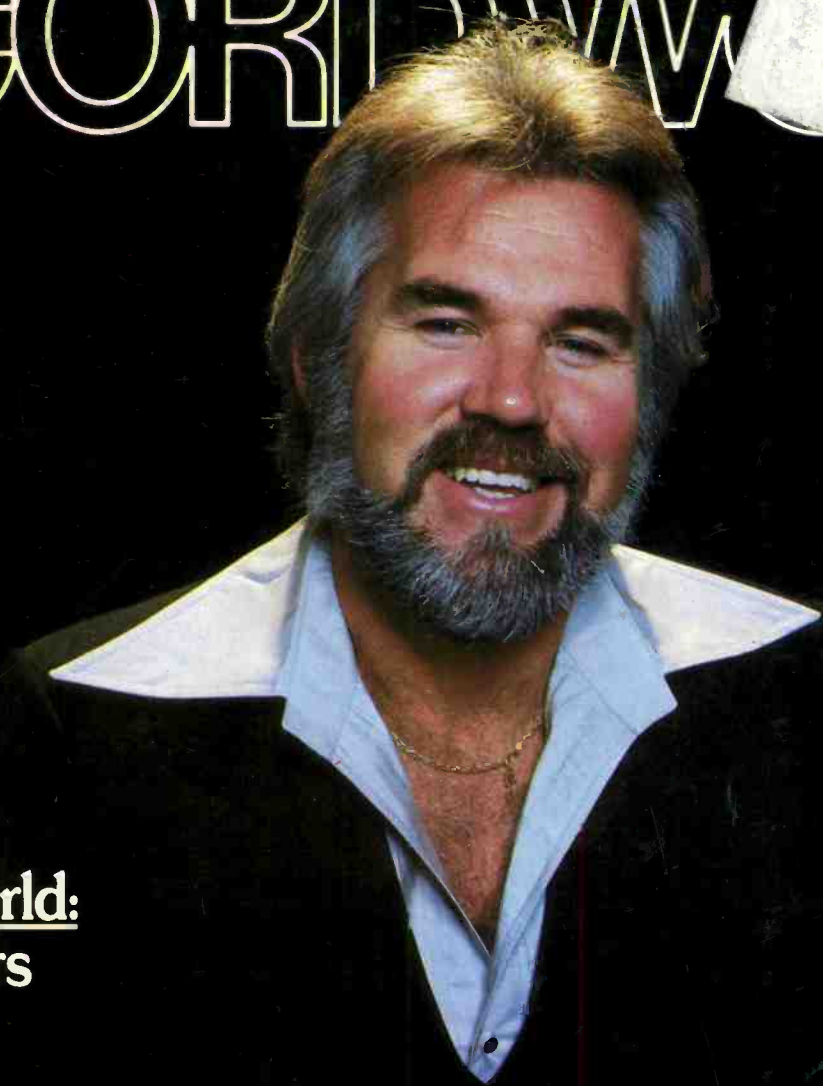


RECORD WORLD

74
 3-7-77
 DAVID PELOSIO
 2941 ST ELMO NE
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Who In The World: Kenny Rogers

HITS OF THE WEEK

SINGLES

PETER FRAMPTON, "I'M IN YOU" (prod. by Peter Frampton) (writer: Peter Frampton) (Almo/Fram-Dee, ASCAP) (3:57). The first studio recording in two years from the most successful artist of 1976 proves to be well worth the wait. This single relies on a quiet intensity to deliver its message, and its impact increases with each listening. A&M 1941.



BARBRA STREISAND, "MY HEART BELONGS TO ME" (prod. by Gary Klein & Charlia Calello) (writer: A. Gordon) (Kiki/Koppelman-Bandier, BMI) (3:19). The millions who've bought "Evergreen" and "A Star Is Born" should make this latest Streisand studio effort yet another major hit for her. It's a moving ballad that showcases her vocal abilities. Col 3-10555.



WILLIAM BELL, "COMING BACK FOR MORE" (prod. by William Bell & Paul Mitchell) (writers: same as prod.) (Bell-Kat, BMI) (3:15). "Trying To Love Two" proved to be the year's biggest r&b-to-pop crossover to date, and this follow-up effort should continue Bell's success. A moderate-paced soul ballad, it should bring em back for more. Mercury 73922.



ATLANTA RHYTHM SECTION, "NEON NITES" (prod. by Buddy Buie) (writers: Buie-Nix) (Low-Sal, BMI) (2:44). The former Classics IV, who capped a long climb to the top with the hit "So In To You," should solidify their pop following with this light pop-rock song with just a touch of country. Their FM base is as strong as ever. Polydor 14397.



SOUTHSIDE JOHNNY & THE ASBURY JUKES, "WITHOUT LOVE" (prod. by Miami Steve Van Zandt) (writers: Hunter-Franklin) (Insa/Prob II, ASCAP) (3:40). Southside's rock 'n' roll spirit infuses all his performances; here, a memorable Ivory Joe Hunter song and a thoughtful arrangement should make for the Jukes' first pop hit. Epic 163054.



GARLAND JEFFREYS, "WILD IN THE STREETS" (prod. by David Spinozza & Garland Jeffreys) (writers: Jeffreys) (Sheep-head Bay/Castle, ASCAP) (2:59). Originally released in 1973, Jeffreys' showstopper sounds as much like a hit now as then. It's rough-edged rock 'n' roll, a street kid's credo, and pop should broaden his lp support. A&M 1934.



PEZBAND, "BABY IT'S COLD OUTSIDE" (prod. by Stephen Galfas) (written by group) (Venerable/PZD, ASCAP) (2:49). The pop influences on this group's debut single seem to grow with each listening, the Beatles being only the most obvious. The chorus is the principal hook, and the song's uptempo pop-rock flavor lasts. Passport 7909 (ABC).



MERRILEE RUSH "SAVE ME" (prod. by Denny Diante) (writers: G. Fletcher-D. Flett) (Almo, ASCAP) (3:20). It's been nine years since "Angel Of The Morning" brought this singer to pop stardom, and her most likely bid to return to the charts should come with this uptempo pop tune which should please top 40 and MOR prog-amers. United Artists 993.



ALBUMS

THE O'JAYS, "TRAVELIN' AT THE SPEED OF THOUGHT." It seems hardly conceivable that the group could be celebrating its 25th anniversary and still have the enthusiasm and imagination that has been put into their latest lp. Three teams of producers contribute, with the vibrant title song, and "We're All In This Thing Together" standing out. Phila. Intl. PZ 34684 (CBS) (6.98).



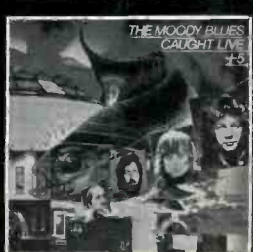
NEIL SEDAKA, "A SONG." Eleven new songs written by Sedaka and collaborators Howie Greenfield and Phil Cody are given a warm, radiant production by George Martin which helps to make this label bow a memorable one. The single, "Amarillo," is one of the lp's uplifting moments; "One Night Stand" and "Hot and Sultry Nights" are a couple of others. Elektra 6E-102 (7.98).



DONNA SUMMER, "I REMEMBER YESTERDAY." The first lady of the discos has come up with her first collection of songs (as opposed to a conceptual work) in some time. The Munich recorded lp once again produced by Moroder and Bellotte makes good use of varied rhythms and tempos, with Summer's much improved vocals capping it off. Casablanca NBLP 7056 (7.98).



THE MOODY BLUES, "CAUGHT LIVE + 5." It has taken nearly eight years for these three live sides to appear on record, but the many fans of the long since disbanded group should delight to "Nights In White Satin," "Ride My See-Saw" and "Tuesday Afternoon" once again. The +5 refers to some previously unreleased studio sides from '67 and '68. London 2PS 690/1 (13.98).



JESSE WINCHESTER



NOTHING BUT A BREEZE

JESSE WINCHESTER WAS BORN ON MAY 17, 1944, in Shreveport, Louisiana. His father, stationed there as an air force major at the time, descended from a prominent Memphis family, related by blood to Robert E. Lee, and to the founders of the city of Memphis. Jesse's great-great-great-great grandfather was responsible for getting Davey Crockett into national politics, while his grandfather gave the eulogy at jazz musician W.C. Handy's funeral.

In 1967, at the height of the Vietnam war, Jesse moved to Canada rather than participate.

In 1970, Jesse was "discovered" by The Band's Robbie Robertson, who produced his now legendary first album *Jesse Winchester* that included such classics as "Yankee Lady" and "Brand New Tennessee Waltz." Since then, those, and songs from his three subsequent albums have been recorded by such

artists as Joan Baez, Jimmy Buffett, the Everly Brothers, Wilson Pickett, Fairport Convention, Babe Ruth, and Jonathan Edwards.

His own albums have received critical praise throughout the world.

The Washington Post's Tom Zito wrote, "... Winchester is the master of the simple lyric, a sentimental view tempered by a sense of humor." Robert Hilburn of the *Los Angeles Times* calls Jesse's style "warmly caressing and personal," while John Swenson in *Rolling Stone* said his songs have "rich, emotional impact."

In 1977, Jesse has recorded a new album, *Nothing But a Breeze*, produced by Brian Ahern. Now a citizen of Canada, Jesse was among those affected by President Carter's pardon, and is doing his first American tour this spring and summer.

Nothing But a Breeze/Jesse Winchester on Bearsville Records & Tapes

BR 6968

AmericanRadioHistory.com



RECORD WORLD

Atlantic To Distribute 'Beatles Live' LP

By BARRY TAYLOR

■ NEW YORK—Atlantic Records has entered into a licensing agreement with Double H Records for distribution of the album "The Beatles Live! at the Star-Club in Hamburg, Germany; 1962," it was learned last week. The two record set of 26 songs

will be released here on June 16 and will carry a \$13.98 list price.

"We are very pleased to be able to distribute this fine collector's item," Michael Klenfner, senior VP, Atlantic Records, told **Record World** last week in the label's only official comment.

The album will bear the Bellaphon label and will, in fact, be the actual package that has been available in Germany for the past five weeks and in this country as an import. The album is currently being sent to this country by Bellaphon and will be shipped directly to the Atlantic distributors where an Atlantic sticker will be added to the back cover.

The lp, which has been the Top Sales album in the **RW** Import (Continued on page 26)

Fleetwood Mac Scores No. 1 LP

By LENNY BEER

■ Fleetwood Mac (WB) finally stopped the Eagles (Asylum) streak at the top of The Album Chart and regained the #1 position it held some months back in a week that was marked

by strong over-the-counter sales activity on albums (see **RW Sales Index**).

The Fleetwood album is surging behind the super hot "Dreams" single while the Eagles, still strong at the racks, is faltering a bit at retail. The number 3 through 7 albums held their positions, while "Rocky" (UA) inched up to #8 and The Beatles "Live" set (Capitol) exploded into the #9 position in only its second week.

Outside the top 10, the major (Continued on page 6)

FCC Payola Hearings Resume; WOL GM Denies Impropriety

By MICHAEL SHAIN

■ WASHINGTON—Hearings into allegations of payola/plugola at a Washington radio station by the Federal Communications Commission shifted their mood, if not their substance, last week. A new FCC lawyer is running the case now. And he spent most of his first appearance in the 4th floor hearing room zeroing in on what, in Washington, has come to be known as the "Howard Baker interrogation." What did the management of WOL know, and when did they know it?

The new FCC counsel, Theodore Kramer, spent nearly all five days of last week's proceed-

ings quizzing WOL higher-ups on the minutiae of station music policy and their reaction to the first charges of commercial extortion.

"No," said Jim Kelsy, general manager of WOL, he did not think that the WOL deejays were engaged in anything "improper or extraordinary" when they mentioned on the air upcoming concerts they themselves were promoting. "We did it for all promoters," Kelsy explained. "In fact, we are now the only station in the country that doesn't do it anymore," he added.

Kramer was particularly interested in what action the station took when William Washington, president of rival concert promotion company Dimensions Unlimited, began complaining to Kelsy and program director Cortez Thompson about what he considered unfair competition from the deejays' own concert company. Washington's first complaints stretch back to 1975. He took his grievances formally to the FCC in the spring of 1976.

Both Kelsy and Thompson, who testified last week, said they did not treat unseriously Washington's charges that WOL's announcers were coercing performers into signing with their company for local concerts by (Continued on page 20)

Livingston Assesses 20th's Plusses, Problems

By SAM SUTHERLAND

■ LOS ANGELES — Two months after assuming the helm of 20th Century Records, industry veteran Alan Livingston reviewed recent shifts in the label's management team and the company's current operating profile in an exclusive interview with **RW**.

Livingston, who headed Capitol Records during the '60s

before forming his own label, Mediarts, late in the decade, continues as president of the 20th Century Fox Entertainment Group while working two days of every business week at 20th Century Records' Sunset Strip offices. Within the group, he oversees operations for Fox's record division, music publishing company, television division, Marineland, Deluxe Labs and Kieth-Cole, a film processing company. Despite that broad range of activities, Livingston chose to assume the top executive post for the record division after Russ Regan resigned.

"No president has been named, and none will be," Livingston said of the current executive structure within the label. "Russ' expertise was essentially in the area of a&r. He wasn't expected to handle all the administrative duties as well, that might interfere with his creative involvement, when he first came here."

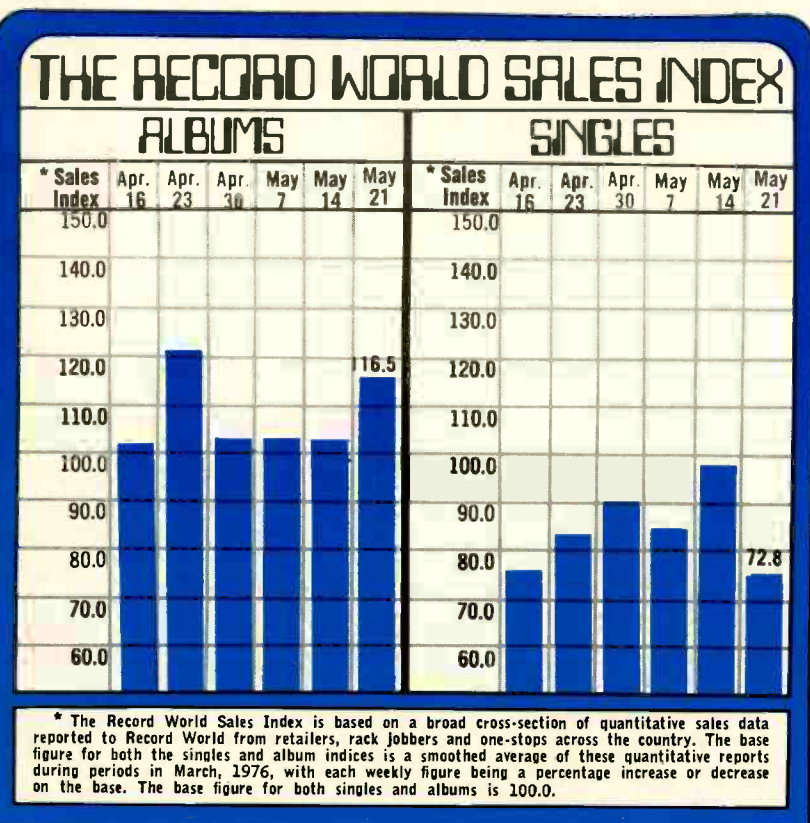
Following Regan's departure, Harvey Cooper, the label's vice president, marketing, shifted over to the top a&r post. "Since Russ' function has been replaced by Harvey, and Bill Donnelly has been brought in as head of business affairs, I feel we've (Continued on page 48)

Record, Tapes Sales Reach All-Time High

■ NEW YORK — Manufacturers' sales of phonograph records and pre-recorded tapes in 1976 jumped by 15 percent to a new all-time high of \$2.74 billion, according to the Recording Industry Association of America (RIAA). Unit sales rose to 592 million, an increase of 11 percent over 1975.

Combined record and tape sales in 1975 amounted to \$2.39 billion, representing the sale of 533 million units.

Sales of long-playing record albums in 1976 rose by 12 percent to \$1.663 billion, compared with \$1.485 billion in 1975. Sales of singles rose to \$245.1 million, up 16 percent from the 1975 (Continued on page 26)



■ The Radio Marketplace pull-out section begins on page 27.

Solleveld Survey Shows Industry Growth

■ AMSTERDAM—Coen Solleveld, president of Polygram worldwide, disclosed that 100 top executives of the Polygram Group have expressed confidence that in developed countries the strong growth the music industry has witnessed in the past few years will continue, though in some areas less spectacularly than in the past.

Opinion Poll

The vote of confidence came through an inter-Group opinion poll undertaken on the initiative of Solleveld, entitled "Focus on the Future." The survey encompassed the 100 executives from Polygram companies in the worlds of recorded music, film, television, music publishing and mail order in 31 countries.

The results of the poll shows the main effects of increased prosperity should be felt in those countries where so far the main obstacle to music consumption has been insufficient disposable income. There was an overall agreement that mass-media, radio and television will grow in promotional impact and continue to contribute decisively to the growth of the record industry.

Piracy

Piracy, bootlegging and coun-

terfeiting of recordings made by legitimate producers all pose threats to the music industry. These criminal practices deny composers, performing artists and manufacturers what is legally due to them. However, even in this respect, respondents to "Focus on the Future" are optimistic, as defensive action is being taken in more and more countries by government, industry and institutions such as the Copyright Societies.

Rule Speech Cites ABC Records' Problems

■ NEW YORK — The recorded music division of ABC, Inc. has "serious problems," and a necessary retrenchment will result in losses that are "substantially greater than last year's," shareholders of the corporation were told by its president at their annual meeting here last Tuesday (17).

Outlook

Elton H. Rule took up the record division's problems toward the end of his otherwise rosy remarks to the gathering held at an ABC television studio.

(Continued on page 62)

Casablanca: \$7.98 On Twelve Albums

■ NEW YORK — Record World has learned that Casablanca Records plans to raise list prices from \$6.98 to \$7.98 on 12 albums by three different acts.

Albums which will bear the new list price include: Parliament's "Up For The Down Stroke" (NBLP 7002), "Chocolate City" (NBLP 7014), "Mothership Connection" (NBLP 7022), "Clones of Dr. Funkenstein" (NBLP 7034); five Kiss albums—"Kiss" (NBLP 7001), "Hotter Than Hell" (NBLP 7006), "Dressed To Kill" (NBLP 7016), "Destroyer" (NBLP 7025) and "Rock and Roll Over" (NBLP 7037), and three Donna Summer releases—"Love To Love You Baby" (OCLP 5003), "Love Trilogy" (OCLP 5004), and "Four Seasons of Love" (NBLP 7038).

Cream Acquires Hi

■ NEW YORK — Al Bennett, president of Cream Records, has completed the purchase of Memphis-based Hi Records from Nick Pesce, president of Hi Records. The purchase means that in the future such Hi artists as Al Green, Ann Peebles, O.V. Wright, Syl Johnson, Ace Cannon and Bill Black's Combo will continue to issue their new records on the Hi Records label. However, label copy will indicate that Hi is a division of Cream Records, Inc. Hi's catalogue of albums will revert to Cream.

Al Bennett has appointed Eddie Ray general manager of Cream's Memphis operations.

Willie Mitchell, former vice president of Hi, will join Cream as director of a&r for the Memphis operations and as producer of many of Hi's artists.

Cream has also purchased Hi's JEC and FI Music publishing catalogues, which will be administered by Al Bennett's publishing organization.

New Peaches Outlet In St. Louis Area

■ LOS ANGELES—Peaches, the national retail record chain known for its large stores and 'concept' merchandising, has announced plans for a new outlet in Ballwin, Missouri, the chain's third in the St. Louis metropolitan area. With a probable opening at the end of June, the Ballwin store will cover almost 15,000 square feet. Peaches spokesman Wayne Velot scratched rumors of an upcoming Hawaii store, but said that expansion of the chain will continue, with the announcement of another opening (in the continental U.S.) expected in a "couple of weeks."

'Roots' Gold



A&M recording artist Quincy Jones was recently honored by top A&M executives at a reception with a presentation of a gold record award for Jones' "Roots" album. Pictured from left are Barry Grieff, A&M vice president of merchandising; Bob Fead, A&M senior vice president, sales and marketing; Quincy Jones; Gil Friesen, president of A&M; Ed Eckstine, operations director record division, Quincy Jones Productions.

Powerhouse Picks

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

Shaun Cassidy (Warner/Curb) "Da Doo Ron Ron."

In true teen idol fashion, this disc follows a classic pattern, pulling #1 phones from young teens and selling through almost immediately. Began in Detroit (top 5 there now) and has since garnered biggies in all regions.



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VOL. 34, No. 1560

Thrillington



A Musical Reshaping Of Paul McCartney's "Ram."

Performed And Produced By
Percy "Thrills" Thrillington On Capitol Records And Tapes.



ST-11642

Stevie Wonder Tops Singles Chart; Fleetwood No. 1 Album

New Top 10 Singles

By LENNY BEER

Stevie Wonder (Tamla) finally topped Leo Sayer (WB) to take over the #1 position on this week's Singles Chart. "Sir Duke" is now the second chart-topping start single from Wonder's multi-Grammy winning "Songs In the Key of Life" album, which is by far the biggest of his career. There are also some strong records in the 3 through 5 positions, headed by KC & the Sunshine Band (TK), and followed by Marvin Gaye (Tamla) and Fleetwood Mac (WB). Overall, however, singles sales are dropping, and it appears that the summer slump may be taking effect.

Three new singles blasted into the top 10 for the second straight week. Bill Conti (UA) moved from 14 to 7 with a bullet and is scoring very well in sales, but may have a problem going all the way because of the sales taken by Maynard Ferguson's strong cover version of the "Rocky" theme. Kenny Rogers (UA) has the strongest country crossover of the year in "Lucille," which now stands at 8 with a bullet, and Andrew Gold (Asylum) exploded from 16 to 10 with a bullet. It is interesting to note that it took both Rogers and Gold 11 weeks of pop charting to reach the top 10, while Conti made it in only six weeks.

The teens this week are highlighted by three bulleting singles, while in the twenties are another four potential big hits. Joe Tex (Epic) leads the way with its major strength still in the south, Foreigner (Atlantic) keeps plugging along just enough to score a bullet weekly and now stands at 14, and Alan O'Day is continuing his strong move to the top at 14 bullet. In the twenties, Marshall Tucker leads at 23 bullet, the Sylvers (Capitol) have another strong entry now at 26, Steve Miller (Capitol) has his fourth straight hit with "Jet Airliner," and the Addrissi Brothers (Buddah) snuck in at 28 bullet.

Other singles showing strong movement in the top half of the chart are the Eagles (Asylum),

DaKroob Exits 20th

LOS ANGELES — Mel DaKroob has resigned his position as vice president of sales with 20th Century Records. He is a 17-year veteran in sales and promotion. He can be reached at (805)495-6603 or (213)469-2213.

with the third hit from the "Hotel California" set; Barry Manilow (Arista), exploding behind his television exposure; Jimmy Buffett (ABC), with his first major hit item; Andy Gibb (RSO), with his Bee Gees sounding single; Peter McCann (20th Century), breaking slow and steady; and Dean Friedman (Lifesong), strong in the south and spreading steadily.

Other singles making good early moves include Shaun Cassidy (Warner/Curb), exploding in Detroit and picking up tons of play; England Dan & John Ford Coley (Big Tree), with a fast breaking ballad; ABBA (Atlantic) with a strong follow-up to "Dancing Queen;" Barbra Streisand (Columbia), receiving excellent early play on her follow-up to the million plus selling "A Star Is Born;" Boston (Epic), spreading well on the third from their sensationally successful debut album; Helen Reddy (Capitol), now top 5 in Buffalo and spreading, and Jackson Browne (Asylum), with the title cut from his platinum "Pretender" album.

New on the charts with bullets are Peter Frampton (A&M) as Chartmaker at 59 with across-the-board play already; Commodores (Motown), with the first from their latest album; and Heart (Portrait), with their first for the new CBS label.

Miller LP Chartmaker

(Continued from page 3)

noise is being made by Leo Sayer (WB), with his first ever top 20 album; Foreigner (Atlantic), scoring heavily with their debut set; Brothers Johnson (A&M), with their second album proving the platinum success of their first was no fluke at all; Cat Stevens (A&M), selling albums better than he has in some time and jumping 45 points to #34 in its second week; Steve Miller (Capitol), with his latest debuting as Chartmaker at 36; and 10cc (Mercury), scoring well behind their hit single.

In the middle reaches of the list, Dave Mason (Columbia), Johnny Guitar Watson (DJM), and Little Feat (WB) are the story. Mason seems to always come out with a month of good sales and then slow. The pattern is repeating here, but the key difference is the possibility of a hit single which could explode the album into the upper reaches. Watson is scoring with his second straight big album and is becoming a major r&b sales force, while Little Feat is selling behind strong progressive radio support.

Further down the list, some big movements are being made. Parliament (Casablanca) is hot again, this time with a live package including all of their concert favorites; Waylon Jennings (RCA) looks like he will have his big-

gest ever as a solo artist as his latest hit the country chart at #1 and is selling up a storm on the pop side also with a possible big crossover hit in the making; Heart (Portrait), with their second album and their first for the new CBS label, came out strong at #67 the first week in the stores; the Outlaws (Arista) are back with a strong outing that debuted at 74; and the O'Jays (Phila. Intl.) also exploded first week out at #85.

Also making strong debuts in the top 100 were Bette Midler (Atlantic), with her live two-record set off and running at 90 bullet; Shalamar (Soul Train), with the first big album for the RCA distributed label; Poco (ABC), with surprising quick sales reaction to their latest; Ramsey Lewis (Columbia), with his multi-formatted set; and Alice Cooper (WB), with a good week now that stock is everywhere.

MAA Convention Held

NEW YORK—More than 600 industry members attended the Music and Amusement Association Inc. (MAA), formerly the N.Y. Operators Association, Convention and Trade Show, held recently at Swan Lake, N.Y.

Major operators of jukeboxes and games were in attendance, along with the distributors who exhibited the new 1977 model machines. Representatives of Columbia, RCA, ABC and Lifesong Records also participated.

At a symposium on the subject of "cooperation between record companies and jukebox operators," Sheila Chlanda of CBS and Tony Montgomery of RCA were featured speakers. Chlanda indicated that there will soon be sample singles sent to operators on a regular basis. Abe Fish, head of the Connecticut State Association, explained that he recently started a 25 cent single play (instead of two plays for a quarter) and four plays for 50 cents at many of his locations. He reported an increase of more than 15 percent at some locations and as much as 40 percent at locations on Long Island.

Results of the MAA golf tournament were as follows: low gross category, P. Mejlidias, first prize; R. Koppelman, second prize, and R. Matthews, third prize. In the low net category, the winners were (in sequence) V. Rossi, S. Guber, M. Izzo, J. Woznica, S. Trella, R. Austin and S. Schwartz.

REGIONAL BREAKOUTS

Singles

East:

ABBA (Atlantic)
Hall & Oates (RCA)

South:

Frank Lucas (ICA)
Rita Coolidge (A&M)

Midwest:

Barry Manilow (Arista)
Shaun Cassidy (Warner/Curb)
Waylon Jennings (RCA)
Peter McCann (20th Century)

West:

ABBA (Atlantic)
Shaun Cassidy (Warner/Curb)
Kris Kristofferson (Columbia)

Albums

East:

Steve Miller (Capitol)
O'Jays (Phila. Intl.)
Poco (ABC)
Bette Midler (Atlantic)
George Carlin (Little David)

South:

Steve Miller (Capitol)
Heart (Portrait)
O'Jays (Phila. Intl.)
Bette Midler (Atlantic)

Midwest:

Steve Miller (Capitol)
Heart (Portrait)
O'Jays (Phila. Intl.)
Linda Ronstadt (Capitol)
Outlaws (Arista)
Alice Cooper (Warner Bros.)
Jerry Jeff Walker (MCA)

West:

Steve Miller (Capitol)
Heart (Portrait)
Outlaws (Arista)
Jerry Jeff Walker (MCA)



Suzy?

We asked one of our
favourite artists to come
up with ideas for
Suzy and the Red Stripes
"Seaside Woman"

This is what he came
up with

But that's not all ...
wait till you see the
album cover!



From the biggest selling artist in America today—
the spectacular excitement of Barry Manilow live in concert.
Performing all of his classic hits,
great new songs,
plus his famous commercials medley
on this specially-priced 2-record set.

Continuing his multi-platinum tradition.

“Barry Manilow Live”

On Arista Records

BARRY MANLOW
LIVE



Dolly Conquers New York



RCA recording artist Dolly Parton came to New York City last week and played the Bottom Line for six sold-out, SRO performances. Following Friday night's late show, RCA hosted a reception for Ms. Parton at Windows on the World, on the 107th floor of the World Trade Center. Seen here are, from left, top row: Mel Ilberman, RCA; Ken Glancy, president, RCA records; Parton and actor Robert Duvall; Parton with

Candice Bergen; Parton being greeted by Olivia Newton-John as Andy Warhol looks on; Scott Schaefer, Record World's Pat Baird and Parton; (bottom row) Parton with Lily Tomlin; Parton greeting "Saturday Night"'s John Belushi; WNEW's Tom Morrera, Doree Berg of RCA, Niles Siegel of RCA, Parton and WNEW's Scott Muni; Mick Jagger talking with Ron Delsener.

Tokyo Finalists Named

■ TOKYO—Kimio Okamoto, executive director of the Tokyo Music Festival, has announced the finalists in the 16th Annual Tokyo Music Festival, to begin June 15.

American finalists are Marilyn McCoo and Billy Davis, Jr., Emmylou Harris, Kim Carnes, Four Freshman, The Runaways and Barbi Benton. Finalists from France are John Gabilou, Daniel Guichard and Julie Bataille. Other finalists include Lee Sung Ae (Korea), Maxine Nightingale (Great Britain), Didith Reyes (Philippines), Morris Albert (Brazil) and three Japanese artists.

According to Okamoto, 312 artists entered the competition from 20 countries. The Grand Prize Winner (approximately \$10 thousand) will be named June 19 at the Budokan in Tokyo.

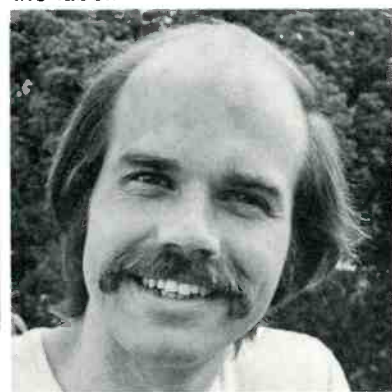
Judges for this year's competition were: Augusto Alguero, president of FIDOF; Bob Austin, president of Record World; David Bailey, photographer; Jane Birkin, actress/singer; Salvatore Chiantia, president of MCA Music; Sergi Gainsbourg, composer; Kim Novak, actress; Danny O'Donovan, president of Danny O'Donovan Enterprises; Maurice Renomanc, president of Renoma Star, and Norman Weiser, president of Chappell Music.

Levinson Relocates

■ NEW YORK — Peter Levinson Communications will be moving, effective May 31, to new quarters at 505 Park Avenue, New York, N.Y. 10022. The phone number remains the same: (212) 935-1036.

WB Promotes Rothman

■ LOS ANGELES—Robin Rothman has been appointed to a general manager post at Warner Bros. Records, it was announced this week by Pete Johnson, director of general managers for the label.



Robin Rothman

In his new capacity, Rothman will be working closely with artists and managers, acting as their liaison with the various departments at Warner Bros. in addition to actively coordinating album and single releases.

Rothman has been with Warner Bros. Records for the past four years most recently in the position of creative services coordinator and trade liaison.

Lesser Bows Firm

■ LOS ANGELES — Gene Lesser has formed Garden Record Company and Garden Music Publishing Company with Australian-based Harrmac Entertainment and his Gene Lesser and Associates, Inc., with offices at 9000 Sunset Blvd., L.A.

MCA Ups Three in Promo Dept.

■ LOS ANGELES — At MCA Records Inc., Wayne McManners and Paul Lambert have been promoted to the position of national singles promotion director, according to Ray D'Ariano, vice president/promotion. McManners was previously Los Angeles promotion manager and Lambert, New Orleans promotion manager for the label.

D'Ariano also announced the promotion of Joy Hall to the position of national album promotion director. She was previously the label's national secondary promotion manager.

Calif. Base

McManners, Lambert and Hall will be based at MCA's headquarters in Universal City and will report directly to D'Ariano.



Wayne McManners, Paul Lambert, Joy Hall

MTAC Elects Kayes Industry Chairman

■ NEW YORK—Alan Kayes, who represents the Recording Industry Association of America on the U.S. Postal Service's Mailers Technical Advisory Committee (MTAC), has been elected industry chairman of the MTAC.

Kayes, manager of business affairs for the RCA Records and Tape Clubs, has served as RIAA principal delegate to MTAC for the past five years.

The MTAC, which was activated in 1965 by former Postmaster General Gronowski, is composed of representatives from more than 35 trade associations.

Col Special Products To Raise List Price

■ NEW YORK—Columbia Special Products has announced that it will raise the price of most Collectors' Series single record albums to \$7.98, suggested list, effective July 1, 1977. Exceptions will be the "J" series jazz titles, which will stay at \$6.98.

'Last Chance'

Until June 30, CSP is introducing a "Last Chance" sale of the classical portion of its catalogue, offering all classical titles at the old price, plus a "Two Free With Ten" bonus. All other non-classical selections can be purchased at current prices through June 30.



"My Heart Belongs to Me."

3-10555

*Her first song since
"A Star Is Born," and the new
single from her forthcoming
album, "Superman." JC 34830*
On Columbia Records.*

*Also available on tape.

Produced by Gary Klein and Charlie Calello for The Entertainment Company.

© COLUMBIA MARCAS REG. © 1977 CBS INC.

Grand Jury Indicts 3 for Tape Piracy

■ LOS ANGELES—Attorney William Keller announced that a federal grand jury in Los Angeles returned indictment Wednesday (18) against three individuals charging them with tape piracy, conspiracy and transportation of tapes bearing counterfeit labels. Arpad Loecsey, aka Art Goldman, age 37, Pasadena, Cal., Raymond Jennings, age 35, San Jose, Cal., and Janos Novotni, age 47, Los Angeles were charged in the fifteen-count indictment.

Nine Month Probe

According to assistant U.S. Attorney Jon Rapore, who headed the investigation, the indictment comes as a result of a nine month Grand Jury and FBI investigation. Rapore said the indictment charges that the defendants pirated copyrighted sound recordings of major rock groups, including the Bee Gees' "Main Course," Seals & Crofts' "Greatest Hits," Kiss' "Dressed to Kill," Deep Purple's "Come Taste the Band," Freddy Fender's "Before the Next Teardrop Falls," Grand Funk Railroad's "Born to Die" and Nazareth's "Hair of the Dog." These titles were albums pirated as 8-track tape cartridges without the authorization of the copyright

proprietors which included Warner Brothers Records, ABC Records, Capitol Records, and A&M Records.

Specifics of Indictment

Specifically, the indictment charged that defendant created Goldman Enterprises, which manufactured and sold the duplicated tapes at locations in Northridge and San Gabriel, California. During the period of operation, defendant Jennings used the fictitious names of R. J. Buckwheat and B & W Enterprises. For his part, defendant Novotni acquired the raw materials to manufacture the 8-track stereo cartridges and also picked up the recordings in bulk from defendant Jennings.

Dynamo Reactivated By Art Talmadge

■ NEW YORK — Dynamo Records, a division of Fore Hand International Ltd., is being reactivated, according to Art Talmadge.

In a statement last week, Talmadge said the initial push in the new era of Dynamo would center on the disco album "Disco Dracula," by Hot Blood.

The new album is being merchandised through a campaign of mailings of both seven and 12-inch and 45 rpm singles to disco and radio deejays and complete albums to reviewers and columnists.

Talmadge, whose earlier career included executive posts with Mercury Records, and who later

headed United Artists Records, established the Musicor Records line in 1962. In connection with the Musicor operations, Talmadge also owned the Musicor Building in New York, which housed the company's offices as well as the Groove Sound recording studio. The Musicor line was sold in 1975 to Springboard International. Talmadge is currently headquartered at 870 Seventh Avenue, New York City.

Climax Tour Set

■ LOS ANGELES — Sire Records group Climax Blues Band is set for a U.S. tour beginning May 27 in Indianapolis and extending throughout the summer.

Polydor Fetes Perren



The stars and executives ventured out for Polydor Incorporated's grand welcoming reception for producer/songwriter Freddie Perren, who recently signed his Grand Slam Productions and MVP label to a major deal with Polydor. Shown above at the Beverly Hills Hotel party on May 9 are, clockwise from upper left: Irwin Steinberg, president of Polydor and the Polygram Record Group; Larry Ferber, talent coordinator of "Dinah!"; Barry Oslander, director, a&r, west coast, Polydor; Karl Engerman, manager of the Csmonds in charge of records; and producer Rick Hall; Stan Bly, vice president, national promotion; Ken St. Louis, author of several Sylvers and Tavares hits; Steinberg; Lou Simon, executive VP and general manager, Polydor Incorporated; Freddie and Christine Perren; and Record World's west coast editor, Sam Sutherland; Ekke Schnabel, VP of business affairs, Polydor and Polygram; Perren; Steinberg; and Jan Cook, VP of finance.

Hoffman Debuts Dellwood Records

■ NEW YORK — Stan Hoffman has announced the formation of a new label, Dellwood Records. Hoffman, executive vice president of Prelude Records, said that the label, which will be administered by Prelude Records, is being formed for the purposes of marketing a broad range of product with special emphasis on albums.

The distribution of the label will be through independent distributors. The first five albums are being prepared for release and will feature the following artists: Frank Dell, Formula 5, New Ban, Sweet Rush and Boot.

RCA Names Abramson Artist Development Dir.

■ NEW YORK — Michael G. Abramson has been named director, artist development, RCA Records. The announcement was made by Ray Anderson, RCA division vice president, promotion, to whom he will report.

In his new position, Abramson will be responsible for handling all advertising and merchandising as it relates to promotion, as well as coordinating advertising in radio oriented publications.

Abramson was named director, marketing projects, RCA Records in April of 1976. Before that he was appointed director, product merchandising in August of 1975.



Michael Abramson

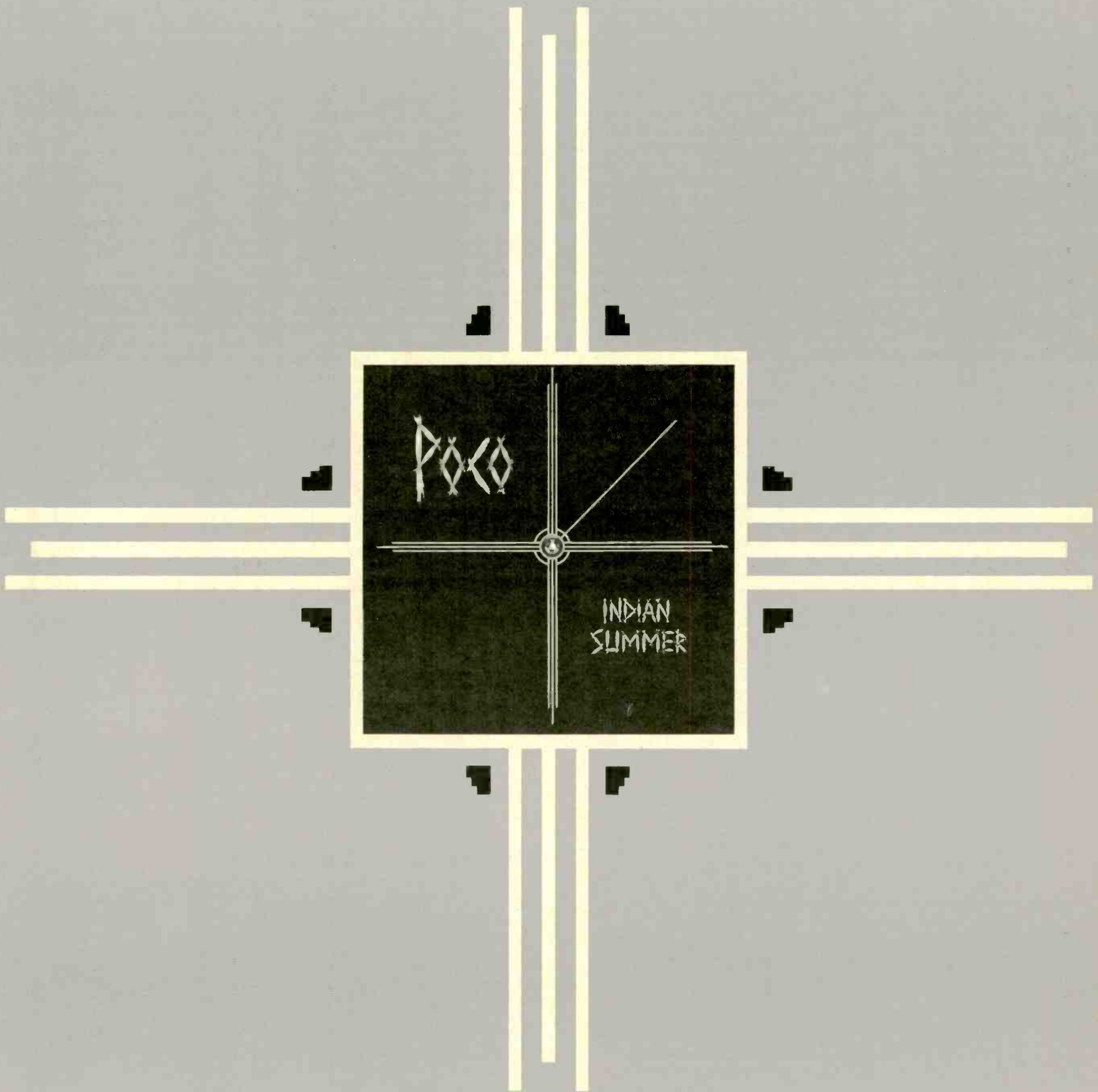
Prior to joining RCA's merchandising department, Abramson was the company's national album promotion manager. He joined RCA Records in 1972 as the local promotion representative in Cleveland.

The DOOBIE BROTHERS are playing golf with ROGER WATERS of PINK FLOYD on June 6 at Calabasas Park Country Club.

When the DOOBIE BROTHERS present a golf classic all the stars come out.

Spectator tickets \$5.00 available at all Ticketron outlets.

POCO · INDIAN SUMMER



A Summer to remember.
On ABC Records and GRT Tapes
Produced by POCO and Mark Henry Harman

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ SURF'S UP/GET DOWN: Deadline at the RW citadel is about as cheerful and relaxing as root canal work, but even the manic chatter of Selectrics couldn't faze Grammy winner **Bruce Johnston**, who dropped by to talk about his careers as solo recording artist, producer and songwriter, and managed to remain calm throughout.

Although "Going Public," Johnston's first solo album (Columbia) which shipped last week, offers new interpretations of several classic originals like "Disney Girls," "Deirdre" and "I Write The Songs," the artist himself is reluctant to tout his writing talents, confessing he's only penned a dozen songs to date. And of the tunes included on the new longplayer, he was more interested in one of two covers.

"We've got a weird thing," he began. "I did the first surf disco single in the world, a new version of 'Pipeline.' We tried to do it straight, as a serious record." Even so, he had to add, "It kind of sounds like **The Ritchie Family** and the **Average White Band** go surfing," a combination which has already helped lock up play on one disco pool in Boston. As for the rest of the set, Johnston and producer **Gary Usher** went for what Bruce called an "underproduced" sound, especially on those Johnston songs familiar to **Beach Boys** and **Barry Manilow** fans.

While waiting for initial reactions to the album for possible singles choices, Johnston is already gearing up for his next production assignment, Epic's **Sailor**, to be produced in London with his old friend and co-producer, **Curt Becher** (nee Boettcher, who recorded for Elektra some years back and has since changed his name because folks kept "botching" the pronunciation).

NET PROFIT: **Ron Henry** and **Don Grierson** traveled to Nashville the week before last to play in the Music City Invitational Tennis Tournament, held annually as a charity event for the Children's Hospital there, and returned to L. A. triumphant. The pair won the tournament, according to Grierson, because "We played inspiring tennis." Given Grierson's stoic candor when trounced at other combat sports by a certain RW configuration, we think credit's due at last . . .

MUDDY IN THE CLEAR: **Muddy Waters'** recent two-day gig at the Roxy was sheer delight. Highlights of the shows were legion, but one of them had to be Epic/Blue Sky's own **Melissa Kojan** taking the stage to introduce one **Ezenial Burts**, a rep of L.A. mayor **Tom Bradley** who in turn declared Tuesday, May 10 to be "Muddy Waters Day." Attendees at various sets included **Warren Beatty**, **Bernie Taupin**, **Jack Nicholson**, **Don "Captain Beefheart" van Vliet**, **Al Kooper** and **Ron Wood** (who joined Muddy for some razor-sharp slide guitar duets on "Long Distance Call" and "Got My Mojo Working").

The Mud's band, featuring guitarists **Bob Margolin** and **Luther "Guitar Junior" Johnson**, pianist **Pinetop Perkins** and harp-man **Jerry Portnoy**, was as good an indication as we've heard recently that electric music really can cook with restraint. Decibel mongers take note: yes, there really is such a thing as dynamics. As for Muddy himself, the man's very presence can turn the most antiseptic airport lounge into a rowdy, blues-soaked speakeasy.

INSERTS: **The Band** and director **Martin Scorsese** have been shooting some scenes for inclusion in the "Last Waltz" film at MGM studios —sounds a little strange to us, since we thought it was a movie about a live concert, but that's show biz. Tunes included "The Weight" (with the **Staples** helping out) and "Evangeline" (featuring **Emmylou Harris**)

(Continued on page 49)

Talk about HEAVYWEIGHTS!

ALICE COOPER and **SHEP GORDON** have been practicing on the golf course recently because they are getting ready to face the dynamic **DOOBIE BROTHERS** and **BRUCE COHN** at the **DOOBIE BROTHERS Golf Classic** on June 6 at **Calabasas Park Country Club**.

Spectator tickets \$5.00 available at all Ticketron outlets.

Kipps Now Turns His Attention To Songwriting And Publishing

By CHRIS GORDON

■ NEW YORK—Charles Kipps, whose past songwriting credits include David Ruffin's hit "Walk Away From Love," has recently completed producing the new "Peaches and Herb" album (MCA) for which he has also written "Love Is Here Beside Us," "Good Good Times" and "I'm Counting On You." In addition to his songwriting and production activities, Kipps' publishing company, Charles Kipps Music Inc. (BMI), recently made sub-publishing arrangements in England, Italy, Australia and New Zealand.

The Kipps catalogue includes material from Melba Moore, Gladys Knight, Anacostia, Kipps' partner Van McCoy, as well as Peaches and Herb and Ruffin, all of which he also produced. Kipps recently told **Record World** that he became interested in publishing because "the role of the publisher has changed so much in recent years. It used to be that the song was the most important element, and the major publishers would hire a songwriter and then try to get cover records. But now the majors seem more interested in signing singer/songwriters than in just getting covers. Not that there's anything wrong with that approach," he added, "but it makes it very tough on someone who just wants to write and needs covers to survive. Also, it creates a great opportunity for an independent publisher like myself, because the result is that we don't have to compete with the majors for cover records."

Kipps, who started out as a personal manager, didn't begin his production activities until he met Van McCoy. He first met McCoy while he was managing the Presidents in Washington,

D.C. He recalls "One of the members of the group knew an accomplished songwriter / musician and suggested that we try to get him as a producer. The man turned out to be Van, and he agreed to produce The Presidents." The first collaboration was in the production of "5-10-15-20-25-30 Years Of Love," which became a hit on both the r&b and pop charts.

With the success of the President's record behind them McCoy and Kipps formed McCoy-Kipps Productions and have produced all of the albums currently contained in Kipps' publishing catalogue. "Up to Now," Kipps said, "all of our publishing activity has been limited to material that we've produced. The reason for that is simply that we've spent most of our time in the studio and never saw the publishing potential before. But now that we have a break in our schedule we're going to see if we can't make the publishing arm a viable part of our activities. Over the long term, the next five years or so, I'd like to have the publishing become an equal part of our operation."

In addition to increasing his publishing catalogue and production activity, in the future Kipps wants to concentrate on what has always been his major interest — songwriting. "Writing has never been my major professional concern because I've always been afraid of being a starving young songwriter. Also, I've been lucky enough to be successful in other areas of the music business." But, he concluded, "I would have to say that of all the aspects of our operations, although I enjoy everything I do, that the writing is my favorite."

Marlena at Carnegie



Columbia recording artist Marlena Shaw recently performed at New York's Carnegie Hall. Shown backstage following the show are, from left: Linda Rogoff, Marlena Shaw's manager; Vernon Slaughter, assoc. director, national promotion, special markets, CBS Records; Bert deCoteaux, executive producer Columbia Records and producer of Shaw's album, "Sweet Beginnings;" Shaw; Bruce Lundvall, president, CBS Records Division, and Mickey Eichner, vice president, a&R east coast, Columbia Records.

High Times

June '77

\$1.75

Captain Crunch:
King of the
Phone Phreaks

**ALBERT
GOLDMAN
EATS HASH**

**MURDER AT
ELAINE'S**
Original
Mystery Serial

**DOPE
MANNERS**
Were You Raised
in a Barn?

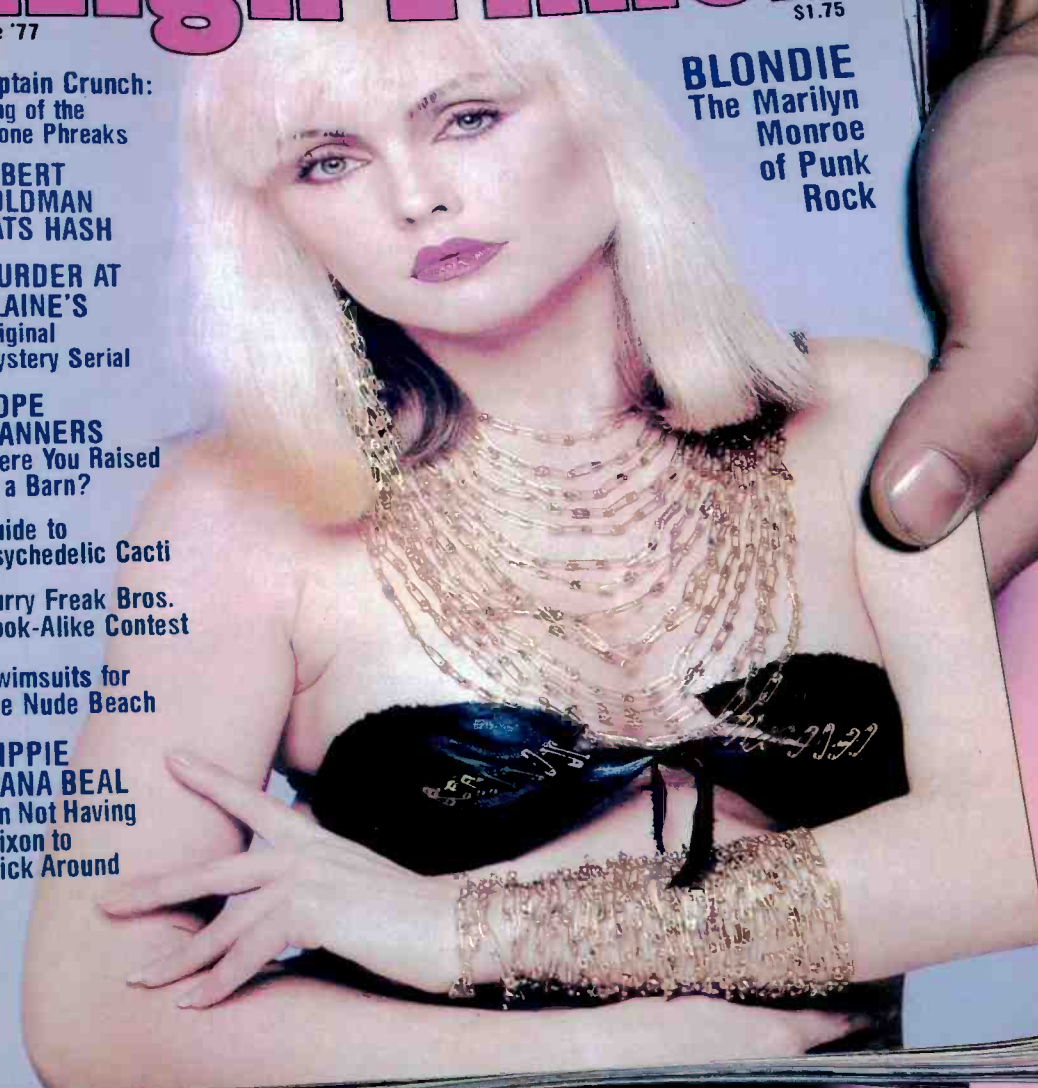
Guide to
Psychedelic Cacti

Furry Freak Bros.
Look-Alike Contest

Swimsuits for
the Nude Beach

**YIPPIE
DANA BEAL**
On Not Having
Nixon to
Kick Around

BLONDIE
The Marilyn
Monroe
of Punk
Rock



High Times Means High Response

ABC AUDIT OVER 400,000 MONTHLY

High Times has just diversified its format to cover a broader scope of the lifestyle of the 70's. Our new approach stresses more music coverage. The June *High Times*, pictured above, features a cover portrait of Deborah (Blondie) Harry shot by famed fashion photographer Francesco Scavullo.

The June issue is being backed up by our first major promotional drive, with a \$20,000 national radio spot campaign in 14 markets, and print ads in *Rolling Stone*, *National Lampoon*, *Oui*, *New Times* and other prime media.

High Times is eagerly digested by some of America's choicest and most frequent recording consumers, as most of the major record companies have already discovered. We have one of the highest pass-along rates of any magazine, coupled with a very low cost per thousand. For details, contact Rick Abramson at (212) 481-0162.

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ BRAHMA WASN'T THERE, THE DUKE & THE DUTCHESS WEREN'T THERE, THE KING WASN'T THERE, THE BARONESS WASN'T THERE, BUT . . . THE BARON . . . WAS THERE: May 12 was to have been a homecoming of sorts (at least to our way of thinking) for **Southside Johnny** and the **Asbury Jukes**, who were scheduled to play two nights, two shows each night, at the Carlton Theater in Red Bank, New Jersey, before going into the Bottom Line here for a two-night, completely sold-out engagement. But the afternoon of the 12th, Southside was felled by a strain of flu that has since come to be called Jukes Disease. The band's early show on Thursday was cancelled, but the heavy artillery was called in for the late show. Main man in the Jukes' revamped line-up: lead singer **Miami Steve Van Zandt**. On rhythm guitar and singing harmony, **Bruce Springsteen**, fresh from a vacation out west. To say it was memorable would be to cheapen the evening. Van Zandt's gruff vocal delivery is remarkably evocative, particularly when it is being propelled by the souped-up Miami Horns and the concise stinging support of lead guitarist **Billy Rush**. Springsteen remained pretty much in low profile during the set, but did take over lead vocal chores from Van Zandt on a hard-hitting version of "The Fever" and then dueted with **Ronnie Spector** on "You Mean So Much To Me."

But the night wasn't over. After the Jukes had left the stage, the **E Street Band** appeared with Springsteen for a four-song set: "Thunder Road," "Backstreets," "Rendezvous" and "Born To Run." We suppose there are few performers around who would come on at a moment's notice and deliver of themselves as did Springsteen and the E Streeters on this night. It was a rare occasion in all respects, not the least of its moments being **Marc Brickman's** astounding lighting for one of the most intense renditions of "Backstreets" we've yet heard.

Unfortunately, Southside Johnny, still bedridden, was forced to cancel the important Bottom Line dates (which have since been rescheduled for June 13-14), but at presstime we learned that the band's weekend concerts were still on; and Johnny, we understand, has recovered. Our wishes for continued good health go out to him. At least in his illness he had his **Clyde Stacy** records to keep him company. Not to mention **Betty Southside**.

JOCKEY SHORTS: New York, N.Y. has learned that this summer's Central Park concerts will take place despite various insistences by various persons (including one working for the N.Y. Post) that the annual event is history. This year's schedule will be dominated by pop and folk acts, however, and will be sponsored by a soft drink company rather than Schaefer beer . . . Will **Connie Francis** attempt a comeback with Atlantic? . . . **Ginger Baker**, **Eric Clapton** and **Jack Bruce** recently met at **Robert Stigwood's** London office for the first time in over seven years. Could there be a project in the works? . . . **Graham Parker's** group, **The Rumour**, recently recorded an album in London with **Robert John Lange** and should be released here in early summer. The title of the lp will be "Macs." Get it? If you don't, here's a hint: What was the name of the last Fleetwood Mac album? . . . Will Mercury Records' press department move to New York under the very capable auspices of **Sheryl Feuerstein** in the wake of **Mike Gormley's** move up the Polygram ladder? . . . With **Roy Clark**, **Freddy Fender**, **Don Williams** and **Hank Thompson** all performing last week at a country spectacular at Carnegie Hall, ABC Records threw a party in their honor with **Leonard Goldenson**, **Elton Rule**, **Herb Granath**, **Jim**

(Continued on page 49)

"The DOOBIE'S, Pat, John, Mike, Tommy, Keith, Jeff, and Tiran are just like Family. I wouldn't miss their golf classic and concert for anything!"

— **Gary Frank**

star of the ABC TV's series "FAMILY"

Spectator tickets \$5.00 available at all Ticketron outlets.

Golden Circle seats for the
DOOBIE BROTHERS Concert available thru
David Gest and Assoc. (213) 766-5188.

Casablanca Readies 'Deep' Push

■ LOS ANGELES — Neil Bogart, president of Casablanca Record and Filmworks, has announced the upcoming release of the soundtrack album from "The Deep." Released through Columbia Pictures, "The Deep" is the first CRF motion picture produced by chairman of the board Peter Guber. Adapted from the best-selling novel by Peter Benchley, "The Deep" stars Robert Shaw, Jacqueline Bisset, Nick Nolte, Louis Gossett and Eli Wallach.

The soundtrack album was composed by John Barry, Academy Award-winning composer famed for "Goldfinger," "Theme From Midnight Cowboy," and "Born Free," among many others. For "The Deep," Barry composed a complex water ballet comprising an entire side of the soundtrack lp.

Along with Barry, Casablanca's Donna Summer has co-written the vocal "Theme From The Deep." Her vocal rendition is heard in the picture. In addition, new Casablanca artist Becky introduces "Disco Calypso."

The soundtrack album, listing

at \$8.98, will be released in advance of "The Deep"'s June 17 release date, in conjunction with what is described as one of the most massive promotional and publicity efforts ever planned for a motion picture and soundtrack.

A major radio station promotion effort has been coordinated by Scott Shannon, special assistant to the president, as part of Casablanca's campaign. The promotion will be staged in 50 of the nation's top radio markets, with a contest built around a specially-designed "Deep" treasure chest, containing prizes related to the theme of the picture. The contest has been synchronized to run simultaneously in all markets from June 8 until the movie's June 17 opening date, and will be one of the largest simultaneous radio promotions ever devised.

Bogart concluded by announcing that under the direction of Casablanca Record and Film-Works chairman of the board Peter Guber, three other motion picture projects are in the development stage.

Eagles/Elton Jam



The Eagles recently completed a British concert tour which included four nights in Wembley, two nights in Glasgow and two in Stafford. Pictured above during the final concert at Wembley's Empire Pool are (from left) Elton John and the Eagles jamming on Chuck Berry's "Carol."

UA Promotes Marcy Doherty

■ NEW YORK — Stan Monteiro, vice president, promotion, United Artists Records, has announced the promotion of Marcy Doherty to the position of director, national singles promotion.

Doherty will report directly to Monteiro and will be responsible for all top 40 and adult contemporary single record promotion. In addition, Doherty will be responsible for directing UA's field promotion staff in the area of single promotion and will work as the label's liaison with industry trade publications.

Doherty came to UA in February of 1977 from Chelsea Records, where she spent one year



Marcy Doherty

handling all top 40 singles as assistant national promotion director.




FANIA
ALL★STARS
Rhythm
MACHINE

**"Rhythm Machine."
Motion Music from
the Fania All-Stars.**

They grabbed the Salsa spotlight with their first Columbia album. And now their new one, "Rhythm Machine," is here. It's loaded with extras like tasty jazz talents of artists such as Eric Gale, and Randy Brecker.

"Rhythm Machine"—it's built around the Fania All-Stars' Latin-flavored soul, and it's smoothly powered with driving jazz energy. Put it on and get in motion.

**"Rhythm Machine."
The Fania All-Stars'
brand-new model.
On Columbia
Records and Tapes.**

Produced, arranged and conducted by Jay Chattaway.
Produced in association with Jerry Masucci.
Executive Producer: Bob James
A Fania Records Production. 

© "COLUMBIA," MARCAS REG. © 1977 CBS INC. 

Jingle Singers Next Big Hitmakers?

■ NEW YORK — Television and radio commercial singers and musicians could become the next major source of pop records hitmakers, according to John Hill, partner in the firm of Michlin and Hill, creator of music and lyrics for on-the-air advertising.

Currently observing its fifth anniversary of turning out such recognizable TV commercial themes as those extolling Pepsi-Lite, Mountain Dew, Country Club Malt Liquor, McLean's Toothpaste, Hi-C Juices and Frito's, Michlin and Hill has completed plans to expand its operations into record production, drawing artists from the pool of talent constantly in demand for commercials.

A prime current example of the kind of stardom via commercials the firm seeks to develop, says Hill, is Arista Records' Barry Manilow, whose background is steeped in the commercial business, both as singer and as composer-lyricist.

In the view of Hill, who is a practicing songwriter and erstwhile Columbia and Buddha Records producer, there is a growing list of non-name per-

formers in the workaday commercial business, who, though extremely well off in the all-important fiscal department, yearn increasingly for the ego-building accolades that go with having your name on a chart record.

"The 'stars' of commercials are studio-wise, since they're busy recording practically all the time," says Hill. "And it's true both of singers and musicians. They are, in many, many cases, singing and playing the very same kind of licks and melodies to be found on record hits. The advantage for these people, and for us, is that a commercial has a limited life expectancy, while with records, you are building careers which makes for a very satisfying experience."

Michlin and Hill, in beginning their sixth year as a creative partnership, have knocked off their move into record production with a jazz-flavored album, titled "Children of All Ages (Just Might Turn Out to Be Sages)." The lp, on the Adamo label, contains the instrumental work of some of the best-known and in-demand players on the New York commercial circuit.

Other projects are also in the works. Billy Barnes, currently performing in the off-Broadway production, "On the Lock-Up," and a "commercial" regular, has been tapped and has already done some preliminary studio work, all aimed at broadening his base into records. Several others are also being discussed, according to Hill.

The records-commercials crossover, Hill notes, actually works both ways, with established record names often accepting assignments for commercials, some-

times with a credit ("Hello, this is . . .") tag. The successful run of Coke commercials, for example, often has drawn from the record ranks for its spots, employing such personalities as Aretha Franklin and Dottie West, among others.

The new movement, however, will definitely be in the other direction, Hill feels.

Arista Plans Campaign For 'Greatest' Album

■ NEW YORK — In conjunction with the release of the filmed version of the life of Muhammad Ali, "The Greatest," Arista Records has readied a campaign for its release of the soundtrack album, tying the announcement of the soundtrack directly in with the release of the movie by Columbia Pictures, it was announced by Rick Dobbis, vice president, artist development for Arista.

The campaign will encompass all forms of the media, from major daily newspapers to top 40 and r&b radio to television, and will include both advertisements specifically for the album and, with the cooperation of Columbia Pictures, tie-in advertisements for both the forthcoming album and the film itself.

"Ali Bom-Ba-Ye (Zaire Chant)" by Mandrill and composer-performer Michael Masser will be the first single released from the Masser-scored soundtrack.

The two songs performed on the soundtrack album by George Benson ("The Greatest Love Of All," the title theme, and "I Always Knew You Had It In You") will be promoted at all levels of radio.

Jumpin' with the Jukes



Cleveland's Agora Ballroom was recently the site of a three night appearance by Epic Records' Southside Johnny and the Asbury Jukes. Pictured backstage opening night are, from left: (top row) Willie Rush and Richie Rosenberg of the Asbury Jukes; (center row) Rick Gazda of the Jukes; Eddie Levert of the O'Jays; Ron Alexenburg, senior vice president, Epic, Portrait and Associated Labels; Cleveland International/Epic recording artist Ronnie Spector; Southside Johnny; Ed Manhion, Al Berger and Tony Pallagrosi of the Asbury Jukes; (sitting) producer/composer/manager Miami Steve Van Zandt; Kenny Pentifallo of the Jukes; Steve Popovich, president, Cleveland International; and Kevin Kavanaugh of the Jukes.

CONCERT REVIEW

Seeger, Hagar Score At Pauley Pavilion

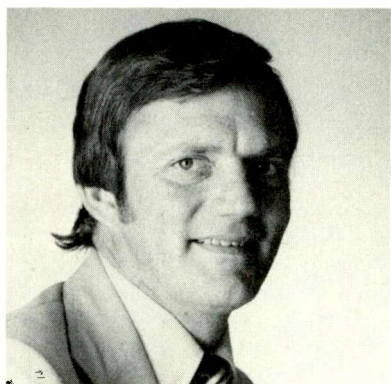
■ LOS ANGELES—From the simultaneous opening chord of sound and stagelights, the audience at Pauley Pavilion belonged totally to Bob Seeger (Capitol). Taking up rock and roll-wise from where Sammy Hagar (opening, also Capitol) left off, the show was professionally tight and tunefully balanced. It was obvious that everyone on and off stage was feeling fine, beginning with the first number—"Rock and Roll Never Forgets." An excellent showman, Seeger contributed vocals to the first two numbers before settling at the keyboard for "Turn the Page," which featured saxophonist Alto Reed (that's the name of the person, not the instrument). In fact, every time Reed blew even one solo bar, the crowd went crazy, culminating in his final appearance high atop the banks of speakers.

Some very appropriate touches did not stand out, but made the show even better than it could have been — smooth acoustic piano phrasing, a few timely lighting effects, use of a tympanum, and the band dressing in only black and white. There were no complaints about the sound system and mixer for the evening, which is surprisingly all-too-rare in this age of concert technology. In addition, song type and tempo were balanced effectively throughout the set.

Seeger's musical versatility was displayed on guitars and keyboard, but his vocals were by far the strongest. Tina Turner's "Nutbush City Limits," Bonnie Hawkins' "Mary Lou" and Seeger's "Sunspot Baby" all had tremendous energy. Chuck Berry's influence was evidently built into the set. From Seeger's "Ramblin' Gamblin' Man" and "Katmandu" through the encore, even jaded rock reviewers were jumping on their chairs. A final touch of brilliance was the encore planning—"Night Moves" followed by Chuck Berry rock 'n roll left everyone hoping against hope for a third, fourth and fifth encore.

At first it seemed as if Sammy Hagar's music could have carried the whole evening. Electrically thunderous overtones and undertones from the stage awoke sympathetic vibrations in the audience to the point where people streamed to the front of the hall, held up welcome signs, waved "right on" fists, etc. With scarlet guitar, lights, and trousers, "Red," from Hagar's new fetish and album of the same name, totally endeared him to the audience.

Becky Sue Epstein



Rodney E. Starmer

Starmer had been director of marketing, music services since December of 1975. For the year and a half prior, he had been director, music services administration and recording operations.

Starmer joined RCA Records in 1968 in the area of financial operations, record clubs; two years later, he became associated with the market research activity for the clubs and still later added credit and planning to his research activities.

Before joining RCA Records, Starmer had been associated with the Stewart Warner Corp.

Olivia's Post-Met Party



Olivia Newton-John was recently feted by MCA Records with a bash at the Pierre Hotel following her concert at the Metropolitan Opera House. Seen here celebrating with the stongress are in the picture at the left (from left): Richard Bibby, VP, marketing, MCA and George Lee, VP, east coast operations; Record World publisher Bob Austin and Earl Wilson talking to Olivia; and Olivia on the dance floor with Sandy Gallin of Katz-Gallin-Cleary, her management company.

'Special Edition' Adds Rock To Syndicated TV Package

By JOHN MANKIEWICZ

■ LOS ANGELES—Music personalities have traditionally had difficulty making the transition from records to television. Last fall, there were two television specials by top artists—Bob Dylan, and The Beach Boys, and neither received good ratings. Television producer Alan Sloane is aware of the cross-over potential of both media, and is working on what he hopes will be a more successful format: "Special Edition," a half-hour prime-time access vid-series to make a syndicated debut this September.

"Special Edition" will not be exclusively devoted to music personalities, but will have additional pieces dealing with celebrities in other entertainment media, as well as news. Music will be, however, a consistent source for material. Actress Barbara Feldon is anchorperson for the show, which will be carried by ABC-TV O&O's. The show is produced by Columbia Pictures Television.

"The problem with music specials," Sloane says, "is that they are too often just that. Just a visual presentation of the music. Television can be more than just a straight-ahead concert film. In the past, bad ratings have been written off, rationalized; people say that the record-buying audience and the television audience are two completely different groups of people. To some degree, that's true, but the television audience can be nudged a little, in terms of recognition of a specific artist, by presenting a little personality to go along with the music."

With that in mind, "Special Edition" will utilize a magazine format, but with a twist. "60 Minutes" was perhaps the genre pioneer, using magazine-like stories—short, punchy, to the point—but Sloane's material will be drawn directly from the pages of real magazines. "We aren't just

creating visuals to go with voice-over copy," the producer explains, "but all our story ideas are generated from articles that have appeared in news magazines."

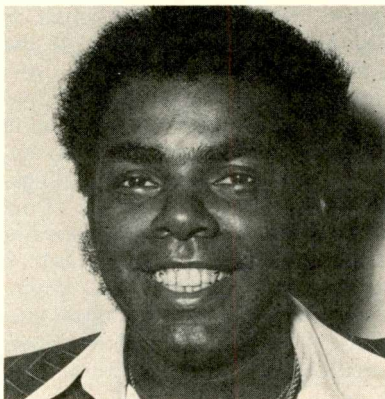
Sloane has already completed short segments (5-10 minutes) on Jesse Winchester and Todd Rundgren, among others. "Winchester is news right now, because he's returning to America to tour," states Sloane, "so there's a real good hook. He's a personality, not just a faceless voice on a record. That way, viewers get an inside look at the man, and have some kind of reference point when it comes to the music. Todd Rundgren, on the other hand, does not have the same hard news factor, but he has an incredibly visual show. Rock and roll concerts are becoming, I think, more theatrical than ever, and television viewers always are interested in theatre."

Rondor Reorganizes

■ LOS ANGELES—Chuck Kaye, president of the Irving/Almo/Rondor group of companies has announced the appointment of Bob Grace as managing director of Rondor Music (London) Ltd., following Derek Green's resignation of that position.

MCA Names Bates

■ LOS ANGELES—Wendell Bates has been named to the newly created position of national r&b marketing director for MCA Records according to the label's vice president/marketing, Richard Bibby. Bates was previously national r&b albums promotion manager at RCA Records.



Wendell Bates

Bates' duties will include the planning of sales, advertising and marketing campaigns for MCA's black product.

Bareback Names New Distributors

■ NEW YORK—Bareback Records has set two new distributors. Ami Distributors will distribute all Bareback and affiliate labels in Detroit. MS Distributors will handle all product in Los Angeles.

WEA Holds Summer Marketing Seminar



More than 100 key personnel and executives from WEA and the Warner Brothers, Elektra/Asylum and Atlantic labels gathered in Tucson recently for WEA's second annual summer marketing and planning seminar. Pictured above (from left) are: Jack O'Connell, WEA vice president, finance; Atlantic senior vice president/general manager Dave Glew; WEA president Joel Friedman; and Atlantic vice president director of special markets Hillery Johnson; WEA sales vice president Rich Lionetti; Warners Bros. midwest regional director of country music Sam Cerami; Warner Bros. national director of country sales and promotion Stan Byrd; Warner Bros. vice president, director of sales Lou Dennis; Elektra/Asylum national marketing director, country music Mike Suttle; and Bob English, program director, KUCB (Tucson).

ABC Engineers Strike

■ NEW YORK — ABC, Inc. was struck last Monday night (16) by the National Association of Broadcast Employees and Technicians in an action that effects both the radio and television networks and owned stations, and was apparently not close to settlement by presstime.

At issue, principally, was job security for camera operators and engineers as the network switches over to minicameras and other newer equipment. Management personnel at the various owned television and radio properties were keeping the stations on the air, with program directors serving double duty as engineers at several outlets.

Blue Note Ups Smith

■ LOS ANGELES—Gordon Bossin, vice president of marketing for United Artists Records, has announced new areas of responsibilities for John Smith in addition to his present position as vice president of marketing for UA-distributed Blue Note Records. The new responsibilities pertain specifically to the Blue Note catalogue.

Smith will be involved in all areas of inventory and production of the catalogue. He will be directing pressings, establishing catalogue programs, and recommending changes on a twice yearly basis. In addition, Smith will meet regularly with the firm's distributors and will continue his involvement in pre-release coordination of all new Blue Note lps.

UA Renews King Licensing Agreement

■ LOS ANGELES — Kazumitsu Machigiri, president of King Record Co., Ltd. and Harold Seider, president, international division, United Artists Music and Records Group, Inc. have jointly announced the signing of the licensing agreement for King Records to represent the entire United Artists record catalogue in Japan commencing on July 1.

RADIO WORLD

FCC Probe (Continued from page 3)

threatening to withhold airplay. But they were never able to find a basis for his accusations, both station officials said. Repeated questioning of the deejays, they said, produced only denials from the jocks and protestations that Dimensions Unlimited was trying to drive the deejays out of the concert business so that Washington might have the entire market to himself.

"Washington spent about \$100,000 a year on the station," Kelsy testified. "He felt that he was indirectly paying the jockey's salaries and that he had the right to tell them what to do."

It was that "arrogance" and the "intangibles" of Washington's belief that the announcers were involved in a conflict of interest that led WOL's management to ultimately disregard his first complaints, both officials said.

But for the first time last week, the hearing took testimony on another complaint lodged with the station about its announcers producing concerts. In the spring of 1976, a group of Richmond, Va. concert promoters wrote to WOL and the FCC alleging unfair competition from a former WOL announcer, Mel Edwards. Edwards was president of DJ Productions, the company formed by the seven WOL deejays, but also produced shows outside of Washington on

his own. Edwards was dismissed by WOL last month.

Peaceful Concerts Inc. of Richmond bitterly attacked Edwards in a letter to the station alleging that Edwards used his position with the station (he was music associate at that time as well as a weekend jock) to obtain a Labelle date already promised to Peaceful. Peaceful eventually sued Edwards but the case was settled out of court. In the meantime, several other Richmond promoters rallied behind Peaceful and shot off an acusatory letter to the FCC. News of the Richmond controversy had been carried in local newspapers some months ago, but last week was the first time the incident was discussed in testimony at this proceeding.

Edwards denied threatening Labelle, according to program director Thompson who investigated the charges on behalf of the station. And because of the timing of the complaint, very soon on the heels of Washington's first formal complaints to the FCC, Thompson came to believe that the Richmond allegations were orchestrated from Washington, D.C. by Dimensions Unlimited executives. "I felt it grew out of the (William) Washington confrontation," Thompson said. "I knew he promoted shows in Richmond. I don't know if he

co-promoted with Peaceful (Concerts) or the others," he added.

Thompson said he checked the station's 24-hour monitoring system after the Richmond complaints to see if Labelle got an "excessive number of plays" or the show was plugged often during Edwards air shift. He said he found nothing out of the ordinary. Richmond is about an hour's drive from Washington.

FCC counsel Kramer was also particularly interested in WOL's handling of records by local artists. The station rarely has room for regional or local records, Thompson testified, but the station was open to programming a few such local groups out of a sense of community responsibility. Even so, a local record could not be broken nationally unless it got on a local station—such as WOL—first.

Coincidentally, two such local acts, Ureaus and Keisa Brown, made it onto WOL's playlist around the time they were opening shows for headliners contracted to DJ Productions. As well, Edwards was serving as Ureaus' "temporary" manager when that group's first record made it onto WOL during Edward's Sunday afternoon show. Keisa Brown's novelty version of "Midnight Train to Georgia" was playlisted at WOL during the same month she was slated on a bill with Ashford

and Simpson and the Manhattans in a DJ-sponsored concert in April 1976. The FCC lawyers wanted to know which event preceded which in these coincidences: did the popularity of these two local acts cause them to be added to shows or were their records "slipped" onto the air in order to boost the gate at shows for which they were already contracted?

"Isn't it a fact," asked Judge Joseph Stirmer, "that Mel Edwards slipped one in because Ureaus was scheduled to perform at a DJ Productions sponsored show?"

Program director Thompson stopped short for a second then said he was not sure whether the show had anything to do with Edwards' playing of the Ureaus record, "but he did slip one in without my knowledge," Thompson replied.

Both Thompson and Kelsy were quizzed closely on station policy surrounding the selection of music and disclosure procedures for disc jockeys with connections to the music they play. Both said it would have been impossible for Edwards to influence the playlist unduly, even during the time he was "music associate." The music was selected by a panel of deejays and station officials with ultimate authority resting with Kelsy and Thompson.

AM ACTION

(Compiled by the Record World research department)

■ **Steve Miller** (Capitol). Especially strong in the middle of the country, moving 38-26 WLS, 28-21 WGCL, 31-25 WDRQ, 9-8 KXOK and 18-16 WCOL in that area at the majors as well as good jumps in other spots. 18-14 WQXI, extra-19 WLAC, 23-16 WMAK, 27-22 Z93, 22-16 KFRC, 14-11 KSTP, 22-19 WNOE, 24-22 KBEQ, 24-19 KHJ, 17-14 KTLK and 19-16 WCAO. Action at the secondaries is equally as encouraging and includes such goodies as 21-12 KCPX, 20-13 KVOX, 15-19 B100, 17-11 KSLY, 21-14 WGLF, 20-14 WCUE, 24-17 KKXL, 18-13 WSAR, 26-18 KEZY plus lots more.

Eagles (Asylum). Adds new primaries in the midwest and the north central area. Garners WLS, KSLQ, WGCL,



Dean Friedman

WMET, KDWB and KSTP. Movement continues to be positive in most areas and includes the healthy jumps of 23-18 WCOL, 21-15 WQXI, 23-17 KXOK, 32-21 KILT, HB-23 WMAK, 19-15 Z93, 24-21 WRKO, 13-10 WPGC, 28-24 WKBW, HB-28 WFIL, 10-9 WMPS, HB-30 CKLW, 18-17 KJR, 18-17 KCBQ, 16-15 KHJ, #12 KFRC and #25 WLAC.

Barry Manilow (Arista). Super strong moves, (Continued on page 63)

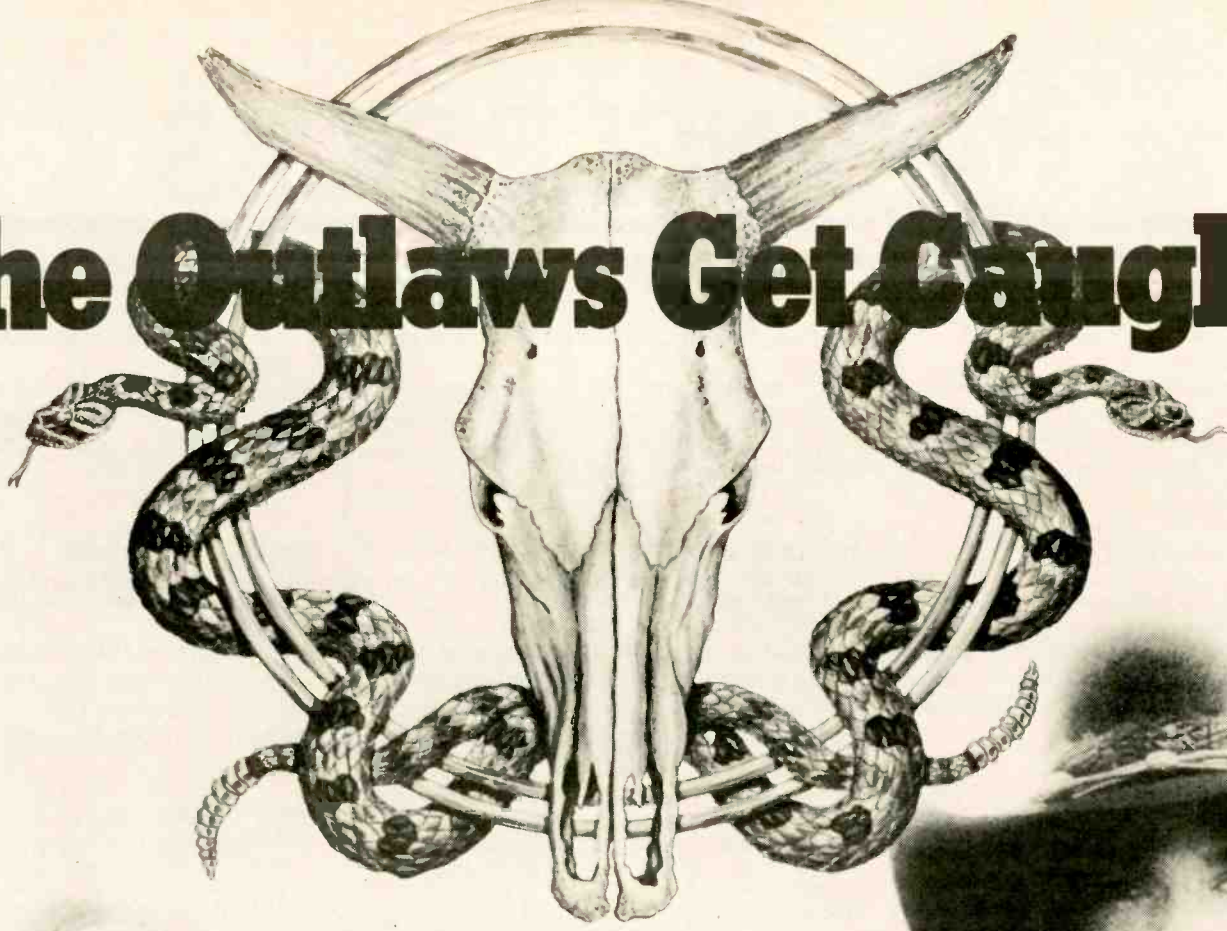
TRACKS

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

Album	Label	Top 40 Panel	FM Airplay Panel
Dave Mason	Columbia	So High	So High
Bonnie Raitt	WB	Runaway	Runaway
Dickey Betts	Arista	Out To Get Me	California Blues
Supertramp	A&M	Give A Little Bit	Give A Little Bit
Commodores	Motown	Brick House	Easy/Funky
Jeff Beck	Epic	Blue Wind	Blue Wind

The Dave Mason album was the key LP this week and the top 40 favorite was far and away the current single, "So High (Rock Me Baby and Roll Me Away)." FM was almost neck and neck between the single and the title cut, "Let It Flow," but here again the single won by just a hair.

The Outlaws Get Caught.



The Outlaws play rock 'n' roll with explosive power that is rarely captured on record. It's music driven by the kind of electrifying guitar intensity that has won legions of new fans at their legendary live performances all across the country. And now that special excitement has finally been caught in the studio on their great new album.

"FLASHMAKER OF THE WEEK"
Record World

Produced by renowned rock specialist Bill Szymczyk.
'77 will be the year of the Outlaws.
On Arista Records



AL 4135

SMOKEY ROBINSON—Tamla 54284
(Motown)

VITAMIN U (prod. by Larry Brown & Terri McFaddin) (writers: same as prod.) (Jobete, ASCAP) (3:20)

Robinson's strongest single in some time boasts a couple of memorable melodic hooks and—as expected—a fine vocal performance from a major artist.

SPINNERS—Atlantic 3400

ME AND MY MUSIC (prod. by Thom Bell) (writers: S. Marshall & T. Wortham) (Mighty Three, BMI) (3:26)

All the elements of another Spinners hit are there: the bright, optimistic lyric, the catchy, upbeat melody, and an impressive group vocal performance.

KIKI DEE—Rocket 40730 (MCA)

CHICAGO (prod. by Elton John & Clive Franks) (writers: Jack Conrad-Don Goodman) (Pi-Gem/Darnoc, ASCAP) (3:08)

The moody, jazz-influenced sound of this single provides a unique setting for Kiki Dee's vocals. It's unusual, but another likely hit for her.

EMMYLOU HARRIS—Warner Bros. 8388

MAKING BELIEVE (prod. by Brian Ahern) (writer: Jimmy Work) (Acuff-Rose, BMI) (3:09)

Harris' latest is a slow, sad country ballad, given an expressive treatment and a likely candidate for country, FM and top 40 air-play. Believe it.

THE BRECKER BROTHERS—Arista 0253

FINGER LICKIN' GOOD (prod. by Jack Richardson) (writers: R. & T. Brecker) (Bowers, BMI) (3:29)

The playing outshines that of most dance numbers, but the disco hooks are still foremost on this latest Breckers effort. They could break through here.

JOHNNY GUITAR WATSON—DJM 1024
(Amherst)

A REAL MOTHER FOR YA (prod. & written by Johnny Guitar Watson) (Vir-Jon, BMI) (3:55)

One of the major surprise success stories of 1976, Watson should add to his r&b and pop following with this topical single, the title from his latest album.

ROUGH DIAMOND—Island 087

ROCK 'N' ROLL (prod. by Steve Smith, David Byron & Clem Clempson) (writers: Byron-Clempson-Britton) (WB, ASCAP) (2:42)

The first single from a new group with impressive credentials is a hard-edged, straightforward rocker that is also a statement of where they've been.

C.J. & CO.—Westbound 55400 (Atlantic)

DEVIL'S GUN (prod. by Mike Theodore & Dennis Coffey) (writers: Green-Roker-Shury) (ATV, BMI) (3:17)

Already a favorite with disco audiences, this unusual, often-frantic dance/r&b song could be a movie theme. It might make an offbeat pop hit, too.

ASHFORD & SIMPSON—Warner Bros. 8391

OVER AND OVER (prod. & written by Nickolas Ashford & Valerie Simpson) (Nick-O-Val, ASCAP) (3:22)

This duo has come up with yet another well-crafted love song, this time in disco tempo, that could well take them the rest of the way to pop stardom.

BOBBY BLAND—ABC 12280

THE SOUL OF A MAN (prod. by Steve Barri) (writers: Bland-Braggs) (Don/ABC Dunhill, BMI) (3:02)

Bland sings here with the blues and soul fervor that built his reputation—his powerful performance makes this his most likely bid for pop and r&b success.

Z.Z. HILL—Columbia 3-10552

LOVE IS SO GOOD WHEN YOU'RE STEALING IT (prod. by Bert deCoteaux) (writers: Lewis-Johnson) (Jalew, BMI) (3:22)

Hill's on the verge of a crossover, and this sexy, mid-tempo r&b tune could well provide it—the subject is a hook in itself, and his vocal work's just right.

FRANKIE MILLER—Chrysalis 2145

THE DOODLE SONG (prod. by Chris Thomas) (writer: Miller) (Chrysalis, ASCAP) (2:47)

Miller's a veteran English rocker whose time may have arrived—this bright r&b tune is full of energy and boasts a sing-along flavor as well.

LATIMORE—Glades 1742 (T.K.)

I GET LIFTED (prod. by Steve Alaimo) (writers: H. W. Casey-R. iFnc) (Sherlyn, BMI) (3:45)

Latimore's strongest bid for a cross-over hit in some time could come with this steamy, funky song from the KC writers. R&B attention should lift it.

ELLIOTT MURPHY—Columbia 3-10547

DRIVE ALL NIGHT (prod. by Robin Geoffrey Cable) (writer: Murphy) (Tender Night/Seldak, ASCAP) (3:28)

Murphy's third label debut may well be his most commercial rock song to date—it pays tribute to a variety of styles, highlighting Murphy's lyrical flair.

RONNIE MILSAP—RCA 10976

IT WAS ALMOST LIKE A SONG (prod. by Tom Collins & Ronnie Milsap) (writers: Archie Jordan-Hal David) (Chess/Casa David, ASCAP) (3:35)

Milsap, now at the top of the country heap, makes a serious bid for a pop-MOR crossover with this bittersweet love song. It has the makings.

DOLLAR BRAND—Chiaroscuro 4556
(Audiofidelity)

CAPE TOWN FRINGE PART I (prod. not given) (writer: Brand) (Ekapa, ASCAP) (3:20)

It's one of those engaging jazz instrumentals, with a summer feel. A former number one in Brand's native South Africa, it could catch here.

LOU CHRISTIE—Midsong Intl. 10959
(RCA)

SPANISH WINE (prod. by Ed O'Loughlin & Lou Christie) (writer: C. White) (Hudson Bay, BMI) (3:17)

That unmistakable voice returns with a pop ballad perfectly suited to Christie's style. Lightning could strike for him all over again with this.

MR. BIG—Arista 0248

FEEL LIKE CALLING HOME (prod. by Val Garay) (writers: Dickson-Rasmussen) (Jet Lag, BMI) (3:20)

An English band with both pop and progressive leanings, Mr. Big should find a home on American charts with this bright, uptempo, memorable song.

BILLY OCEAN—Epic 8-50396

RED LIGHT (SPELLS DANGER) (prod. by Ben Findon) (writers: Findon-Charles) (Black Sheep/Heath Levy, ASCAP) (3:28)

Currently near the top of British charts, this single with both pop and r&b elements could bring its urgent message to American audiences this summer.

DEARDORFF & JOSEPH—Arista 0246

SENTIMENTAL LADY (prod. by Louie Shelton) (writer: R. Welch) (WB, ASCAP) (3:29)

An FM favorite in its Fleetwood Mac original, this song could find major pop success. It's a superlative ballad suitable for a variety of formats.

CHUCK MANGIONE—Mercury 73920

LAND OF MAKE BELIEVE (prod. by Chuck Mangione) (writer: C. Mangione) (Gates, BMI) (3:45)

Mangione, supported by Esther Satterfield and the Hamilton Philharmonic, is receiving new attention on this single, a powerful ethereal orchestral effort.

ATLANTA RHYTHM SECTION—MCA 40719

ALL IN YOUR MIND (prod. by Buddy Buie) (writers: Buie-Cobb) (Low-Sal, BMI) (2:45)

ARS' first label has released a fine song from one of their earlier lps—its light rock style and sound melody should add to their growing popularity.

JOHNNY'S DANCE BAND—Windsong 10994 (RCA)

GUILTY (prod. by Donald Murray) (writers: Juliano-Mancini) (Juan Songs/Cherry Lane, ASCAP) (3:23)

Philadelphia's favorites make their single debut with a rock 'n' roll number that has a strong pop flavor.

MIAMI SOUND MACHINE—Audiofon 282

LIVE AGAIN (prod. by Carlos Oliva) (writers: Serrano-Murciano-Giordano-Oliva) (Thomas Fund)

An easy-moving composition with a light touch, this Latin-tinged single seems right for summer, and any number of format styles could respond to it.

SUSAN ?

HUH?

LET'S LISTEN TO
ROY BUCHANAN'S NEW
ALBUM "LOADING ZONE."

NOW ?!!

YEAH! WHY NOT?
IT'S PRODUCED BY
STANLEY CLARKE.
IT'S TERRIFIC!
IT'S DYNAMITE!

IT'S LATE !!!

AW, C'MON...
ROY BUCHANAN IS
ONE OF THE WORLD'S
GREATEST ROCK 'N' ROLL
GUITARISTS!

YEAH?
WHO SAYS?

ARE YOU KIDDING?
JOHN LENNON, MICK TAYLOR,
PAUL McCARTNEY, ERIC CLAPTON,
JIMMY PAGE AND JEFF BECK!
THAT'S WHO SAYS!

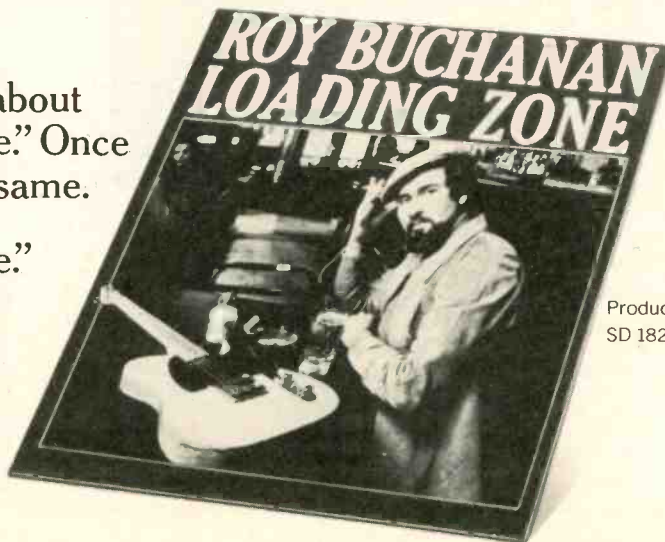
CAN WE TALK
ABOUT THIS
IN THE MORNING?

People everywhere are talking about Roy Buchanan's "Loading Zone." Once you hear it, you'll be doing the same.

Roy Buchanan's "Loading Zone."
On Atlantic Records & Tapes.



© 1977 Atlantic Recording Corp. A Warner Communications Co.



Produced by Stanley Clarke.
SD 18219

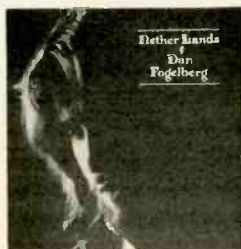
EVERY FACE TELLS A STORY

CLIFF RICHARD—*Rocket PIG 2269 (MCA) (6.98)*
Richard made his breakthrough into the American market with his "I'm Nearly Famous" lp and picks up where he left off with a selection of tunes which permits him to use various vocal colorings. Elton turns up in the chorus of the title song and the uptempo "My Kinda Life," both potential singles for this veteran.



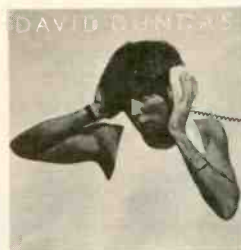
NETHER LANDS

DAN FOGELBERG—*Full Moon PE 34185 (CBS) (6.98)*
Fogelberg has amassed a substantial following with his previous lps and stands to increase that base of support with his most fully realized effort to date. Molding lyric, melody and arrangement into one unified statement (as well as adding some excellent vocal and guitar work), he does it all on this excellent album.



DAVID DUNDAS

Chrysalis CHR 1141 (6.98)
An actor turned recording artist, Dundas scored a hit with his first single, the irresistible bluejeans ad, "Jeans On." His pop flair is heard throughout the lp with songs co-written with Eddie Howell and Roger Greenaway and instrumental accompaniment by a stellar session line-up. "Daisy Star" and "Hold On" exemplify his talent.



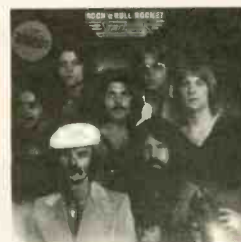
DANCIN' MAN

Q—*Epic/Sweet City PE 34691 (6.98)*
The current hit, "Dancin' Man" is a good indication of where this group, fronted by the former lead singer of the Jaggerz is coming from. The songs are all short and snappy with a crisp undercurrent and production by the group with Carl Maduri. "Sweet Summertime" is a seasonal tune which should be the next single.



ROCK 'n ROLL ROCKET

STARBUCK—*Private Stock BS 2027 (6.98)*
Their current single, "Everybody Be Dancin'" may intimate another disco rewrite, but the Bruce Blackman led group is strictly pop oriented with its second lp. Sounding comfortable with both uptempo numbers and ballads, their strength is in the construction of their songs, each offering a strong hook.



GREG KIHN AGAIN

Playboy PZ 34779 (CBS) (6.98)
With his second album, Kihn has matured as a songwriter and his band has gotten sharper as evidenced by the instrumental, "Untie My Hands." Bruce Springsteen's "For You" shows off Kihn's interpretative skills while he rocks passionately with his own pop masterworks, "Real Big Man," "Politics" and "Hurt So Bad."



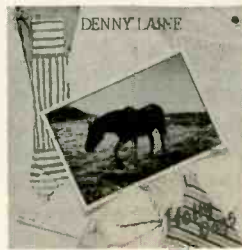
CABRETTA

MINK DEVILLE—*Capitol ST-11631 (6.98)*
The group comes out of New York's CBGB's scene and with producer Jack Nitzsche has made a very respectable debut lp sparked by a version of Barry-Greenwich-Spector's "Little Girl." With roots in r&b ("Mixed Up, Shook Up Girl"), CCR ("One Way Street") and Velvet Underground ("Spanish Stroll") they offer something for everyone.



HOLLY DAYS

DENNY LAINE—*Capitol ST-11588 (6.98)*
The first domestically released lp by the former Moody Blue and current Wings guitarist is dedicated to the memory of Buddy Holly in the form of ten of his tunes. The songs were recorded much like Holly himself would have done them, on a four track machines in basic mono. Paul McCartney produced and performs.



SPIRIT OF A WOMAN

AMERICAN FLYER—*United Artists LA720-G (6.98)*
One of the more noteworthy assemblages of musicians over the past year, American Flyer with Craig Fuller, Eric Kaz, Steve Katz and Doug Yule puts forth more of the same kind of pleasant, harmony folk rock that marked their debut. Linda Ronstadt guests on the title tune while Katz' "Victoria" is among the highlights.



LOADING ZONE

ROY BUCHANAN—*Atlantic SD 18219 (6.98)*
The album that Buchanan's fans have been waiting for. The guitarist has finally been teamed with some first rate musicians and the production by Stanley Clarke is superb. Clarke's tempestuous "The Heat Of The Battle" opens it with a fiery passion and contrasts with the sensitive "Hidden," which branches out in a new direction.



LIGHTS OUT

UFO—*Chrysalis CHR 1127 (6.98)*
After several lps which merely hinted at the depth of this rock outfit, the group with the assistance of producer Ron Nevison has begun to realize its potential, mixing searing rock songs ("Too Hot To Handle,") with softer ballads ("Try Me") and even a version of the classic Love song, "Alone Again Or."



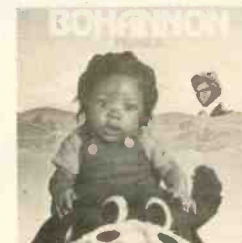
PASSENGERS

THE GARY BURTON QUARTET WITH EBERHARD WEBER—*ECM 1092 (Polydor) (7.98)*
Burton's group which includes Pat Metheny (guitar), Steve Swallow (bass), and Dan Gottlieb (drums) along with Eberhard Weber performs a series of inspired compositions penned by Metheny, Swallow, Weber and Chick Corea ("Sea Journey"). Burton on vibraharp is in excellent form.



PHASE II

HAMILTON BOHANNON—*Mercury SRM-1-1159 (6.98)*
The man who brought "footstompin' music" into the discos makes a forceful label bow; writing, arranging, directing and producing this mostly uptempo lp. The guitars of Melvin "Wah Wah" Ragin and Ray Parker, Jr. are again at the fore during "Bohannon's Disco Symphony" and the tastefully orchestrated "Andrea."

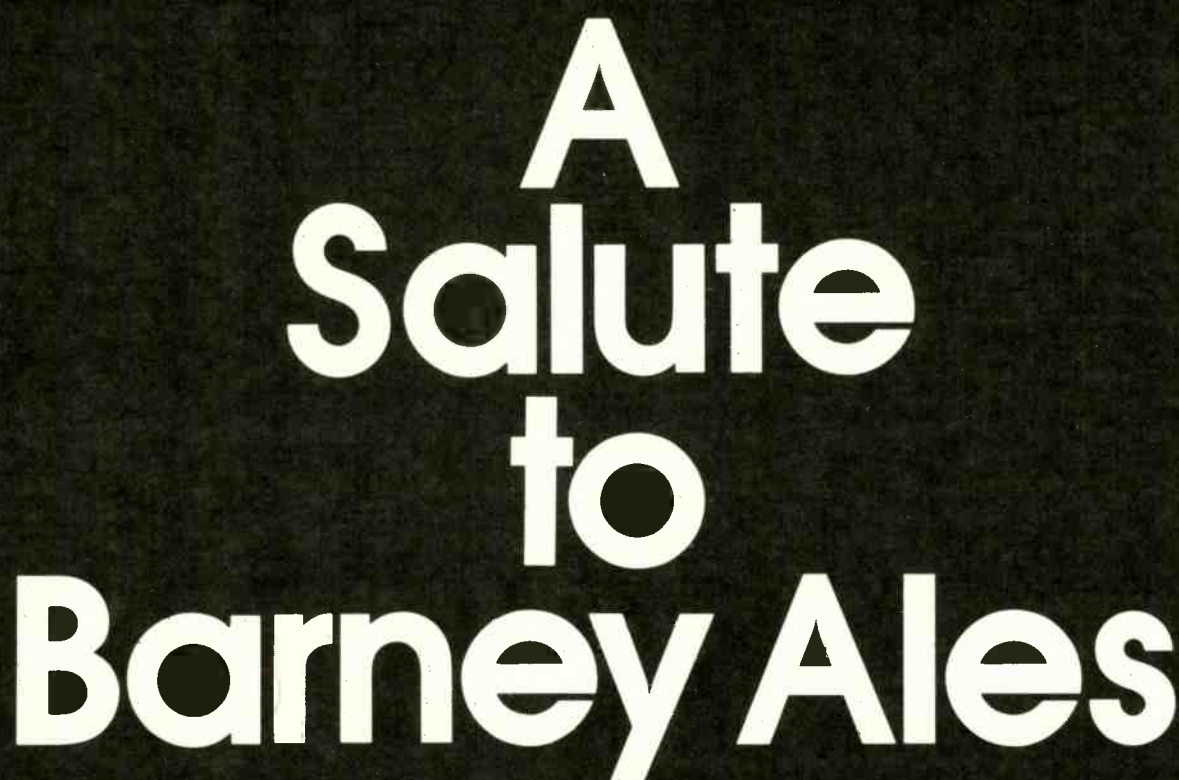


LET THE LADY SING

GAIL WYNTERS—*RCA APL1-2285 (6.98)*
A vocal talent who just recently made her New York debut at the Rainbow Grill, Wynters has good range which is exercised here throughout a selection of rhythmic tunes. The big orchestration on most numbers gives her a commercial hook which could earn her pop or MOR acceptance. Listen to "Hang In There Baby."
(Continued on page 49)



RECORD WORLD
presents



**A
Salute
to
Barney Ales**

This Record World supplement, which will be available through a special, increased run, will include a comprehensive review of Ales' life and accomplishments, a complete history of Motown Records, and many photo and news highlights and tributes. Plus many surprise features.

Issue Date: June 18

Ad & Editorial Deadline: June 6

For further information contact:

Spence Berland

Los Angeles

(213) 465-6126

DISCO FILE TOP 20

MAY 28, 1977

1. **I NEED A MAN**
GRACE JONES—Beam Junction (disco disc)
2. **DEVIL'S GUN**
C. J. & Co.—Westbound/Atlantic (disco disc)
3. **DO WHAT YOU WANNA DO**
T CONNECTION—TK (disco disc)
4. **YOU CAN'T HIDE FROM YOURSELF/
I DON'T LOVE YOU ANYMORE/
THE MORE I GET, THE MORE
I WANT**
TEDDY PENDERGRASS—Phila. Intl. (lp cuts)
5. **I GOTTA KEEP DANCIN'**
CARRIE LUCAS—Soul Train (disco disc)
6. **GOT TO GIVE IT UP**
MARVIN GAYE—Tamla (lp cut)
7. **DO YOU WANNA GET FUNKY
WITH ME**
PETER BROWN—TK (disco disc)
8. **SLOW DOWN**
JOHN MILES—London (disco disc)
9. **I CAUGHT YOUR ACT**
HUES CORPORATION—Warner Bros. (disco disc)
10. **COULD HEAVEN EVER BE LIKE THIS/
TURN THIS MUTHA OUT/
TASTY CAKES**
IDRIS MUHAMMAD—Kudu (lp cuts)
11. **DISCOMANIA**
THE LOVERS—TK (disco disc)
12. **SUPERMAN**
CELI BEE & THE BUZZY BUNCH—TK (disco disc)
13. **SWEET DYNAMITE**
CLAUDJA BARRY—Salsoul (lp cut)
14. **UPTOWN FESTIVAL**
SHALAMAR—Soul Train (disco disc)
15. **GOING BACK TO MY ROOTS**
LAMONT DOZIER—Warner Bros. (disco disc)
16. **KATRINA/JUST WANT TO BE
WITH YOU**
LIFESTYLE—MCA (lp cuts)
17. **THE FINAL THING**
STEVE BENDER—London (disco disc)
18. **DISCO LIGHTS**
DEXTER WANSEL—Phila. Intl. (lp cut)
19. **ONCE I'VE BEEN THERE**
NORMAN CONNORS—Buddah (lp cut)
20. **LOVE IN C MINOR**
CERRONE—Cotillion (lp cut)

Arista Taps Two

NEW YORK—Mack King and Jeff Cook have been named the new promotion representatives for Arista Records in Charlotte and Denver, respectively, it was announced by Richard Palmese, vice president, promotion.

King joins Arista from radio station WSGA in Savannah, and Cook was previously the head buyer for two years for the Peaches retail outlet in Denver.

RIAA Figures

(Continued from page 3)
level of \$211.5 million, a figure that was adjusted to reflect the higher list price value of singles in 1975.

Dollar sales volume of pre-recorded 8-track cartridges soared to \$678.2 million, up 16 percent from \$583 million in 1975. Cassette tape sales increased by 47 percent to \$145.7 million, against \$98.8 million in 1975. However, the volume of quad tape sales declined from \$8.2 million in 1975 to \$5.1 million in 1976. Reel-to-reel tape sales fell to the point at which they are no longer being reported.

All dollar sales figures are stated in term of list price value.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

The new Donna Summer album, "I Remember Yesterday" (Casablanca), is hardly what we've come to expect from disco's steamy "First Lady of Love." This is the inevitable change of pace album: a smooth but sudden shift away from the audacious, orgasmic concepts of Summer's previous three releases toward something more varied, more conventionally structured and more commercial. The trademark side-one medley hasn't been totally dispensed with here, but it is no longer as submissive to the demands of the dance floor. Opening with "I Remember Yesterday," a zesty, high-gloss nostalgia number with Big Band and Savannah Band touches, the medley then swings into a Phil Spector-style cut called "Love's Unkind" with a tough, pounding sound that's a perfect, witty parody of the Crystals and the Ronettes (Bobby DJ's first reaction: "I didn't know Darlene Love made a disco record!"). The track that follows, a fine Motown-styled song that has Donna sounding very much like Diana Ross in her "Baby Love" period, is delightful but not particularly danceable by today's standards, and a reprise of "I Remember Yesterday" doesn't exactly salvage the side for disco goers. But by any other criteria, the medley is immensely successful; the parodies are clever, the production (Giorgio Moroder and Pete Bellotte again) crisp and sharp, and Sum-

(Continued on page 60)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

FANTASIA/NEW YORK

- DJ: Walter Gibbons
- BEST OF MY LOVE**—Emotions—Columbia
- BURNING LOVE BREAKDOWN**—Peter Brown—TK (disco disc)
- DEVIL'S GUN**—C.J. & Co.—Westbound/Atlantic (disco disc)
- DOCTOR'S LOVE**—First Choice—Gold Mind (disco disc)
- HIT AND RUN/WE'RE GETTING STRONGER**—Loleatta Holloway—Gold Mind (disco disc)
- I FEEL LOVE**—Donna Summer—Casablanca (lp cut)
- LET'S GO ALL THE WAY (DOWN)**—Brenda & the Tabulations—Chocolate City (lp cut)
- TAILGATE**—21st Creation—Gordy (disco disc)
- THE MORE I GET, THE MORE I WANT/
YOU CAN'T HIDE FROM YOURSELF**—Teddy Pendergrass—Phila. Intl. (lp cuts)
- TURN ON THE LIGHTS**—Kellee Patterson—Shadybrook (disco disc)

BONES/SAN FRANCISCO

- DJ: Michael Lee
- BULL CITY PARTY**—N.C.C.U.—UA (disco disc)
- COULD HEAVEN EVER BE LIKE THIS/
TASTY CAKES/TURN THIS MUTHA
OUT**—Idris Muhammad—Kudu (lp cuts)
- DEVIL'S GUN**—C.J. & Co.—Westbound/Atlantic (disco disc)
- DO YOU WANNA GET FUNKY
WITH ME**—Peter Brown—TK (disco disc)
- THE FINAL THING**—Steve Bender—London (disco disc)
- I FEEL LOVE/REMEMBER/
LOVE'S UNKIND**—Donna Summer—Casablanca (lp cuts)
- I NEED A MAN**—Grace Jones—Beam Junction (disco disc)
- LOVIN' IS REALLY MY GAME**—Brainstorm—Tabu (disco disc)
- MISS BROADWAY**—Belle Epoque—EMI (import lp cut)
- THIS WILL BE A NIGHT TO REMEMBER**—Eddie Holman—Salsoul (disco disc)

THE POOP DECK/ FORT LAUDERDALE

- DJ: Bob Viteritti
- DEVIL'S GUN**—C.J. & Co.—Westbound/Atlantic (disco disc)
- DO WHAT YOU WANNA DO**—T Connection—TK (disco disc)
- DISCOMANIA**—The Lovers—TK (disco disc)
- GOT TO GIVE IT UP**—Marvin Gaye—Tamla (lp cut)
- 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)
- I NEED A MAN**—Grace Jones—Beam Junction (disco disc)
- LIFE GOES ON/YOU'RE MY PEACE
OF MIND**—Faith, Hope & Charity—RCA (disco disc)
- SLOW DOWN**—John Miles—London (disco disc)

DCA CLUB/PHILADELPHIA

- DJ: Kurt Borusiewicz
- DEVIL'S GUN**—C.J. & Co.—Westbound/Atlantic (disco disc)
- DISCOMANIA**—The Lovers—TK (disco disc)
- GOT TO GIVE IT UP**—Marvin Gaye—Tamla (lp cut)
- I DON'T LOVE YOU ANYMORE/
YOU CAN'T HIDE FROM YOURSELF/
THE MORE I GET, THE MORE I WANT**—Teddy Pendergrass—Phila. Intl. (lp cuts)
- I FEEL LOVE**—Donna Summer—Casablanca (lp cut)
- I GOTTA KEEP DANCIN'**—Carrie Lucas—Soul Train (disco disc)
- I NEED A MAN**—Grace Jones—Beam Junction (disco disc)
- MAGIC BIRD OF FIRE**—Salsoul Orchestra—Salsoul (disco disc)
- SWEET DYNAMITE/WHY MUST A GIRL
LIKE ME**—Claudia Barry—Salsoul (lp cuts)
- TOUCH ME, TAKE ME**—Black Light Orchestra—RCA (import disco disc)

CBS Promotes Doctorow

NEW YORK — Larry Stessel, manager, college program, CBS Records, has announced the appointment of Eric Doctorow to the position of supervisor, college program, CBS Records.

In his new post, Doctorow will be responsible to Stessel for the daily execution of the college program.

Doctorow previously worked as a college rep at UCLA.

Atlantic Distributing 'Beatles Live' LP

(Continued from page 3)

Report since its release in Germany, has fared well on the retail level despite some initial concern over the sound quality of the original tapes.

At Record and Tape Collector in Baltimore, where the album has been selling for \$12.98, Wayne Steinberg noted that his customers have not been happy with the sound quality, but they have been buying the album anyway. "We try to let people know about the sound quality of the record, but it's a collector's item and people will buy it regardless. People starve for Beatles material and a lot of the cuts on the album are unfamiliar to most."

Historical Value

Duane Hughes of Record Theatre in Buffalo agrees that the lure of the album is based on its historical value. "The people who have bought the album as an import for the most part are collectors, not the type of people one might expect to buy an album by The Beatles," he said. "We haven't gotten any returns on it yet because the pressings are excellent. It's the sound of the original recording that is not that good, but it's the only thing available from that period. I'm sure that when people buy it, it will be for its historical interest rather than as something they would listen to everyday for pleasure."

At Pantasia Records in New York where the album has been doing brisk business at \$11.00, among the cheapest over the counter price tag of all stores surveyed by RW, Joel Heumann reported that there haven't been any complaints registered. "People know what they are getting because there has been sufficient press over it and the means by which the show was recorded."

Perhaps the prevalent attitude of all retailers was summed up best by Ira Rothstein of TSS-Record World Stores of Long Island, who said, "Customers have mentioned that the sound isn't that great, but it's The Beatles and that makes it something people feel they should have."

BLACKJACK



20TH
CENTURY
RECORDS

A SUBSIDIARY OF
20TH CENTURY-FOX FILM
CORPORATION

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The sign of another hit. From Rufus Featuring Chaka Khan.

Hollywood On The Air

JUMPS

KSLQ/31-27
WDRQ/5-4
WCAO/22-20
KRBE/25-23
CKLW/9-8
WCUE/39-30
WYXY/H3-38
WGPD/5-5

NEW

WGCL/#20
WMPS
WAVZ/#29
WNOE
WDR
WISM
WMFJ
WFOX

ON

KRLY
WPGC
WPIX/Xtra
10Q
KSTN
KJOY
KILE
KAUM

WFLI/Xtra
WKYS
WROV
WFLB/Xtra
WSAR
WTAC/Xtra
WFBR

HOLLYWOOD

THE CHARTS

BILLBOARD 44 ★
RECORD WORLD 38 ■
CASH BOX 49 ●



"Hollywood" (ABC 12269)
From the platinum album
Ask Rufus
On ABC Records
and GRT Tapes

THE RADIO MARKETPLACE

Record World Suggested Market Playlists

Based on airplay and sales in similar behavioral areas.

Stations:

RW I

WABC WAVZ WBBF WCAO WDRC WFIL
WICC WIFI WKBW WPEZ WPGC WPIX
WPRO-FM WQAM WRKO WSAR WVBF
KDON KFRC KYA KYNO Y100 13Q 14ZYQ
99X

RW II

WAAY WABB WAIR WAKY WAUG WBBQ
WBSR WERC WFLB WFLI WGLF WGSV
WHBQ WHHY WISE WJDX WKIX WLAC
WMAK WMPS WORD WQXI WRFC WRJZ
WSGA BJ105 CK101 98Q Z93

RW III

WCOL WCUE WDRQ WGCL WLS WMET
WNDE WOKY WSAI WZUU KBEQ KEWI
KSLQ KXOK CKLW Q102

Tendency:

Strong R & B influence. Last on Country hits, strong retail influence, MOR potential.

Early on product, strong sales influence from both R & B and Country records.

Much exposure for Rock & Roll. R & B crossovers active. Late on MOR product & Country.

Last Week: This Week:

3	1	Stevie Wonder
1	2	Leo Sayer
4	3	KC & The Sunshine Band
7	4	Fleetwood Mac
8	5	Bill Conti
10	6	Marvin Gaye
2	7	Eagles (old)
9	8	Tavares
5	9	Glen Campbell
6	10	Hall & Oates (old)
11	11	Atlanta Rhythm Section
14	12	Climax Blues Band
17	13	Andrew Gold
18	14	Alan O'Day
13	15	Boz Scaggs
21	16	Kenny Rogers
16	17	Kiss
22	18	Hot
20	19	Eagles
A	20	Shaun Cassidy
23	21	Foreigner
A	22	Barry Manilow
24	23	Joe Tex
25	24	Addrisi Bros.
A	25	Marshall Tucker

Adds: Bob Seger
Peter Frampton
Barbra Streisand

Extras: Jimmy Buffett
Steve Miller
Helen Reddy
ABBA

LP Cuts: Boston (Peace)
Heart (Barracuda)

Also Possible: Rufus
Sylvers
Hall & Oates
Andy Gibb

Last Week: This Week:

5	1	Stevie Wonder
1	2	Joe Tex
4	3	Fleetwood Mac
3	4	KC & The Sunshine Band
7	5	Marvin Gaye
6	6	Kenny Rogers
8	7	Alan O'Day
2	8	Leo Sayer
13	9	Bill Conti
12	10	Marshall Tucker
10	11	Climax Blues Band
19	12	Jimmy Buffett
9	13	Eagles (old)
11	14	Boz Scaggs
17	15	Andrew Gold
16	16	Foreigner
18	17	Hot
21	18	Dean Friedman
24	19	Steve Miller
29	20	Waylon Jennings
22	21	Starbuck
25	22	Bob Seger
26	23	Andy Gibb
27	24	Rita Coolidge
A	25	Sylvers
30	26	Eagles
28	27	Addrisi Bros.
A	28	Shaun Cassidy
A	29	England Dan
A	30	Peter McCann

Adds: Peter Frampton
ABBA
Barry Manilow
Hall & Oates

Extras: Boston
Barbra Streisand
Carpenters

LP Cuts: Kris Kristofferson (Watch)

Also Possible: Alice Cooper
Crosby, Stills & Nash
Pablo Cruise

Last Week: This Week:

2	1	KC & The Sunshine Band
3	2	Stevie Wonder
1	3	Leo Sayer
5	4	Bill Conti
6	5	Fleetwood Mac
4	6	Glen Campbell
7	7	Eagles (old)
9	8	Marvin Gaye
12	9	Andrew Gold
19	10	Sylvers
10	11	Climax Blues Band
14	12	Alan O'Day
13	13	Foreigner
11	14	Boz Scaggs
18	15	Kenny Rogers
8	16	David Soul
20	17	Eagles
27	18	Steve Miller
29	19	Barry Manilow
22	20	Marshall Tucker
25	21	Addrisi Bros.
24	22	Hall & Oates
23	23	Joe Tex
A	24	Shaun Cassidy
17	25	Atlanta Rhythm Section
15	26	Hall & Oates (old)
28	27	Rufus
16	28	Kiss
30	29	Jimmy Buffett
A	30	Bob Seger

Adds: Peter Frampton
Peter McCann

Extras: Tavares
Pablo Cruise
REO Speedwagon
Boston

LP Cuts: Chilliwack (Fly)
Dave Mason (High)
Supertramp (Give)
Heart (Barracuda)

Also Possible: Alice Cooper
John Miles
England Dan
ABBA

Hottest:

Rock 'n' Roll:

Boston

Adult:

Barbra Streisand

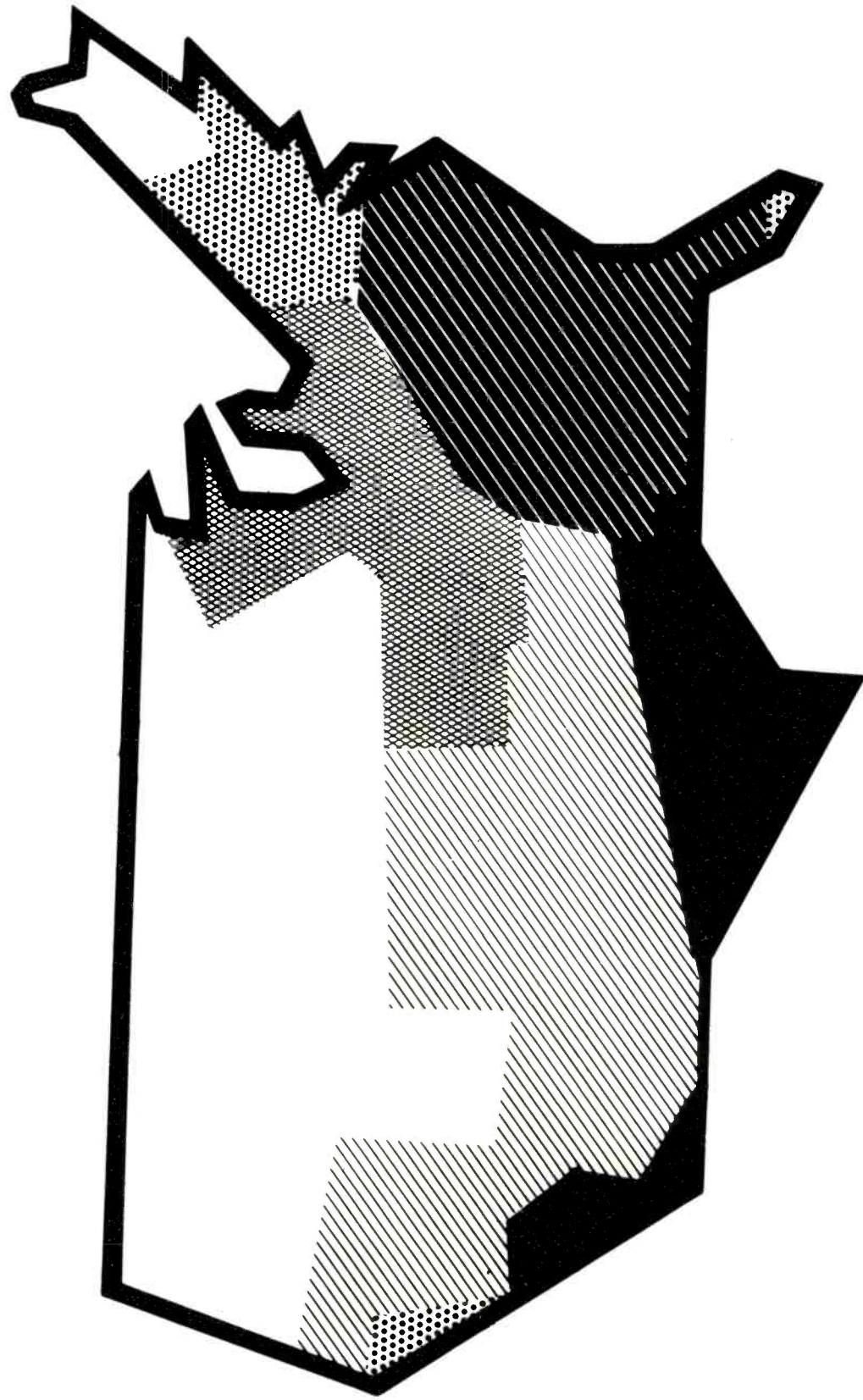
R&B Crossovers:

None

May 28, 1977

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



Who In The World:

Kenny Rogers on Top As a Soloist

■ NEW YORK—Kenny Rogers has been a solo recording artist for just over a year now, and as the success of his current United Artists single, "Lucille," indicates—it's currently bulleted at eight on the Singles Chart—is well on his way to the sort of commercial success that he found with the First Edition.

Rogers, a Houston native, began singing in a church choir with his seven brothers and sisters. In high school, he formed a group called the Scholars who

won a recording contract and had something of a hit with a single titled "Crazy Feeling." After graduation, Rogers toured the country as a member of the Bobby Doyle Trio.

First Edition

In 1966, he joined the New Christy minstrels, working with Mike Settle and Terry Williams, and a year later formed the First Edition.

Reprise Records signed the group, who quickly hit with "Just Dropped In To See What Condition My Condition Was In." The First Edition had seven other major pop hits, including "Ruby," "Tell It All Brother," "Reuben James" and "Somethin's Burnin'" before breaking up. The group made over 70 television appearances and at one point had its own show, "Rollin'."

Rogers' first UA single, "Love Lifted Me," came out in early 1976, and became a sizable country hit, giving its title to Rogers' UA debut album as well. "Lucille" has mastered both country and pop lists, and established Rogers as a solo recording presence for some time to come.

Marx to Levinson

■ LOS ANGELES—Michelle Marx has been added to the staff of Levinson Associates, Inc., international public relations organization, as an account executive, Robert S. Levinson, president, has announced.

She will have primary responsibilities directed at the company's roster of music clients, reporting to Pete Senoff, vice president-marketing services.

BNB Names Two

■ LOS ANGELES—BNB Management principals Sherwin Bash and Mace Neufeld have announced the appointment of Burl Hechtman to the position of manager at the company.

Hechtman will additionally be responsible for handling BNB's Paradine Paterson account for concert promotions in Australia and New Zealand, along with Robert Paterson Promotions throughout Europe. Prior to joining BNB Hechtman was most recently an agent with the William Morris Agency in their music department.

Also named at BNB was Neal Jackaway who was Hechtman's assistant at William Morris. Jackaway will be involved with Paradine Paterson as well as coordinating all talk programs and music shows for BNB clients.

Bloom Taps Barte

■ NEW YORK — Howard Bloom has announced the appointment of Helene Barte to publicity coordinator at the Howard Bloom Organization, Ltd.

Ms. Barte, who has been with the Bloom Organization since 1976, was formerly publicity director for the Acupuncture Information Center of New York and the Hebrew Home for the Aged.

In addition, Bloom has appointed Marsha Stern as publicity associate. Ms. Stern has been with the Bloom Organization since January, when she joined as administrative assistant.

Platinum/Chess Names Distributors

■ NEW YORK—Ted Wolff, marketing vice president of Platinum/Chess, has announced that Tara Distributors of Atlanta, Tone Distributors in Miami and Beta Distributors of New York will be responsible for the distribution of Platinum/Chess in their respective markets.

Pablo Cruise in Va.



The recent concert performance of Pablo Cruise at Virginia Beach, Va. brought out a number of A&M staffers and radio personnel. The concert also featured Jesse Colin Young. Pictured here after the show are, from left: Corey Leries of Pablo Cruise; B. M. Douthat, J. B. Briner and Ron Farber of A&M; Steve Price of Pablo Cruise; Gail Davis of A&M, and Harold Guilfoil, program director of WMYK-FM.

BMI Gives Student Composers Awards

■ NEW YORK — Thirteen young American composers were honored recently as the recipients of the 25th annual BMI Awards to Student Composers. Prizes totalling \$15,000 and ranging from \$300 to \$2,500 were awarded at the discretion of the judges.

Receiving the awards were: Allen Anderson, age 25, Somerville, Mass., for "Skies, the Quake;" Alexander Xavier Cardona age 17, Austin, Texas, for "The Day Soon to Be Born;" Thomas Crawford, age 20, Camp Hill, Pa., for "Fantasia;" William C. Heinrichs, age 22, Norridge, Ill., for "At The Funeral of A Country Grandmother;" Joseph A. Hudson, age 24, New York City, for "Music for Violin and Piano;" Ralph N. Jackson, age 24, Kilgore, Texas, for "Autumn: A Book of Changes," and Aaron Kernis, age 16, Cornwells Heights, Pa., for "Geometrics."

Also: David Moser McKay, age 25, Cincinnati, Ohio, for "Concerto for Piano and Orchestra;" Cindy McTee, age 23, Eatonville, Wash., for "String Quartet No. 1;" Rodney Rogers, age 23, Scottsdale, Ariz., for "Lucis Creator!" Phillip Rosenberg, age 25, New York City, for "Vitruvius;" Mark Howard Steidel, age 25, Berkeley, Calif., for "The Shadow Crossing (A Shamanic Journey)," and Randall Edgar Stokes, age 21, Bloomington, Minn., for "Allegro Furioso." A letter of commendation was presented to Lee Michael Belsen, age 11, of Silver Springs, Md., for "Nocturne," for piano solo.

Springboard, 20th Pact

■ RAHWAY, N.J. — Springboard International Records president Dan Pugliese has announced that the company has signed an agreement for the release of 20th Century catalogue material on the various Springboard International budget labels.

The first albums to be marketed by Springboard under this agreement include three two-record packages by Tommy Dorsey, Glenn Miller and Shirley Temple, with a suggested retail price of \$3.98 for lps and \$4.98 for tape. This material will also be released in single album packages carrying the usual Springboard budget line suggested list of \$2.49.

Johnson and Prater Bow Pathway Village

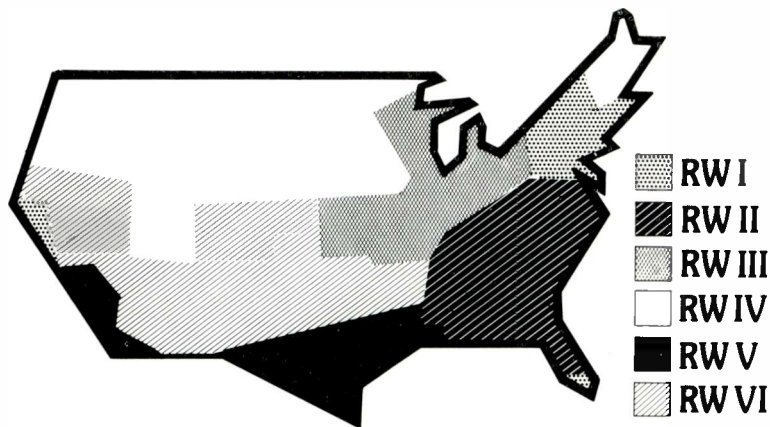
■ AGUSTA — Joel Johnson, promotion director, and Carl Prater, owner, have announced the opening of Pathway Village, a 57 acre Christian recreational center with a gospel singing dinner club.

The supper-club, which was up until this time a country club, will be booking different gospel talent seven days a week, evenings, and Sunday afternoons.

EL&P Honor WABX



Detroit's WABX celebrated its 10th anniversary recently, with a sold-out concert at Cobo Hall—ten years to the day since the station took to the airwaves. In recognition of WABX' continuing dedication to FM-progressive programming over the last decade, Atlantic recording group Emerson, Lake & Palmer sent their best wishes via a plaque presented to the staff at a party that followed the 10th anniversary concert. WABX, a frequent co-sponsor of local concerts and live broadcasts in Detroit, will be backing-up Foreigner's May 26 date at the Royal Oak Theater; likewise ELP's two-nighter at Cobo Hall on May 30-June 1 (third venue of their North American tour); followed by the Bad Company/Dave Edmunds show at the Olympia on June 4. Shown with the ELP plaque at the anniversary party in the Veterans Memorial Building after the concert are, from left: WABX station manager Al Wilson, Atlantic's midwest regional pop marketing director Sam Placido, Century Broadcasting's national program director Bob Burch, local promoter Paul Stanley, WABX program director Ken Calvert, Atlantic's senior vice president Michael Klenfner, and local promotion rep Ron Counts.



Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW KCPX
KDWB KFYZ KGW KING KJR KJRB KKLS
KKXL KMGK KSTP KVOX

RW V

WNOE WTIX KCBQ KERN KEZY KHJ
KIIS-FM KILT KNOE KRBE KSLY B100
K100 10Q

RW VI

KAAY KAKC KFJZ KLIF KLUE KRIZ KNUS
KTLK KTKT KXXK

Tendency:

Pop sounding records, late on R & B cross-overs, consider Country crossovers semi-early, react to influence of racks and juke boxes.

R & B and Country influences, will test records early, good retail coverage.

Racked area, late on R & B product, strong MOR influences.

Last Week: This Week:

2	1	Stevie Wonder
1	2	Leo Sayer
6	3	Fleetwood Mac
11	4	Andrew Gold
4	5	Eagles (old)
7	6	Climax Blues Band
3	7	Glen Campbell
9	8	Maynard Ferguson
16	9	Alan O'Day
13	10	Stevie Miller
12	11	Marshall Tucker
14	12	Foreigner
15	13	Bill Conti
18	14	KC & The Sunshine Band
24	15	Barry Manilow
20	16	Jimmy Buffett
19	17	Kenny Rogers
25	18	Peter McCann
5	19	Boz Scaggs
23	20	Dean Friedman
22	21	Bob Seger
10	22	Jennifer Warnes
A	23	Hall & Oates
17	24	Atlanta Rhythm Section
A	25	ABBA

Adds: Peter Frampton
Eagles

Extras: England Dan
Andy Gibb
Bette Midler
Addrisi Bros.

LP Cuts: Boston (Peace)
Kris Kristofferson (Watch)

Also Possible: Crosby, Stills & Nash

Last Week: This Week:

5	1	Fleetwood Mac
2	2	Stevie Wonder
3	3	KC & The Sunshine Band
1	4	Leo Sayer
9	5	Bill Conti/Maynard Ferguson
11	6	Marvin Gaye
4	7	Eagles (old)
7	8	Rose Royce (old)
8	9	Glen Campbell
10	10	Jennifer Warnes
6	11	Hall & Oates (old)
22	12	Alan O'Day
19	13	Steve Miller
16	14	Andrew Gold
17	15	Kenny Rogers
14	16	Climax Blues Band
20	17	Joe Tex
13	18	Atlanta Rhythm Section
21	19	Addrisi Brothers
24	20	Eagles
23	21	Marshall Tucker
25	22	Hall & Oates
18	23	Natalie Cole
12	24	Boz Scaggs
A	25	Andy Gibb

Adds: Peter Frampton
Peter McCann
Foreigner
Jimmy Buffett

Extras: Waylon Jennings
Kris Kristofferson
Al Stewart
Bob Seger
Boston

LP Cuts: ZZ Top (Enjoy)
Supertramp

Also Possible: Alice Cooper
Yvonne Elliman

Last Week: This Week:

1	1	Leo Sayer
6	2	Fleetwood Mac
3	3	Boz Scaggs
4	4	KC & The Sunshine Band
7	5	Bill Conti
10	6	Stevie Wonder
2	7	Atlanta Rhythm Section
9	8	Climax Blues Band
5	9	Eagles (old)
11	10	Kenny Rogers
8	11	Hall & Oates (old)
15	12	Eagles
12	13	Jennifer Warnes
17	14	Alan O'Day
13	15	Glen Campbell
14	16	David Soul (old)
16	17	10cc
A	18	Andrew Gold
22	19	Marvin Gaye
27	20	Jimmy Buffett
24	21	Waylon Jennings
23	22	Marshall Tucker
19	23	Kansas
25	24	Bob Seger
21	25	Joe Tex
20	26	Bob Seger (old)
18	27	Natalie Cole

Adds: Barbra Streisand

Extras: Rita Coolidge
Addrisi Bros.
Pablo Cruise

LP Cuts: None

Also Possible: Hall & Oates
Anson Williams
Neil Sedaka

Hottest:

Country Crossovers:

Waylon Jennings

Teen:

Shaun Cassidy

LP Cuts:

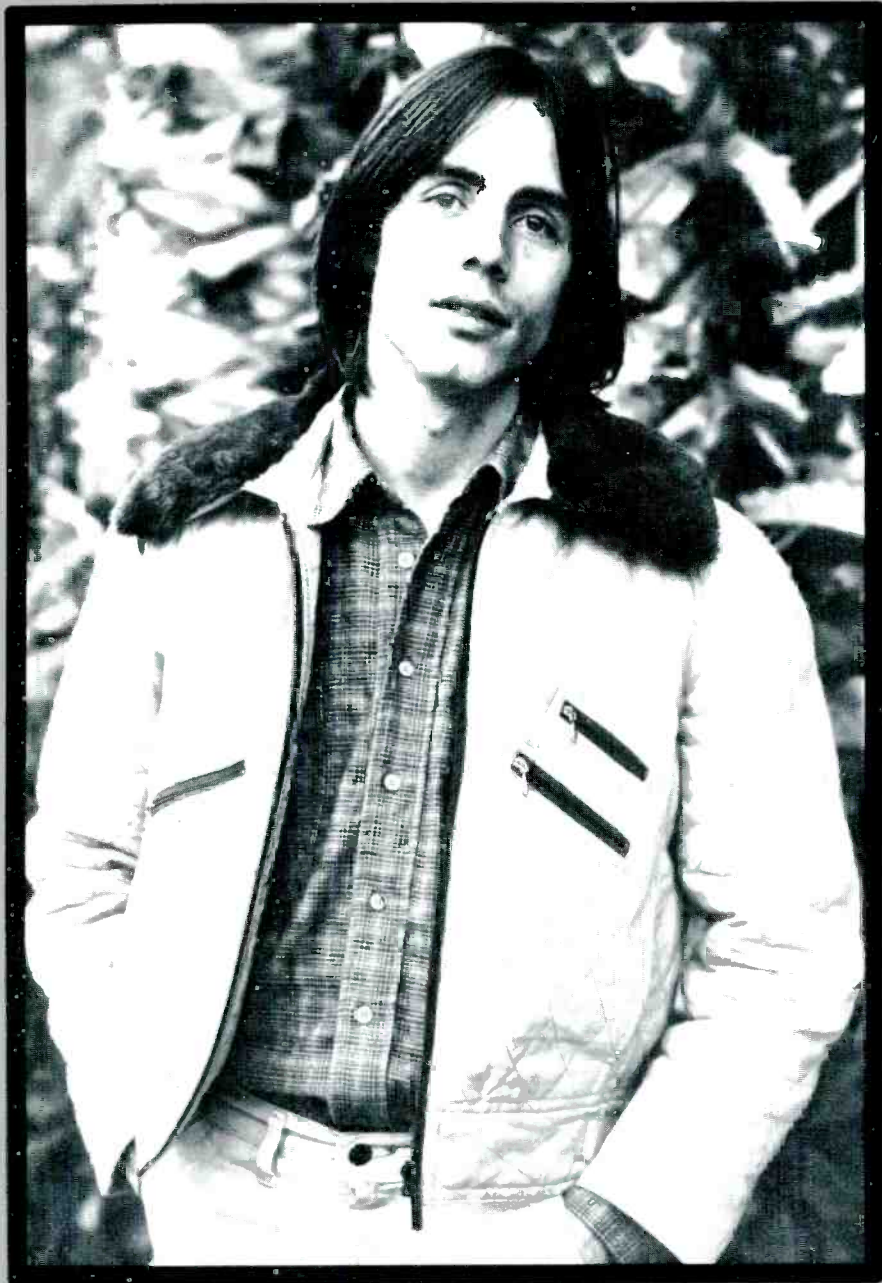
Heart (Barracuda)



JACKSON SINGS

— THE PRETENDER —

E-45399



FROM THE ALBUM

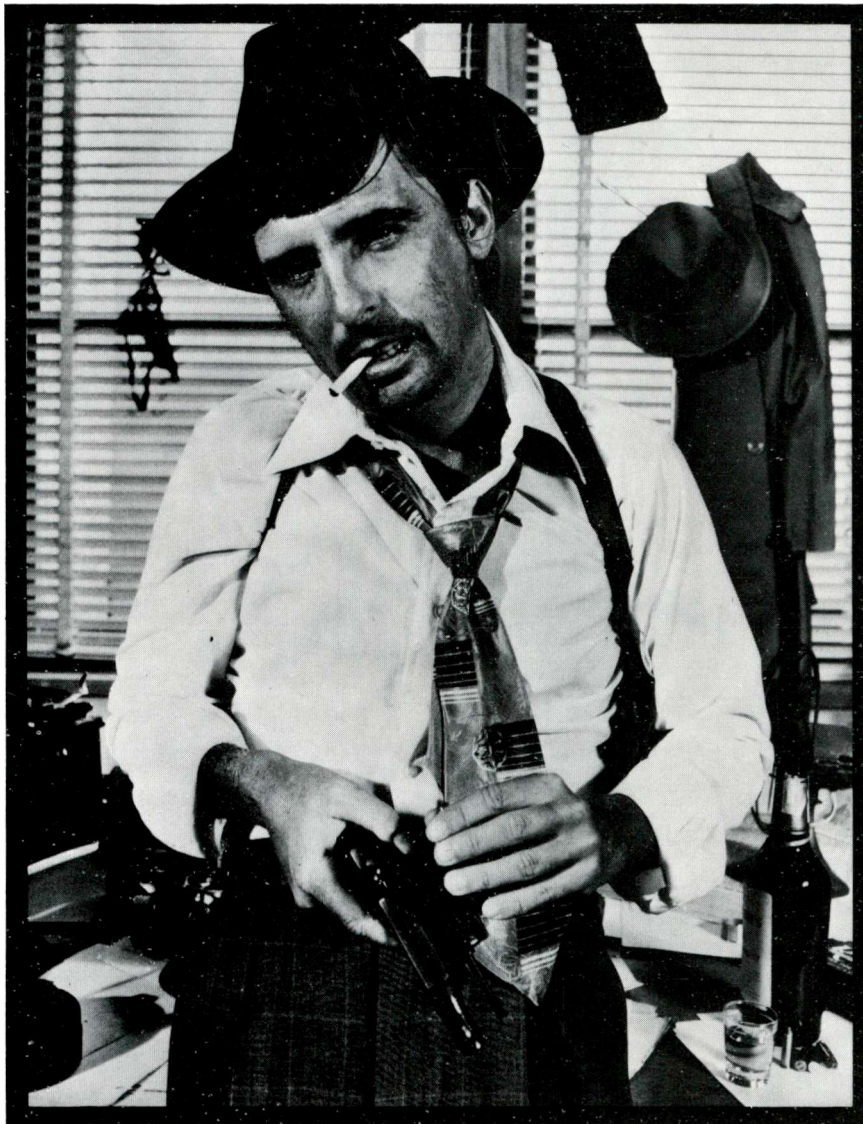
— THE PRETENDER —

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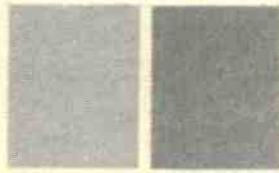
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(WBS 8349)

The blockbuster ballad from the intoxicating album
Lace And Whiskey.

Produced by Bob Ezrin for My Own Production Co. Ltd.,
A Black Widow/KRU Production
on Warner Bros. records & tapes (BSK 3027).





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BACK...

Record World Magazine

1976 Annual Directory and Awards Issue

Handwritten notes in the left margin of the magazine cover, including names like "Bob Dylan" and "The Beatles".



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OF EXHIBITION PRINTING

...TO BACK

RECORD WORLD HAS BEEN HONORED FOR
GRAPHIC EXCELLENCE
FOR TWO CONSECUTIVE YEARS
BY THE PRINTING
INDUSTRY OF METROPOLITAN
NEW YORK

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

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LOOKS LIKE WE MADE IT Ron Dante & Barry Manilow (Irving, BMI)	31		

RECORD WORLD MAY 28, 1977

101 THE SINGLES CHART 150

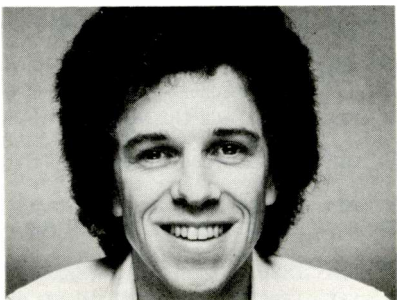
MAY 28, 1977

MAY 28	MAY 21	
101	101	DO WHAT YOU WANNA DO T CONNECTION/Dash 5032 (T.K.) (Sherlyn, Decibel, BMI)
102	108	BREAK IT TO ME GENTLY ARETHA FRANKLIN/Atlantic 3393 (Red Bullet, ASCAP; Begonia-Unichappell-Fedora, BMI)
103	102	HOLD BACK THE NIGHT GRAHAM PARKER & THE RUMOUR/Mercury 74000 (Carlin, ASCAP)
104	107	LOVING YOU, LOSING YOU PHYLLIS HYMAN/Buddah 567 (Mighty Three, BMI)
105	104	I CAN'T GET OVER YOU DRAMATICS/ABC 12258 (Conquistador, ASCAP)
106	115	KEEP THAT SAME OLD FEELING SIDE EFFECT/Fantasy 792 (Four Knights, BMI)
107	114	OUR LOVE THE DELLS/Mercury 73909 (Six Strings, BMI)
108	111	LADY (PUT THE LIGHT ON ME) BROWNSVILLE STATION/Private Stock 45149 (Utopia/Dejamus, ASCAP)
109	118	RHAPSODY IN BLUE WALTER MURPHY/Private Stock 146 (New World, ASCAP)
110	116	BODY VIBES OHIO PLAYERS/Mercury 73913 (Play One/Unichappell, BMI)
111	110	CAPTURE YOUR HEART BLUE/Rocket 40706 (MCA) (Rocket, ASCAP)
112	113	IT AIN'T EASY COMIN' DOWN CHARLENE/Prodigal 0632 (Motown) (Stone Diamond, BMI)
113	105	HATS OFF TO MAMA PHILLIPE WYNN/Cotillion 44217 (Atlantic) (Wynns, World, BMI)
114	135	THIS WILL BE A NIGHT TO REMEMBER EDDIE HOLMAN/Salsoul 2026 (Lucky Three-Burma East, BMI)
115	124	GIRL BILLY PRESTON/A&M 1925 (Irving/WEP, BMI; Almo/Rich-Fish, ASCAP)
116	126	PICKING UP THE PIECES OF MY LIFE MAC DAVIS/Columbia 3 10535 (Song Painter, BMI)
117	—	BLACK BETTY RAM JAM/Epic 8 50357 (Robert Mellin, BMI)
118	106	THAT MAGIC TOUCH ANGEL/Casablanca NB 878 (White Angel/Don Kirshner, BMI/Kirshner Songs, ASCAP)
119	134	ON AND ON STEPHEN BISHOP/ABC 12269 (Stephen Bishop, BMI)
120	—	FANFARE FOR THE COMMON MAN EMERSON, LAKE & PALMER/Atlantic 3398 (Boosey & Hawkes, ASCAP)
121	136	THIS I SWEAR TYRONE DAVIS/Columbia 3 10528 (Buttermilk Sky/Content/Alynn, BMI)
122	—	YOU GOT TO KNOW BETTER TOUCH OF CLASS/Midsong Intl. MB 10754 (RCA) (Diagonal/Ask Me, BMI)
123	139	SHOW ME LOVE CURTIS MAYFIELD/Curtom 0125 (WB) (Mayfield, BMI)
124	—	THIS FLIGHT TONIGHT NAZARETH/A&M 1936 (Joni Mitchell, BMI)
125	128	LIGHT OF A CLEAR BLUE MORNING DOLLY PARTON/RCA PB 10935 (Velvet Apple, BMI)
126	127	SOME BROKEN HEARTS NEVER MEND DON WILLIAMS/ABC Dot 17683 (Maple Hill & Vogue, BMI)
127	—	SAVE ME MERRILEE RUSH/United Artists XW993 Y (Almo, ASCAP)
128	129	LOVIN' IS REALLY MY GAME (PT. I) BRAINSTORM/Tabu 10961 (RCA) (Interior, BMI)
129	117	A LITTLE LOVE AND UNDERSTANDING PARKER MCGEE/Big Tree BT 16091 (Atlantic) (EMA/Burlington, ASCAP)
130	—	CAN I STAY ANDY ADAMS & EGG CREAM/Pyramid P 8012 (Roulette) (Planetary/Karolenn, ASCAP)
131	131	ALL THE KIDS ON THE STREET HOLLYWOOD STARS/Arista SP 6 (8th Power/Screen Gems/Bad Boy, BMI)
132	121	YOU'RE WHAT'S MISSING IN MY LIFE G. C. CAMERON/Motown M 1412F (Holland-Dozier/Jobete, ASCAP/Stone Diamond, BMI)
133	132	WE'RE STILL TOGETHER PEACHES & HERB/MCA 40701 (Warner-Tamerlane/Van McCoy, BMI)
134	122	SPRING FEVER ORLEANS/Asylum 4539 (Lyndelane/Franston, BMI)
135	138	SLOW DANCIN' JOHNNY RIVERS/Soul City 008 (WB, ASCAP)
136	120	DAISY STAR DAVID DUNDAS/Chrysalis CHS 2142 (Dick James/Moth, BMI)
137	142	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA PB 10977 (Chess/Cass David, ASCAP)
138	119	EASILY FRANKIE VALLI/Private Stock 45140 (Alessi/New Seasons, BMI)
139	137	SO SO SATISFIED ASHFORD & SIMPSON/Warner Bros. WBS 8337 (Nick-O-Val, ASCAP)
140	130	OUT OF THE BLUE (YOU CAN FEEL) GAP BAND/Tatoo 10884 (RCA) (Big Heart, BMI)
141	143	THE RUNAWAY GALLAGHER & LYLE/A&M 1932 (Irving, BMI)
142	—	DON'T TURN THE LIGHT OUT CLIFF RICHARD/Rocket 40724 (MCA) (Almo/Big Secret, ASCAP)
143	133	HOT TO TURTLE WILD CHERRY/Epic/Sweet City 8 50362 (Bem, RWP, ASCAP)
144	140	THE PINOCCHIO THEORY BOOTSY'S RUBBER BAND/Warner Bros. WBS 8328 (Rubber Band, BMI)
145	141	JIGSAW WOMAN MARK & CLARK BAND/Columbia 3 10500 (Hudson Bay, BMI)
146	125	HIGH ON LOVE ELLIOTT RANDALL/Kirshner ZS8 4269 (CBS) (Kirshner Songs, ASCAP)
147	—	DO IT FOR ME JENNIFER/Motown M 1417F (Hughes/LIAD)
148	145	OOH CHILD VALERIE CARTER/Columbia 3 10505 (Kama Sutra/Sleeping Sun, BMI)
149	112	CRYSTAL BALL STYX/A&M 1931 (Almo/Stygian Songs, ASCAP)
150	109	WHAT IT IS GARNETT MIMS & TRUCKIN' COMPANY/Arista 0239 (Big Boro, BMI)

Leo Sayer On His Flight To the Top

By RON McCREIGHT

■ After four highly successful U.K. recorded albums, Leo Sayer's career took a massive leap forward following a decision to cut the "Endless Flight" album with Richard Perry in Los Angeles. Record World recently spoke to Sayer in London about this decision and the latest developments in his already colorful career which he outlines in the following Dialogue.



Leo Sayer

Record World: What made you decide to go to America to cut the "Endless Flight" album?

Leo Sayer: I was sitting down with Adam (Faith) after recording "Another Year," feeling a bit despondent after realizing that the album hadn't done very well in the States. We'd never really thought about it much before but it was a very English album, recorded and written very much in an English style. It was too English. Adam produced it, as he has all the ones before, but nobody really understood it in the States so we were saying to ourselves, "Oh my God, the next album we'll have to do over there, let's find an American producer." We were discussing our favorite American producers, Tom Dowd, Russ Titleman, Arif Mardin, people like that. Adam kept saying Richard Perry. I hadn't really considered Richard Perry much before although I liked what he did with Nilsson, so we decided to meet with a bunch of different producers and see who we got on with. Funnily enough, the first person I met was Richard Perry and the amazing thing was we got on straight away, first time. It was just how Adam said it would be, he said "You'll like this guy, he's great, he's perfect for you because he's so into what you're doing, he can take your career just that little step further." A lot of people had told me Richard Perry is the singer's producer, which is kind of what he is, a great voice producer. When we started talking we knew that we were into something, and Richard said that this was possibly one of the best things he was ever going to be involved in, which was nice of him to say, but that's how he thought about it.

Now we're looking forward to the next album, which we started cutting on April 1. I hope to bring in some elements of the live act into the next album. We were talking about it a few weeks ago when I was back in L.A. and were both feeling very excited about it. We know what we've done so far and we can do a lot of similar things like finding a song that's similar to "When I Need You" or we can do something with the same voice as "You Make Me Feel Like Dancing," but there's a lot more that we can do as well, so I think people are going to be surprised again at the next album.

RW: How did you find "When I Need You"?

Sayer: The song was written by Carole Sager, although I didn't know it at the time I was in the studio. Carole has written for Melissa Manchester, Aretha Franklin, and now some material with Marvin Hamlisch. She also teamed up with Albert Hammond and he and Carole sang the things they did for Richard's publishing company, which is how I got to know her. She came into the office with some tapes and she was playing them to somebody in the next room and I overheard "When I Need You" from the studio. I was just passing by and said, "Richard there's a great song next door," and I sang it to him and he said "Oh 'When I Need You,' do you like it?" I said I'd love to cut it and he said, "Oh fine, I wish I'd realized; okay, stop playing the record there, bring it into the studio" and they started playing it and I just knew we had to cut it straight away, it was a really hot song.

RW: You seem to have shared the writing credits with several different composers recently. Do you prefer this to sticking with just one partner as you originally started with David Courtney?

Sayer: Yes, because I can't write completely by myself. I find I have to write with a co-writer and I get a different kind of inspiration from each person I work with. With Vini Poncia it's different to what

it is with Johnny Vastano and with Johnny it's different to what it is with Barry Mann and so it goes on. I feel now I'm reasonably free to write with anybody. The song I wrote with Barry ("How Much Love") is the next single in the U.K. and possibly in the States too.

RW: How does it work in practical terms—who writes the lyrics and who writes the melody?

Sayer: There are no rules anymore. I used to be just a lyric man when I was with Dave but that's because we kept everything departmented, which was a good thing, but now it wouldn't be right. I've now developed into writing a lot of music although I don't play any instruments. I just write the melody and hum it to somebody. The "Another Year" album was written like that. I wrote the whole thing and then asked the bass player in my band, Frank, to write it down. I described the things to him and we worked it all out from scratch. I like being free to write with lots of different writers and grabbing inspiration from them, because everybody's different. It's my ambition now to do an album of 10 different songs and all of them composed with different writers. I can't be objective about what I do personally so I find it much better to write with different people as this also produced a far wider range of variety. With Johnny Vastano, most of his tunes are ready written and I just come in and write a lyric. With Vini Poncia we start completely from scratch. With Barry Mann it was a case where first we'd work on the music and then we'd both work on the lyrics afterwards. I found working with Barry a bit more systematic because he's one of the old school, a more systematic kind of writer.

“ Now we're looking forward to the next album, which we started cutting on April 1. I hope to bring in some elements of the live act . . . ”

I've just found a new writer who's an old friend of Janis Ian's, Bruce Roberts. He's also written with Carole Sager and Bette Midler, another friend of mine. I'm just waiting to see how Bruce's schedule is because he's just signed a deal with Elektra and he's doing a solo album for them with Tom Dowd I think. I'm going to fly Bruce over this week to start writing with me over here because we've just got together recently and it's been very successful. So there's another partnership coming along, and there's plenty more in the wind. I feel I'm in a nice situation where I've set up my own publishing company and now I have a say in what I do as a writer. I can write the rules and the only rule I've got is that I just want to be free to write with anybody. With any other artist who just says "I'd love to write a song with you Leo," Okay, I'm game, let's see what we come up with. Which is a nice way to be. If Paul Simon wants to write a song with me, Okay Paul.

RW: Having included such "standards" as "Reflections" on this album for the first time, were you making a conscious move to become an interpreter of other people's songs as well as your own?

Sayer: I think the change of climate was also a change of confidence, a change of attitude. Why should the singer be just one lonely sort of character telling his life story, why can't he be an interpreter, why can't he be an all round entertainer on the album, why can't there be a lot of elements that there were in the stage show. That was Richard Perry's kind of working brief that he put on himself for the album—to kind of really put over the excitement that's in Leo's act onto the album, and I think he has succeeded, by doing numbers like "Reflections." We also cut "Tears Of A Clown" but that didn't actually go on the album. That was the out-take of the album, it was waiting to go on but it never managed to make it. The thought behind "Reflections" and "Tears Of A Clown" was to find something that we liked and try it out as a sort of sounding board, and they were the first things we ever cut on the album. We both said at the same time "Motown." I loved the idea of cutting a Motown song so we picked out one each; his was "Tears Of A Clown" and mine

(Continued on page 74)

CLASSICAL RETAIL REPORT

MAY 28, 1977

CLASSIC OF THE WEEK



**MAHLER
SYMPHONY NO. 9**
GIULINI
Deutsche Grammophon

BEST SELLERS OF THE WEEK

- MAHLER: SYMPHONY NO. 9**—
Giulini—DG
- GIORDANO: ANDREA CHENIER**—
Scotto, Domingo, Milnes, Levine—
RCA
- LEONI: L'ORACOLO**—Sutherland,
Gobbi, Bonyngé—London
- THE GREAT PAVAROTTI**—London
- VERDI: ARIAS**—Wixell—
Philips

KORVETTES/U.S.

- BRAHMS: A GERMAN REQUIEM**—
Karajan—Angel
- GILBERT & SULLIVAN: THE GRAND
DUKE**—London
- BATTLE IMPERIAL: THE SPANISH
HARPSICHORD**—Wood—London
- LEONI: L'ORACOLO**—Sutherland,
Gobbi, Bonyngé—London
- MAHLER: SYMPHONY NO. 9**—
Giulini—DG
- PACHELBEL: KANON**—Paillard—RCA
- THE GREAT PAVAROTTI**—London
- LILY PONS: COLARATURA
ASSOLUTA**—Columbia
- PUCCINI: LA BOHEME**—Freni,
Pavarotti, Karajan—London
- PUCCINI: SUOR ANGELICA**—
Scotto, Horne, Maazel—Columbia

KING KAROL/N.Y.

- BACH: ST. MATTHEW PASSION**—
Harnoncourt—Telefunken
- HAYDN: CELLO CONCERTOS**—
Rostropovich—Angel
- LEONI: L'ORACOLO**—Sutherland,
Gobbi, Bonyngé—London
- MAHLER: SYMPHONY NO. 9**—
Giulini—DG
- THE GREAT PAVAROTTI**—London
- PUCCINI: LA BOHEME**—Freni,
Pavarotti, Karajan—London
- PUCCINI: SUOR ANGELICA**—Scotto,
Horne, Maazel—Columbia
- SCHOENBERG: MOSES AND AARON**—
Gielen—Philips
- VERDI: ARIAS**—Wixell—Philips
- WAGNER: RIENZI**—Kollo,
Hollreiser—Angel

RECORD BAR/DURHAM, N.C.

- BACH: ENGLISH SUITES**—Gould—
Columbia
- BEETHOVEN: COMPLETE SYMPHONIES**—
Solti—London
- BEETHOVEN: SYMPHONY NO. 6**—
Solti—London

- GIORDANO: ANDREA CHENIER**—
Scotto, Domingo, Milnes,
Levine—RCA
- BATTLE IMPERIAL: SPANISH
HARPSICHORD**—Woods—London
- MUSSORGSKY: PICTURES AT AN
EXHIBITION**—Giulini—DG
- PACHELBEL: KANON**—
Muenchinger—London
- THE GREAT PAVAROTTI**—London
- RAVEL: BOLERO**—Solti—London
- SAINT-SAENS: PIANO CONCERTOS
NOS. 1, 5**—Entremont, Plasson—
Columbia

VOGUE RECORDS/LOS ANGELES

- BEETHOVEN: FAVORITE SONATAS**—
Horowitz—Columbia
- GIORDANO: ANDREA CHENIER**—
Scotto, Domingo, Milnes,
Levine—RCA
- GOUNOD: FAUST**—Caballe, Aragall,
Plishka—RCA (German Import)
- HAYDN: LA VERA COSTANZA**—
Dorati—Philips
- KHACHATURIAN: GAYNE**—
Tjecknavorian—RCA
- MAHLER: SYMPHONY NO. 9**—
Giulini—DG
- INSTRUMENTS OF THE MIDDLE AGES**—
Munrow—Angel
- MUSSORGSKY: PICTURES AT AN
EXHIBITION**—Giulini—DG
- OFFENBACH: LA VIE PARISIENNE**—
Crespin—Angel
- THE GREAT PAVAROTTI**—London

ODYSSEY RECORDS/ SAN FRANCISCO

- BEETHOVEN: FAVORITE SONATAS**—
Horowitz—Columbia
- BRAHMS: A GERMAN REQUIEM**—
Karajan—Angel
- DVORAK: SYMPHONY NO. 7**—
Giulini—Angel
- GIORDANO: ANDREA CHENIER**—
Scotto, Domingo, Milnes,
Levine—RCA
- KHACHATURIAN: GAYNE**—
Tjecknavorian—RCA
- LEONI: L'ORACOLO**—Sutherland,
Gobbi, Bonyngé—London
- MAHLER: SYMPHONY NO. 9**—
Giulini—DG
- ART OF THE NETHERLANDS**—Munrow—
Angel
- SYLVIA SASS SINGS ITALIAN
OPERA ARIAS**—London
- VERDI: ARIAS**—Wixell—Philips

TOWER RECORDS/ SAN FRANCISCO

- GIORDANO: ANDREA CHENIER**—
Scotto, Domingo, Milnes,
Levine—RCA
- HANDEL: BELSHAZZAR**—
Harnoncourt—Telefunken
- KHACHATURIAN: GAYNE**—
Tjecknavorian—RCA
- LEONI: L'ORACOLO**—Sutherland,
Gobbi, Bonyngé—London
- MAHLER: SYMPHONY NO. 9**—
Giulini—DG
- MOZART, SCHUBERT: SYMPHONY
NO. 38, SYMPHONY NO. 8**—
Britten—London
- ART OF THE NETHERLANDS**—
Munrow—Angel
- RAVEL: BOLERO**—Solti—London
- SYLVIA SASS SINGS ITALIAN
OPERA ARIAS**—London
- VERDI: ARIAS**—Wixell—Philips

Not a Turkey But a Rooster

By SPEIGHT JENKINS

■ NEW YORK—A few months ago, in RW's Classical Special, a good deal of space in the article devoted to London Records was given to the prospective new recording of Franco Leoni's *L'Oracolo*, an opera popular at the Metropolitan because of the legendary baritone Antonio Scotti and thought to be consigned forever after to oblivion. The idea of hearing *L'Oracolo* sounded interesting, and now that the album has appeared, it has proved so.

From a sales point of view, it took off within a few days of its release. As noted in this week's charts, it has already almost become a Classic of the Week, a status insured not only by the inclusion in the cast of Joan Sutherland but by the exotic nature of the opera. The opening is fascinating: three drum beats and the sound of a rooster crowing—a loud, healthy crow, twice. And at the opera's conclusion, exactly 24 hours later, the same bird crows just as lustily.

Though the opera is not a musical giant—the original dictum of a New York critic that it was “Puccini and water” seems remarkably appropriate—it is a much better work than one would expect. Its emphasis is on finding the color of San Francisco's Chinatown without using real Oriental tunes. If, therefore, San Francisco is not conveyed with the expertness of Puccini when he characterized Paris in *Il Tabarro*, there is definitely a sense of the mystery and foreignness of Chinatown in the United States. And the music is singable, well-orchestrated and pleasing to hear. Three times through on the turntable did not turn the opera into a bore—the fate of more than a few works with more distinguished composers—and *L'Oracolo* has many moments of high drama. If opera didn't cost so fiendishly much, it would be wonderful to see a staged performance. The problem is that this

(Continued on page 48)

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FINAL NOMINEES FOR RADIO INDUSTRY '76

RADIO EXECUTIVE OF THE YEAR '76: Rochelle Staab (Bartel)—Dan Clayton (Lin)—Bill Cunningham (HefTel)—Gary Stevens (DoubleDay)—Tim Sullivan (RKO)—Stan Kaplan (Sis)—Russ Whittberger (Bartel)—Erica Farber (RKO)—Jerry Blum (Jefferson Pilot)—Jim DeCaro (Lin)

NATIONAL PROGRAMMER/CONSULTANT OF THE YEAR '76: George Williams (Southern)—Craig Scott (Plough)—John Rook (Rook)—Bill Tanner (HefTel)—George Burns (Burns Media)—Todd Wallace (Wallace)—Bo Donovan (Tuesday)—Bill Pearl (Tom Greenleigh)—Bob Baron (Smith)—Jack McCoy (DPS)

MAJOR MARKET RADIO STATION OF THE YEAR '76: KCQB (San Diego)—WRKO (Boston)—KHJ (Los Angeles)—Z-93 (Atlanta)—WABO (New York City)—WFIL (Philadelphia)—KSLQ (St. Louis)—WPEZ (Pittsburgh)—KDWB (Minneapolis)—CKLW (Detroit)

MAJOR MARKET PROGRAM DIRECTOR OF THE YEAR '76: Gerry Peterson (KCQB)—Les Garland (CKLW)—Charlie Lake (WPEZ)—John Sebastian (KQWB)—Dan Mason (Z-93)—Bob Hamilton (WFIL)—Jay Cook (WFIL)—Jim Collins (WPGC)—T.J. Lambert (WGCL)—Ron Riley (WCAO)—Clay Gish (KRBE)

MAJOR MARKET MUSIC DIRECTOR OF THE YEAR '76: Joel Denver (WFIL)—Jack Forsythe (13Q)—Mason Dixon (KCQB)—Carol Singer (WRKO)—Rhet Walker (WQXI)—Dave Sholin (KFRC)—Jim Elliot (WPGC)—Rosalie Trombley (CKLW)—Jimi Fox (B100)—Mikie Baker (KLIF)

MAJOR MARKET AIR PERSONALITY OF THE YEAR '76: Dr. Don Rose (KFRC)—Shot Gun Kelly (B100)—Dan Donovan (WFIL)—Bobby Ocean (KHJ)—Tim Kelly (WPGC)—Harry Nelson (WRKO)—Charlie Van Dyke (KHJ)—Barry Kaye (KLIF)—Johnny Dark (WRKO)—Jay Thomas (99X)

LARGE MARKET RADIO STATION OF THE YEAR '76: WOKY (Milwaukee)—WKBW (Buffalo)—KRIZ (Phoenix)—Q105 (Tampa)—WNAP (Indianapolis)—WNCI (Columbus)—WIFE (Indianapolis)—WMJX (Miami)—WNOE (New Orleans)—WNDE (Indianapolis)—WKRC (Cincinnati)

LARGE MARKET PROGRAM DIRECTOR OF THE YEAR '76: Jim Brown (WOKY)—Bob Laurence (KBEQ)—Alan McLaughlin (KRIZ)—Bill Garcia (Q105)—Bill Hennes (WNDE)—Bob Harper (WKBW)—E. Alvin Davis (WSAI)—Robert W. Walker (Y100)—Jerry Clifton (WMJX)—Bobby Christian (KXKK)—Buzz Bennett (WNOE)

LARGE MARKET MUSIC DIRECTOR OF THE YEAR '76: Mary Kay Anthony (WOKY)—Dave Bishop (WCOL)—Quincy McCoy (Y100)—Ron Parker (WLCY)—Jerry Steele (WIFE)—Eric Rhodes (WMJX)—Bob Walker (WTIX)—Larry Groves (KEZY)—Tracy Mitchell (KJRI)—Jay Stone (KUPD)

LARGE MARKET AIR PERSONALITY OF THE YEAR '76: Jack Armstrong (WIFE)—Danny Neverath (WKBW)—Mark Driscoll (WNOE)—C.C. McCartney (KXKK)—Chris Edmonds (WNDE)—Kevin Murphy (WNDE)—Bob Goode (WSAI)—Chris Curtis (WZUU)—Steve McFarland (WOKY)—Richard Ruiz (KRUX)

MEDIUM MARKET RADIO STATION OF THE YEAR '76: WLAC (Nashville)—WKLO (Louisville)—WAYS (Charlotte)—WHBQ (Memphis)—KROY (Sacramento)—WMP (Memphis)—WAMS (Wilmington)—WAPE (Jacksonville)—WMAK (Nashville)—WSGN (Birmingham)

MEDIUM MARKET PROGRAM DIRECTOR OF THE YEAR '76: Steve Rivers (KROY)—Bob Savage (WBBF)—Frank Lewis (WERC)—Dick Kant (WLAC)—John Long (WHBQ)—Jan Jeffries (WSGN)—Ray Quin (WAMS)—Dave Parks (WLEE)—Tom West (B105)—Bob McNeil (Q94)—Bob Canada (WGH)

MEDIUM MARKET MUSIC DIRECTOR OF THE YEAR '76: Bill Thomas (WSGN)—Tom Nast (WBBF)—Steve Carter (KAKC)—Tom Sommers (WAMS)—Steve Kirk (WING)—Jim Walsh (3WD)—Phil Stanley (WMAK)—Ken Clifford (KLEO)—Gary Waldron (KCPX)—Jeff Ryan (WTRY)

MEDIUM MARKET AIR PERSONALITY OF THE YEAR '76: Rick Dees (WMP)—Dave Mason (WBBF)—Scott Slade (WAYS)—Coyote Calhoun (WAKY)—Greaserman (WAPE)—Gary Major (WKLO)—Marc Elliot (KLEO)—Ralph Wimmer (Q94)—Barry Cesey (KEYN)—Don Martin (WTRY)

SECONDARY MARKET RADIO STATION OF THE YEAR '76: WPRO (Providence)—WKIX (Raleigh)—98Q (Vidalia)—WFLI (Chattanooga)—WAVZ (New Haven)—KIOA (Des Moines)—WCRO (Johnstown)—WRFC (Athens)—KAAZ (Little Rock)—WGUY (Bangor)—WAIR (Winston-Salem)—WBSR (Pensacola)—WQPD (Lakeland)—WBG (Bowling Green)

SECONDARY MARKET PROGRAM DIRECTOR OF THE YEAR '76: Chris Hampton (WBSR)—Bill Burkett (KRKE)—Steve Kelly (KEEL)—Jerry Rogers (WSGA)—Merv Pilgrim (WFLI)—Sam Lee (KLWW)—Tom Shovan (WFIF)—Ken Curtis (KAKC)—Larry Stevens (WHHY)—Dan Steels (WKBO)—Gary Berkowitz (WPRO)—Sandy Neri (WCRO)—Reggie Blackwell (WRFC)—Tim Edwards (WRJZ)

SECONDARY MARKET MUSIC DIRECTOR OF THE YEAR '76: Jay McDaniels (WMFJ)—Ron McKay (WKIX)—Mac King (WSGA)—Bruce Stevens (WBBQ)—Jack Michaels (WCRO)—Dave Nichols (WGAD)—Waylon Walker (KRKE)—John Shomby (98Q)—Steve Denton (WBG)—Dan Ingram (WBSR)—Mark St. John (WISE)—Kerry Jackson (WGSV)—Charles Rowe (WGLF-M)—Jimmy Byrd (WAUG)

SECONDARY MARKET AIR PERSONALITY OF THE YEAR '76: Marc Mitchell (WAIR)—Scott Davis (142YQ)—Jim Buchanan (WKBO)—Kelly West (WXIU)—Chip Stanley (KVSU)—Bob Hollands (WNBH)—Kris Van Dyke (WALG)—Don Michaels (KSTT)—Steve York (WAUG)—Bill Matthews (WEEQ)—Greg McClure (WFOM)—Scott Kerr (98Q)—Doug Waldon (WRAW)—Robert Page (WTOB)—Jim Pirkle (WFLI)

FINAL NOMINEES FOR RECORD INDUSTRY '76

RECORD COMPANY OF THE YEAR '76 (Corporate): Columbia—ABC—Capitol—Warner Brothers—Elektra/Asylum—Epic—Polydor—RCA—Mercury—United Artists—MCA

RECORD COMPANY OF THE YEAR '76 (Independent): A&M—Motown—Casablanca—Big Tree—Chrysalis—Midland—Private Stock—RSD—20th Century—De-Lite—T.K.—Mushroom

PRESIDENT OF THE YEAR '76 (Corporate): Jerry Greenberg (Atlantic)—Irwin Steinberg (Mercury)—Bruce Lundvall (CBS)—Jerry Rubinstein (ABC)—Ken Glancy (RCA)—Bhaskar Menon (Capitol)—Mo Ostin (Warner Brothers)—Arthur Mogul (United Artists)—Mike Maitland (MCA)

PRESIDENT OF THE YEAR '76 (Independent): Neil Bogart (Casablanca)—Jerry Moss (A&M)—Bob Reno (Midland)—Doug Morris (Big Tree)—Art Kass (Buddah)—Larry Uttal (Private Stock)—Al Couy (RSD)—Terry Ellis (Chrysalis)—Phil Walden (Capricorn)—Barry Gordy Jr. (Motown)—Shelly Siegel (Mushroom)—Russ Regan (20th)—Jay Lasker (Ariola)

RECORD EXECUTIVE OF THE YEAR '76 (Corporate): Ron Alexenburg (Epic)—Jack Craig (Columbia)—Steve Wax (Elektra)—Bob Harrington (RCA)—Charles Fach (Mercury)—Don Zimmerman (Capitol)—Mort Weiner (RCA)—Gordon Bossin (UA)—Tony Martell (CBS)—Pat Pipolo (UA)—Jack Kiernan (RCA)—Lou Simon (Polydor)—Ed Rosenblatt (WB)

RECORD EXECUTIVE OF THE YEAR '76 (Independent): Bob Edson (RSD)—Dennis Ganim (Roulette)—Tony King (Rocket)—Irv Bielig (Private Stock)—Paul Fishkin (Bearsville)—Dick Vanderbuilt (Big Tree)—Eddie DeJoy (Janus)—Gabe Vigorito (De-Lite)—Cecil Holmes (Casablanca)—Harvey Cooper (20th)—Howard Stark (Ariola)

VICE PRESIDENT OF PROMOTION OF THE YEAR '76 (Corporate): Dick Kline (Atlantic)—Ray Anderson (United Artists)—Stan Monteiro (Columbia)—Bruce Wendell (Capitol)—Stan Bly (Mercury)—Charlie Minor (ABC)—Vince Cosgrave (MCA)—Kenny Buttice (Elektra)—Russ Thyret (WB)—Arnie Geller (Polydor)

VICE PRESIDENT OF PROMOTION OF THE YEAR '76 (Independent): Dave Carrico (Arista)—Jack Hakim (20th Century)—Noel Love (Private Stock)—Tom Cossie (Buddah)—Scott Shannon (Casablanca)—Buck Reingold (Chelsea)—Freddy Mancuso (Island)—Larry Douglas (Windsong)—Barry Fiedel (Phantom)—Paul Lovelace (Monument)

NATIONAL PROMOTION DIRECTOR OF THE YEAR '76 (Corporate): Vince Faraci (Atlantic)—Steve Meyer (Capitol)—Freddy Anderson (Elektra)—Pete Gideon (MCA)—David Urso (Warner Bros.)—Freddy Ruppert (Polydor)—Pat McCoy (ABC)—Gordon Anderson (CBS)—Don McGregor (Warner Bros.)—Randy Brown (Portrait)

NATIONAL PROMOTION DIRECTOR OF THE YEAR '76 (Independent): Billy Bass (Chrysalis)—Joe Isgro (Motown)—Rich Fitzgerald (RSD)—Howard Rosen (Private Stock)—Louie Newman (Janus)—Gary Butte (Bearsville)—Mike Levantoni (Kirschner)—Jerre Hall (London)—Jerry Doughman (Windsong)—Marty Kupps (Lifesong)—Howard Smiley (T.K.)—Barry Goldberg (20th)

NATIONAL PROMOTION EXECUTIVE OF THE YEAR '76 (Corporate): Mergo Knez (Atlantic)—Rick Swig (Epic)—Shelia Chlanda (Columbia)—Steve Resnick (ABC)—Niles Siegel (Polydor)—Mike Becce (RCA)—Chuck Thagard (Columbia)—Larry King (Atlantic)—Jim Taylor (Mercury)—Worthy Patterson (RCA)

NATIONAL PROMOTION EXECUTIVE OF THE YEAR '76 (Independent): Sam Karamanos (Arista)—Mike Klanfner (Arista)—Linda Alter (Bang)—Iris Izaryay (De-Lite)—Phil Rush (Capricorn)—Marc Nathan (Playboy)—Harry Spero (Midland)—Carolyn Nakano (London)—Ira Lassie (Roulette)—Lynn Gilbert (Phantom)—Susan Harrington (Chrysalis)

REGIONAL PROMOTION DIRECTOR OF THE YEAR '76 (Corporate): Don Goldberg (Columbia)—Mike Manocchio (ABC)—Don Miller (Epic)—Paul Black (Columbia)—Bud O'Shea (Epic)—Reds Richards (Epic)—George Collier (Atlantic)—Rik Alberte (Elektra)—John Parker (Casablanca)—Long John Silver (Polydor)—John Betancourt (RCA)

REGIONAL PROMOTION DIRECTOR OF THE YEAR '76 (Independent): Bill Lemmons (Arista)—Wade Conklin (Buddah)—Al Moinet (A&M)—Richard Palmese (Arista)—Gary Bird (Buddah)—Chuck Dembrak (Midland)—Bob Zurick (Island)—Mike Kelly (London)—Charlie Walker (Janus)—Brian Interland (Casablanca)—Bob Paiva (London)—Bobby Hurt (RSD)

LOCAL PROMOTION DIRECTOR OF THE YEAR '76 (Corporate): Bruce Portmen (Capitol)—Matty Singer (Arista)—Arthur Fields (Capitol)—Frank Falice (MCA)—Joe Bilallo (Polydor)—Earl Rollison (Columbia)—Gino Rumpie (Capitol)—Ron Gregory (Warner Bros.)—Dain Eric (Capitol)—Lenn Collins (Epic)—Ed Mascola (RCA)—Len Kanofsky (MCA)

LOCAL PROMOTION DIRECTOR OF THE YEAR '76 (Independent): Barry Abrams (Arista)—Larry Van Duff (Casablanca)—Garry Lippe (A&M)—Mark Weiss (20th Century)—Bill Scull (Arista)—Billy Harper (A&M)—Juno Colbert (Arista)—Pete Mollica (A&M)—Chris Morgan (20th Century)—Scott Kranzberg (Private Stock)

INDEPENDENT PROMOTION DIRECTOR OF THE YEAR '76: Don Anti/Tony Muscolo—Scotti Brothers—Jerry Meyers—Ernie Phillips—Joe Cash/Kenny Kendall—Bruce Hinton—Russ Spooner—Vic Perrotti—Lu Fields—Bruce Bird—Fred DiSipio—Don Whittmore—Doug Lee—Tim Riley—Carl Strube—Dave Ezzell—Barry Resnick—Chuck Chellman—Jerry Brenner—Sammy Alfano—Ron/Larry Saul—Paul Galis

RECORD PRODUCER OF THE YEAR '76: Jim Jenner—Richard Perry—Steve Barri—Freddy Perron—Gus Dudgeon—James William Guericco—Mike Curb—Lambert/Potter—Arif Mardin—Joe Wissert—Gary Klein—Mike Post

MUSIC PUBLISHER OF THE YEAR '76: Screen Gems—United Artists—Warner Brothers—Jobette—Irving/Almo—Kirschner—Mighty Three—House Of Bryant—Sherlyn—Combine

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DWIGHT DOUGLAS (AOR)
BOB HUGHES (MOR)
GORDON PEIL (Disco)
BOB PITTMAN (Country)
CORTEZ THOMPSON (Soul)
MEL PHILLIPS (P/A)

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KENT BURKHART
GEORGE WILLIAMS
GEORGE WILSON
BUZZ BENNET

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STAN MONTEIRO
HAROLD CHILDS
BRUCE WENDELL
DICK KLINE
JIM JEFFRIES
BOB HARRINGTON
CHARLIE MINOR
STAN BLY
BILLY BASS
DAVE CARRICO
BOB EDSON
MORT WEINER
RAY ANDERSON
RICH PALMESE
TOM COSSIE
BOB SHERWOOD
EDDIE DeJOY
BRUCE BIRD

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PETE GIDION
VINCE FARACI
BARRY FIEDEL
HOWARD ROSEN
JACK HAKIM
PETE MOLLICA
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FRED RUPPERT
JOE ISGRO
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MIKE BECCE
CHUCK DEMBRAK

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BILL HENNES
JACK FORSYTHE
CHARLIE LAKE
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GERRY PETERSON
JIM BROWN
ROCHELLE STAAB
STEVE RIVERS
DICK KENT
JERRY ROGERS
MIKE ST. JOHN
CHRIS HAMPTON
STEVE KELLY

MISTRESS OF CEREMONIES

Helen Reddy

THE SINGLES CHART

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

MAY 28	MAY 21		WKS. ON CHART
1	2	SIR DUKE STEVIE WONDER Tamla T 54281F (Motown)	9
2	1	WHEN I NEED YOU LEO SAYER/Warner Bros. WBS 8332	14
3	4	I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND/T.K. 1022	13
4	7	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)	8
5	8	DREAMS FLEETWOOD MAC/Warner Bros. WBS 8371	7
6	5	HOTEL CALIFORNIA EAGLES/Asylum 45386	13
7	14	GONNA FLY NOW (THEME FROM "ROCKY") BILL CONTI/United Artists XW940 Y	6
8	11	LUCILLE KENNY ROGERS/United Artists XW929 Y	11
9	10	COULDN'T GET IT RIGHT CLIMAX BLUES BAND/Sire 736 (ABC)	13
10	16	LONELY BOY ANDREW GOLD/Asylum 45384	11
11	13	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313	11
12	9	DON'T GIVE UP ON US DAVID SOUL/Private Stock 129	18
13	3	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol P 4376	14
14	17	FEELS LIKE THE FIRST TIME FOREIGNER/Atlantic 3394	10
15	18	UNDERCOVER ANGEL ALAN O'DAY/Pacific 001 (Atlantic)	6
16	6	RICH GIRL DARYL HALL & JOHN OATES/RCA PB 10860	18
17	12	LIDO SHUFFLE BOZ SCAGGS/Columbia 3 10491	12
18	15	CALLING DR. LOVE KISS/Casablanca 880	12
19	19	I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360	17
20	22	WHODUNIT TAVARES/Capitol P 4398	11
21	23	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)	13
22	24	HELLO STRANGER YVONNE ELLIMAN/RSO RS 871 (Polydor)	10
23	27	HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/Capricorn CPS 0270 (WB)	12
24	21	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223	14
25	20	I WANNA GET NEXT TO YOU ROSE ROYCE/MCA 40662	12
26	33	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405	7
27	34	JET AIRLINER STEVE MILLER BAND/Capitol P 4424	5
28	32	SLOW DANCIN' (DON'T TURN ME ON) ADDRISI BROTHERS/Buddah BDA 566	8
29	25	YOUR LOVE MARILYN McCOO & BILLY DAVIS, JR./ABC 12262	11
30	39	LIFE IN THE FAST LANE EAGLES/Asylum 45403	3
31	46	LOOKS LIKE WE MADE IT BARRY MANILOW/Arista 0244	4
32	40	MARGARITAVILLE JIMMY BUFFETT/ABC 12254	7
33	26	SO IN TO YOU ATLANTA RHYTHM SECTION/Polydor PD 14373	17
34	28	TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839	16
35	38	SHOW YOU THE WAY TO GO JACKSONS/Epic 8 50530	9
36	41	MAINSTREET BOB SEGER/Capitol P 4422	6
37	47	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/RSO RS 872 (Polydor)	5
38	44	HOLLYWOOD RUFUS FEATURING CHAKA KHAN/ABC 12269	5
39	29	DANCING QUEEN ABBA/Atlantic 3372	24
40	30	THE THINGS WE DO FOR LOVE 10CC/Mercury 73875	20
41	35	CAN'T STOP DANCIN' CAPTAIN & TENNILLE/A&M 1912	10
42	49	BACK TOGETHER AGAIN DARYL HALL & JOHN OATES/RCA PB 10970	4
43	48	GONNA FLY NOW (THEME FROM "ROCKY") MAYNARD FERGUSON/Columbia 3 10468	5
44	53	DO YOU WANNA MAKE LOVE PETER McCANN/20th Century 2335	5
45	51	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924	4
46	31	CHERRY BABY STARZ/Capitol P 4399	11
47	50	LOVE'S GROWN DEEP KENNY NOLAN/20th Century 2331	9
48	60	ARIEL DEAN FRIEDMAN/Lifesong 45002	8
49	52	SPIRIT IN THE NIGHT MANFRED MANN'S EARTH BAND/Warner Bros. WBS 8355	6
50	37	DON'T LEAVE ME THIS WAY THELMA HOUSTON/Tamla T 54278F (Motown)	23
51	69	DA DOO RON RON SHAUN CASSIDY/Warner/Curb 8365 (WB)	3



52	65	IT'S SAD TO BELONG ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16088 (Atlantic)	4
53	62	WHATCHA GONNA DO? PABLO CRUISE/A&M 1920	4
54	42	CINDERELLA FIREFALL/Atlantic 3392	10
55	76	KNOWING ME, KNOWING YOU ABBA/Atlantic 3387	3
56	77	MY HEART BELONGS TO ME BARBRA STREISAND/Columbia 3 10555	2
57	59	THIS IS THE WAY THAT I FEEL MARIE OSMOND/Polydor PD 14385	7
58	66	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER RITA COOLIDGE/A&M 1922	4

CHARTMAKER OF THE WEEK

59	—	I'M IN YOU PETER FRAMPTON A&M 1941	1
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60	68	EVERYBODY BE DANCIN' STARBUCK/Private Stock 45144	7
61	63	FLY AT NIGHT (IN THE MORNING WE LAND) CHILLIWACK/Mushroom M 7024	7
62	73	PEACE OF MIND BOSTON/Epic 8 50381	4
63	67	GOING IN WITH MY EYES OPEN DAVID SOUL/Private Stock 45150	5
64	75	YOU'RE MY WORLD HELEN REDDY/Capitol P 4418	3
65	36	LOVE THEME FROM "A STAR IS BORN" (EVERGREEN) BARBRA STREISAND/Columbia 3 10450	23
66	71	ON THE BORDER AL STEWART/Janus 267	5
67	57	I THINK WE'RE ALONE NOW RUBINOOS/Beserkely B 5741 (Playboy)	8
68	54	BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/Warner Bros. WBS 8252	29
69	72	THE PRIDE ISLEY BROTHERS/T-Neck ZS8 2262 (CBS)	9
70	61	MAYBE I'M AMAZED WINGS/Capitol SPRO 8571	16
71	81	WATCH CLOSELY NOW KRIS KRISTOFFERSON/Columbia 3 10525	2
72	74	I'M GOING DOWN ROSE ROYCE/MCA 40721	4
73	45	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/Epic 8 50308	21
74	83	GOOD THING MAN FRANK LUCAS/ICA 001	3
75	43	DANCIN' MAN Q/Epic/Sweet City 8 50335	11
76	58	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/Capitol P 4360	26
77	86	GIVE A LITTLE BIT SUPERTRAMP/A&M 1938	2
78	82	THIS GIRL (HAS TURNED INTO A WOMAN) MARY MacGREGOR/Ariola America P 7662 (Capitol)	3
79	84	YOU AND ME ALICE COOPER/Warner Bros. WBS 8349	5
80	91	SLOW DOWN JOHN MILES/London 5N 682	3
81	92	RIDIN' THE STORM OUT REO SPEEDWAGON/Epic 8 50367	4
82	85	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/Phila. Intl. ZS8 3622 (CBS)	5
83	93	THE PRETENDER JACKSON BROWNE/Asylum 45399	3
84	56	TORN BETWEEN TWO LOVERS MARY MacGREGOR/Ariola America P 7638 (Capitol)	27
85	88	UPTOWN FESTIVAL SHALAMAR/Soul Train SB 10885 (RCA)	4
86	90	SOLSBURY HILL PETER GABRIEL/Atco 7079	4
87	—	EASY COMMODORES /Motown M 1418F	1
88	—	BARRACUDA HEART /Portrait 6 70004	1
89	89	YOU + ME = LOVE UNDISPUTED TRUTH/Whitfield 8231 (WB)	11
90	95	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS/Columbia 3 10495	3
91	96	YOU'RE MOVIN' OUT TODAY BETTE MIDLER/Atlantic 3379	2
92	97	ALL YOU GET FROM LOVE IS A LOVE SONG CARPENTERS/A&M 1940	2
93	94	MY WHEELS WON'T TURN BACHMAN-TURNER OVERDRIVE/Mercury 73903	5
94	55	MY SWEET LADY JOHN DENVER/RCA PB 10911	9
95	98	I GOTTA KEEP DANCIN' CARRIE LUCAS/Soul Train SB 10891 (RCA)	2
96	—	SO HIGH (ROCK ME BABY AND ROLL ME AWAY) DAVE MASON/Columbia 3 10509	1
97	100	WHILE I'M ALONE MAZE/Capitol P 4392	2
98	87	BURNIN' SKY BAD COMPANY/Swan Song 70112 (Atlantic)	3
99	—	RUNAWAY BONNIE RAITT/Warner Bros. WBS 8382	1
100	70	CARRY ON WAYWARD SON KANSAS/Kirshner ZS8 4367 (CBS)	23

FLASHMAKER



HURRY SUNDOWN
OUTLAWS
Arista

MOST ADDED

- HURRY SUNDOWN**—Outlaws—Arista
- LOADING ZONE**—Roy Buchanan—Atlantic
- LITTLE QUEEN**—Heart—Portrait
- MINK DE VILLE**—Capitol
- MAKIN' MAGIC**—Pat Travers—Polydor
- A MAN MUST CARRY ON**—Jerry Jeff Walker—MCA
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- DANNY KIRWAN**—DJM
- AS LONG AS YOU LOVE ME**—Mickey Thomas—MCA
- HERE AT LAST**—Bee Gees—RSO
- NOW**—Tubes—A&M

WNEW-FM/NEW YORK

- ADDS:**
- MINK DE VILLE**—Capitol
 - HOLLYWOOD STARS**—Arista
 - HURRY SUNDOWN**—Outlaws—Arista
 - LOADING ZONE**—Roy Buchanan—Atlantic
 - MAKIN' MAGIC**—Pat Travers—Polydor
 - NETHER LANDS**—Dan Fogelberg—Epic
 - OL WAYLON**—Waylon Jennings—RCA
 - PROMISES OF THE SUN**—Airta—Arista
 - SECRET DAMAGE**—Strapps—Harvest
 - THE DOCTOR IS IN**—Ben Sidran—Arista

- HEAVY ACTION (airplay, in descending order):**
- DARK STAR (EP)**—Crosby, Stills and Nash—Atlantic
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - IZITSO**—Cat Stevens—A&M
 - HERE AT LAST**—Bee Gees—RSO
 - LITTLE QUEEN**—Heart—Portrait
 - GOING PUBLIC**—Bruce Johnston—Col
 - LIVE AT LAST**—Bette Midler—Atlantic
 - A PERIOD OF TRANSITION**—Van Morrison—WB
 - EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
 - TIME IS RUNNING OUT (EP)**—Steve Winwood—Island

WBCN-FM/BOSTON

- ADDS:**
- A MAN MUST CARRY ON**—Jerry Jeff Walker—MCA
 - AMERICAN ROULETTE**—Danny O'Keefe—WB
 - DETECTIVE**—Swan Song
 - MINK DE VILLE**—Capitol
 - GOING PUBLIC**—Bruce Johnston—Col
 - HERE AT LAST**—Bee Gees—RSO
 - LITTLE QUEEN**—Heart—Portrait
 - NOW**—Tubes—A&M

- HEAVY ACTION (airplay, in descending order):**
- BOOK OF DREAMS**—Steve Miller Band—Capitol
 - TIME LOVES A HERO**—Little Feat—WB
 - SWEET FORGIVENESS**—Bonnie Raitt—WB
 - NOTHING BUT A BREEZE**—Jesse Winchester—Bearsville
 - RUMOURS**—Fleetwood Mac—WB
 - A PERIOD OF TRANSITION**—Van Morrison—WB
 - AMNESIA**—Pousette-Dart Band—Capitol
 - NIGHT MOVES**—Bob Seger—Capitol
 - IZITSO**—Cat Stevens—A&M
 - GO FOR YOUR GUNS**—Isley Brothers—T-Neck

WLIR-FM/LONG ISLAND

- ADDS:**
- BANJO MAN**—Sire
 - MINK DE VILLE**—Capitol
 - LEFT COAST LIVE**—Wet Willie—Capricorn
 - LITTLE QUEEN**—Heart—Portrait
 - LOADING ZONE**—Roy Buchanan—Atlantic
 - MAKIN' MAGIC**—Pat Travers—Polydor
 - NETHER LANDS**—Dan Fogelberg—Epic
 - POWERHOUSE**—American Tears—Col.
 - SECRET DAMAGE**—Strapps—Harvest
 - THE DOCTOR IS IN**—Ben Sidran—Arista

- HEAVY ACTION (airplay, in descending order):**
- BOOK OF DREAMS**—Steve Miller Band—Capitol
 - PETER GABRIEL**—Atco
 - SLEEPWALKER**—Kinks—Arista
 - LET IT FLOW**—Dave Mason—Col
 - DARK STAR (single)**—Crosby Stills & Nash—Atlantic
 - RUMOURS**—Fleetwood Mac—WB
 - SAY NO MORE**—Les Dudek—Col
 - EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
 - HURRY SUNDOWN**—Outlaws—Arista
 - LOADING ZONE**—Roy Buchanan—Atlantic

WBAB-FM/LONG ISLAND

- ADDS:**
- DREAMS**—J.F. Baldassare—Magna Glide
 - EVERY FACE TELLS A STORY**—Cliff Richard—Rocket
 - HERE AT LAST**—Bee Gees—RSO
 - DANNY KIRWAN**—DJM
 - LITTLE QUEEN**—Heart—Portrait
 - LIVE AT LAST**—Bette Midler—Atlantic
 - LOADING ZONE**—Roy Buchanan—Atlantic
 - SMOKEY PLACES**—Ruby Starr—Capitol
 - SPIRIT OF A WOMAN**—American Flyer—UA
 - THE DOCTOR IS IN**—Ben Sidran—Arista

- HEAVY ACTION (airplay, in descending order):**
- BOOK OF DREAMS**—Steve Miller Band—Capitol
 - LET IT FLOW**—Dave Mason—Col
 - IZITSO**—Cat Stevens—A&M
 - CAUGHT LIVE PLUS FIVE**—Moody Blues—London
 - EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
 - WORKS**—Emerson Lake & Palmer—Atlantic
 - PETER GABRIEL**—Atco
 - RUMOURS**—Fleetwood Mac—WB
 - HOTEL CALIFORNIA**—Eagles—Asylum
 - DECEPTIVE BENDS**—10cc—Mercury

WBLM-FM/MAINE

- ADDS:**
- A MAN MUST CARRY ON**—Jerry Jeff Walker—MCA
 - AMERICAN ROULETTE**—Danny O'Keefe—WB
 - DAVID GRISMAN QUINTET**—Kaleidoscope
 - JUST FOLKS**—Firesign Theatre—Butterfly
 - LEFT COAST LIVE**—Wet Willie—Capricorn
 - LITTLE QUEEN**—Heart—Portrait
 - NOW**—Tubes—A&M
 - OL WAYLON**—Waylon Jennings—RCA
 - SILLY SISTERS**—Maddy Prior and June Tabor—WB
 - TWO DAYS AWAY**—Elkie Brooks—A&M

- HEAVY ACTION (airplay, in descending order):**
- BOOK OF DREAMS**—Steve Miller Band—Capitol
 - IZITSO**—Cat Stevens—A&M
 - TIME LOVES A HERO**—Little Feat—WB
 - LIVE AT THE HOLLYWOOD BOWL**—Beatles—Capitol
 - DECEPTIVE BENDS**—10cc—Mercury
 - CELEBRATE ME HOME**—Kenny Loggins—Col
 - KIKI DEE**—Rocket
 - RUMOURS**—Fleetwood Mac—WB
 - AMNESIA**—Pousette-Dart Band—Capitol
 - NOTHING BUT A BREEZE**—Jesse Winchester—Bearsville

WCMF-FM/ROCHESTER

- ADDS:**
- A SIMPLER TIME**—Michael Katakis—A&M
 - BLOWIN'**—Jess Roden Band—Island
 - CAUGHT LIVE PLUS FIVE**—Moody Blues—London
 - MINK DE VILLE**—Capitol
 - EL MIRAGE**—Jimmy Webb—Atlantic
 - HURRY SUNDOWN**—Outlaws—Arista
 - ILLUSION**—Island
 - IZITSO**—Cat Stevens—A&M
 - DANNY KIRWAN**—DJM
 - SPIRIT OF A WOMAN**—American Flyer—UA

- HEAVY ACTION (airplay, sales, phones in descending order):**
- A REAL MOTHER FOR YA**—Johnny Guitar Watson—DJM
 - SANFORD-TOWNSEND BAND**—WB
 - FOREIGNER**—Atlantic
 - AMERICAN GYPSIES**—Galdston and Thom—WB
 - A PLACE IN THE SUN**—Pablo Cruise—A&M
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - HOW'S TRICKS**—Jack Bruce Band—RSO
 - NO SECOND CHANCE**—Charlie—Janus
 - INDIAN SUMMER**—Poco—ABC
 - DECEPTIVE BENDS**—10cc—Mercury

WYDD-FM/PITTSBURGH

- ADDS:**
- A MAN MUST CARRY ON**—Jerry Jeff Walker—MCA
 - AS LONG AS YOU LOVE ME**—Mickey Thomas—MCA
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - GOOD NEWS**—Attitudes—Dark Horse
 - HURRY SUNDOWN**—Outlaws—Arista
 - LOADING ZONE**—Roy Buchanan—Atlantic
 - MIDNIGHT LIGHT**—LeBlanc and Carr—Big Tree
 - NO SECOND CHANCE**—Charlie—Janus
 - NOW**—Tubes—A&M
 - WORLD ANTHEM**—Mahogany Rush—Col
- HEAVY ACTION (airplay sales in descending order):**
- LET IT FLOW**—Dave Mason—Col
 - BOOK OF DREAMS**—Steve Miller Band—Capitol

- IZITSO**—Cat Stevens—A&M
- FOREIGNER**—Atlantic
- ROUGH DIAMOND**—Island
- A PERIOD OF TRANSITION**—Van Morrison—WB
- NIGHT MOVES**—Bob Seger—Capitol
- TIME LOVES A HERO**—Little Feat—WB
- RUMOURS**—Fleetwood Mac—WB
- ROCK AND ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor

WIOQ-FM/PHILADELPHIA

- ADDS:**
- ALEXIS**—MCA
 - CAUGHT LIVE PLUS FIVE**—Moody Blues—London
 - CLARK, HICKS, SYLVESTER, CALVERT AND ELLIOT**—Hollies—Epic
 - MINK DE VILLE**—Capitol
 - ILLUSION**—Island
 - DANNY KIRWAN**—DJM
 - LIGHTS OUT**—UFO—Chrysalis
 - LOADING ZONE**—Roy Buchanan—Atlantic
 - MAKIN' MAGIC**—Pat Travers—Polydor
 - NETHER LANDS**—Dan Fogelberg—Capitol

- HEAVY ACTION (airplay, sales, phones in descending order):**
- IZITSO**—Cat Stevens—A&M
 - LITTLE QUEEN**—Heart—Portrait
 - FOREIGNER**—Atlantic
 - DETECTIVE**—Swan Song
 - DECEPTIVE BENDS**—10cc—Mercury
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - TIME LOVES A HERO**—Little Feat—WB
 - SWEET FORGIVENESS**—Bonnie Raitt—WB
 - LET IT FLOW**—Dave Mason—Col
 - NO SECOND CHANCE**—Charlie—Janus

WHFS-FM/WASHINGTON

- ADDS:**
- VASSAR CLEMENTS BAND**—MCA
 - MINK DE VILLE**—Capitol
 - DAVID GRISMAN QUINTET**—Kaleidoscope
 - HERE AT LAST**—Bee Gees—RSO
 - DANNY KIRWAN**—DJM
 - LIFE ON EARTH**—Archie Traum—Rounder
 - LIVE**—Barry Goldberg—Buddah
 - LONGSOME ROAD**—Doc and Merle Watson—UA
 - NETHER LANDS**—Dan Fogelberg—Epic
 - ROUGH DIAMOND**—Island

- HEAVY ACTION (airplay, sales, phones):**
- A MAN MUST CARRY ON**—Jerry Jeff Walker—MCA
 - A PERIOD OF TRANSITION**—Van Morrison—WB
 - ALL HOPPED UP**—NRBQ—Red Rooster
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - FULL HOUSE**—Frankie Miller—Chrysalis
 - LIVE AND KICKING**—Kingfish—Jet
 - NOTHING BUT A BREEZE**—Jesse Winchester—Bearsville
 - THE DOCTOR IS IN**—Ben Sidran—Arista
 - THIS TIME IT'S FOR REAL**—Southside Johnny And The Asbury Jukes—Epic
 - TIME LOVES A HERO**—Little Feat—WB

WQDR-FM/RALEIGH

- ADDS:**
- BOOK OF DREAMS**—Steve Miller Band—Capitol
 - GOOD NEWS**—Attitudes—Dark Horse
 - NO SECOND CHANCE**—Charlie—Janus
 - SANFORD-TOWNSEND BAND**—WB

- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUMOURS**—Fleetwood Mac—WB
 - HOTEL CALIFORNIA**—Eagles—Asylum
 - BOSTON**—Epic
 - CHANGES IN LATITUDES**—Jimmy Buffett—ABC
 - TIME LOVES A HERO**—Little Feat—WB
 - LIVE AT THE HOLLYWOOD BOWL**—Beatles—Capitol
 - ROCK AND ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
 - ANYTIME, ANYWHERE**—Rita Coolidge—A&M
 - SWEET FORGIVENESS**—Bonnie Raitt—WB
 - IZITSO**—Cat Stevens—A&M

WAVI-FM/JACKSONVILLE

- ADDS:**
- AS LONG AS YOU LOVE ME**—Mickey Thomas—MCA
 - CAUGHT LIVE PLUS FIVE**—Moody Blues—London
 - GALE FORCE**—Fantasy
 - HERE AT LAST**—Bee Gees—RSO
 - HURRY SUNDOWN**—Outlaws—Arista
 - LIGHTS OUT**—UFO—Chrysalis
 - LITTLE QUEEN**—Heart—Portrait
 - MAC McANALLY**—Ariola America
 - NO SECOND CHANCE**—Charlie—Janus
 - SPIRIT OF A WOMAN**—American Flyer—UA

- HEAVY ACTION (airplay, sales, phones)**
- BOOK OF DREAMS**—Steve Miller Band—Capitol
 - CELEBRATE ME HOME**—Kenny Loggins—Col
 - CHANGES IN LATITUDES**—Jimmy Buffett—ABC
 - FOREIGNER**—Atlantic
 - IZITSO**—Cat Stevens—A&M
 - RUMOURS**—Fleetwood Mac—WB
 - SAY NO MORE**—Les Dudek—Col
 - 38 SPECIAL**—A&M
 - WORLD ANTHEM**—Mahogany Rush—Col
 - YOU GET WHAT YOU PLAY FOR**—REO Speedwagon—Epic

WQSR-FM/SARASOTA

- ADDS:**
- A MAN MUST CARRY ON**—Jerry Jeff Walker—MCA
 - AS LONG AS YOU LOVE ME**—Mickey Thomas—MCA
 - BALCONE'S FAULT**—Cream
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - HURRY SUNDOWN**—Outlaws—Arista
 - LACE AND WHISKEY**—Alice Cooper—WB
 - LITTLE QUEEN**—Heart—Portrait
 - LIVE AT LAST**—Bette Midler—Atlantic
 - LOVE NOTES**—Ramsey Lewis—Col
 - THE WAY THAT I FEEL**—Keith Sykes—Midsong

- HEAVY ACTION (airplay, sales, phones):**
- A PERIOD OF TRANSITION**—Van Morrison—WB
 - DICKEY BETTS AND GREAT SOUTHERN**—Arista
 - CELEBRATE ME HOME**—Kenny Loggins—Col
 - ELEGANT GYPSY**—Al DiMeola—Col
 - IZITSO**—Cat Stevens—A&M
 - LIVE AT THE HOLLYWOOD BOWL**—Beatles—Capitol
 - RUMOURS**—Fleetwood Mac—WB
 - SEA LEVEL**—Capricorn
 - SWEET FORGIVENESS**—Bonnie Raitt—WB
 - TIME LOVES A HERO**—Little Feat—WB

The Grammy-winning writer
of "I Write The Songs,"
the sensitive composer of "Disney Girls"
and the man who made the disco version
of "Pipeline."
They're all Bruce Johnston.



At last, an album that puts all of the talents that are Bruce Johnston in one place.

You know he can write. (See above.)

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And when you listen to his debut album, "Going Public,"
you'll know that *all* his albums are going to be among those
truly special occasions in music that people look forward to.

**"Going Public." Bruce Johnston's debut album.
On Columbia Records and Tapes.**

TOP AIRPLAY



BOOK OF DREAMS
STEVE MILLER BAND
Capitol

MOST AIRPLAY

- BOOK OF DREAMS**—Steve Miller Band—Capitol
- RUMOURS**—Fleetwood Mac—WB
- IZITSO**—Cat Stevens—A&M
- TIME LOVES A HERO**—Little Feat—WB
- FOREIGNER**—Atlantic
- LIVE AT THE HOLLYWOOD BOWL**—Beatles—Capitol
- A PERIOD OF TRANSITION**—Van Morrison—WB
- DECEPTIVE BENDS**—10cc—Mercury
- EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
- SWEET FORGIVENESS**—Bonnie Raitt—WB

WINZ-FM/MIAMI

- ADDS:**
- BOOK OF DREAMS**—Steve Miller Band—Capitol
 - CROSBY, STILLS & NASH**—Atlantic
 - EQUAL RIGHTS**—Peter Tosh—Col
 - HURRY SUNDOWN**—Outlaws—Arista
 - I'M IN YOU (single)**—Peter Frampton—A&M
 - LITTLE QUEEN**—Heart—Portrait
 - NOTHING BUT A BREEZE**—Jesse Winchester—Bearsville
 - RIGHT ON TIME**—Brothers Johnson—A&M
 - HEAVY ACTION (airplay, phones in descending order):**
 - RUMOURS**—Fleetwood Mac—WB
 - IZITSO**—Cat Stevens—A&M
 - FOREIGNER**—Atlantic
 - SLEEPWALKER**—Kinks—Arista
 - CHANGES IN LATITUDES**—Jimmy Buffett—ABC
 - FUNDAMENTAL ROLL**—Walter Egan—Col
 - CELEBRATE ME HOME**—Kenny Loggins—Col
 - BAREBACK**—Richard Tarrant—Capitol
 - WORKS**—Emerson Lake & Palmer—Atlantic
 - BURNIN' SKY**—Bad Company—Swan Song

WEBN-FM/CINCINNATI

- ADDS:**
- A MAN MUST CARRY ON**—Jerry Jeff Walker—MCA
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - FULL HOUSE**—Frankie Miller—Chrysalis
 - IZITSO**—Cat Stevens—A&M
 - LITTLE QUEEN**—Heart—Portrait
 - MIDNIGHT LIGHT**—LeBlanc and Carr—Big Tree
 - HEAVY ACTION (airplay in descending order):**
 - WORKS**—Emerson Lake & Palmer—Atlantic
 - RUMOURS**—Fleetwood Mac—WB
 - LIVE AT THE HOLLYWOOD BOWL**—Beatles—Capitol

- CHANGES IN LATITUDES**—Jimmy Buffett—ABC
- HOTEL CALIFORNIA**—Eagles—Asylum
- CELEBRATE ME HOME**—Kenny Loggins—Col
- HEAVY WEATHER**—Weather Report—Col
- SWEET FORGIVENESS**—Bonnie Raitt—WB
- BOOK OF DREAMS**—Steve Miller Band—Capitol

WMMS-FM/CLEVELAND

- ADDS:**
- AGAIN**—Greg Kihn—Berserkley
 - DETECTIVE**—Swan Song
 - MINK DE VILLE**—Capitol
 - EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
 - HERE AT LAST**—Bee Gees—RSO
 - HURRY SUNDOWN**—Outlaws—Arista
 - HEAVY ACTION (sales, airplay):**
 - BURNIN' SKY**—Bad Company—Swan Song
 - DECEPTIVE BENDS**—10cc—Mercury
 - FOREIGNER**—Atlantic
 - FUNDAMENTAL ROLL**—Walter Egan—Col
 - LET IT FLOW**—Dave Mason—Col
 - LIVE AT THE HOLLYWOOD BOWL**—Beatles—Capitol
 - RUMOURS**—Fleetwood Mac—WB
 - STAGEPASS**—Michael Stanley Band—Epic
 - THIS TIME IT'S FOR REAL**—Southside Johnny And The Asbury Jukes—Epic
 - WORKS**—Emerson Lake & Palmer—Atlantic

WWW-FM/DETROIT

- ADDS:**
- HURRY SUNDOWN**—Outlaws—Arista
 - I'M IN YOU (single)**—Peter Frampton—A&M
 - JUST A SONG BEFORE I GO (single)**—Crosby Stills & Nash—Atlantic
 - LITTLE QUEEN**—Heart—Portrait
 - HEAVY ACTION (airplay sales in descending order):**
 - RUMOURS**—Fleetwood Mac—WB
 - HOTEL CALIFORNIA**—Eagles—Asylum
 - JEFF BECK WITH THE JAN HAMMER GROUP LIVE**—Epic
 - FOREIGNER**—Atlantic
 - WORKS**—Emerson, Lake & Palmer—Atlantic
 - LACE AND WHISKEY**—Alice Cooper—WB
 - A PLACE IN THE SUN**—Pablo Cruise—A&M
 - EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
 - LIVE AT THE HOLLYWOOD BOWL**—Beatles—Capitol
 - IZITSO**—Cat Stevens—A&M

WXRT-FM/CHICAGO

- ADDS:**
- BLOWIN'**—Jess Roden Band—Island
 - CAPTAIN FINGERS**—Lee Ritenour—Epic
 - HURRY SUNDOWN**—Outlaws—Arista
 - LITTLE QUEEN**—Heart—Portrait
 - LIVE AT LAST**—Bette Midler—Atlantic
 - LOADING ZONE**—Roy Buchanan—Atlantic
 - SILLY SISTERS**—Maddy Prior and June Tabor—WB
 - OUT OF THE MIST**—Illusion—Island
 - HEAVY ACTION (airplay, sales, phones, in descending order):**
 - TIME LOVES A HERO**—Little Feat—WB
 - RUMOURS**—Fleetwood Mac—WB
 - FOREIGNER**—Atlantic
 - EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
 - DECEPTIVE BENDS**—10cc—Mercury

- WORKS**—Emerson Lake & Palmer—Atlantic
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- A PERIOD OF TRANSITION**—Van Morrison—WB
- PETER GABRIEL**—Atco
- SAY NO MORE**—Les Dudek—Col

KSHE-FM/ST. LOUIS

- ADDS:**
- DAWN EXPLOSION**—Captain Beyond—WB
 - HURRY SUNDOWN**—Outlaws—Arista
 - LIVE**—Status Quo—Capitol
 - LIVE AND KICKING**—Kingfish—Jet
 - LOADING ZONE**—Roy Buchanan—Atlantic
 - MALICE IN WONDERLAND**—Paice, Ashton & Lord—WB
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - BURNIN' SKY**—Bad Company—Swan Song
 - RUMOURS**—Fleetwood Mac—WB
 - FOREIGNER**—Atlantic
 - BROWNSVILLE STATION**—Private Stock
 - DETECTIVE**—Swan Song
 - LET IT FLOW**—Dave Mason—Col
 - EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
 - DREAMS, DREAMS, DREAMS**—Chilliwack—Mushroom
 - GALE FORCE**—Fantasy
 - BOOK OF DREAMS**—Steve Miller Band—Capitol

WZMF-FM/MILWAUKEE

- ADDS:**
- BODY LANGUAGE FOR LOVERS**—Bobbie Hall—20th Century
 - CAUGHT LIVE PLUS FIVE**—Moody Blues—London
 - HURRY SUNDOWN**—Outlaws—Arista
 - LIGHTS OUT**—UFO—Chrysalis
 - LOADING ZONE**—Roy Buchanan—Atlantic
 - MAKIN' MAGIC**—Pat Travers—Polydor
 - MOROCCAN ROLL**—Brand X—Passport
 - PLATINUM HEROES (single)**—Bruce Foster—Millennium
 - SMOKEY PLACES**—Ruby Starr—Capitol
 - SO FAR SO GOOD**—John Martin—Island
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - LITTLE QUEEN**—Heart—Portrait
 - YOU GET WHAT YOU PLAY FOR**—REO Speedwagon—Epic
 - RUMOURS**—Fleetwood Mac—WB
 - FOREIGNER**—Atlantic
 - EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
 - HOTEL CALIFORNIA**—Eagles—Asylum
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - ANIMALS**—Pink Floyd—Col
 - DREAMS, DREAMS, DREAMS**—Chilliwack—Mushroom
 - BURNIN' SKY**—Bad Company—Swan Song

KQRS-FM/MINNEAPOLIS

- ADDS:**
- ALL NATURAL**—Natural Life—ASI
 - JOAN ARMATRADING LIVE**—A&M
 - KIKI DEE**—Rocket
 - GUITAR PLAYER**—Various Artists—MCA
 - HURRY SUNDOWN**—Outlaws—Arista
 - LEFT COAST LIVE**—Wet Willie—Capricorn
 - LITTLE QUEEN**—Heart—Portrait
 - LOADING ZONE**—Roy Buchanan—Atlantic
 - NOW**—Tubes—A&M
 - VSOP**—Herbie Hancock—Col
 - HEAVY ACTION (airplay):**
 - A MAN MUST CARRY ON**—Jerry Jeff Walker—MCA
 - A PERIOD OF TRANSITION**—Van Morrison—WB
 - AMERICAN ROULETTE**—Danny O'Keefe—WB
 - BOOK OF DREAMS**—Steve Miller Band—Capitol

- CAUGHT LIVE PLUS FIVE**—Moody Blues—London
- LIVE AT THE HOLLYWOOD BOWL**—Beatles—Capitol
- IZITSO**—Cat Stevens—A&M
- NOTHING BUT A BREEZE**—Jesse Winchester—Bearsville
- THE DOCTOR IS IN**—Ben Sidran—Arista
- TIME LOVES A HERO**—Little Feat—WB

KBPI-FM/DENVER

- ADDS:**
- AS LONG AS YOU LOVE ME**—Mickey Thomas—MCA
 - MAKIN' MAGIC**—Pat Travers—Polydor
 - NO SECOND CHANCE**—Charlie—Janus
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - RUMOURS**—Fleetwood Mac—WB
 - HOTEL CALIFORNIA**—Eagles—Asylum
 - TIME LOVES A HERO**—Little Feat—WB

KZEW-FM/DALLAS

- ADDS:**
- DARK STAR (single)**—Crosby Stills & Nash—Atlantic
 - HURRY SUNDOWN**—Outlaws—Arista
 - I'M IN YOU (single)**—Peter Frampton—A&M
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - RUMOURS**—Fleetwood Mac—WB
 - HOTEL CALIFORNIA**—Eagles—Asylum
 - ANIMALS**—Pink Floyd—Col
 - BURNIN' SKY**—Bad Company—Swan Song
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - NIGHT MOVES**—Bob Seger—Capitol
 - SWEET FORGIVENESS**—Bonnie Raitt—WB
 - TIME LOVES A HERO**—Little Feat—WB
 - GOLD PLATED**—Climax Blues Band—Sire
 - CELEBRATE ME HOME**—Kenny Loggins—Col

KPFT-FM/HOUSTON

- ADDS:**
- BARBARA DICKSON**—RSO
 - LET THE LADY SING**—Gail Wynthers—RCA
 - LIFE ON EARTH**—Artie Traum—Rounder
 - LIVE AT LAST**—Bette Midler—Atlantic
 - LOADING ZONE**—Roy Buchanan—Atlantic
 - MAKIN' MAGIC**—Pat Travers—Polydor
 - SMOKEY PLACES**—Ruby Starr—Capitol
 - SWEET LUCY**—Raul de Souza—Capitol
 - THE CHANGER AND THE CHANGED**—Don Pullen—Atlantic
 - HEAVY ACTION (airplay in descending order):**
 - ILLUSION**—Island
 - NOW**—Tubes—A&M
 - EQUAL RIGHTS**—Peter Tosh—Col
 - IN A DIFFERENT CLIMATE**—Mallard—Virgin
 - LIVE AT THE HOLLYWOOD BOWL**—Beatles—Capitol
 - HORIZONTAL REFRESHMENT**—Supercharge—Virgin
 - LITTLE QUEEN**—Heart—Portrait
 - JOURNEY'S EDGE**—Robin Williamson and His Merry Band—Flying Fish
 - TWO DAYS AWAY**—Elkie Brooks—A&M
 - THE DOCTOR IS IN**—Ben Sidran—Arista

KOME-FM/SAN JOSE

- ADDS:**
- A MAN MUST CARRY ON**—Jerry Jeff Walker—MCA
 - AS LONG AS YOU LOVE ME**—Mickey Thomas—MCA

- BOOK OF DREAMS**—Steve Miller Band—Capitol
- EQUAL RIGHTS**—Peter Tosh—Col
- HURRY SUNDOWN**—Outlaws—Arista
- LITTLE QUEEN**—Heart—Portrait
- LOADING ZONE**—Roy Buchanan—Atlantic
- MAKING MAGIC**—Pat Travers—Polydor
- SHORT TRIP TO SPACE**—Tropea—Marlin
- TOO LATE TO CRY**—Widowmaker—UA

- HEAVY ACTION (airplay, sales):**
- DICKY BETTS AND GREAT SOUTHERN**—Arista
 - EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
 - FOREIGNER**—Atlantic
 - IZITSO**—Cat Stevens—A&M
 - LET IT FLOW**—Dave Mason—Col
 - LOVING IS WHY**—Sons of Champlin—Ariola America
 - NOW**—Tubes—A&M
 - SAY NO MORE**—Les Dudek—Col
 - SWEET FORGIVENESS**—Bonnie Raitt—WB
 - TIME LOVES A HERO**—Little Feat—WB

KSAN-FM/SAN FRANCISCO

- ADDS:**
- AGAIN**—Greg Kihn—Berserkley
 - DARK STAR (single)**—Crosby Stills & Nash—Atlantic
 - IZITSO**—Cat Stevens—A&M
 - LACE AND WHISKEY**—Alice Cooper—WB
 - LOADIN ZONE**—Roy Buchanan—Atlantic
 - MAKIN' MUSIC**—Pat Travers—Polydor
 - NEW ORLEANS HERITAGE JAZZ FESTIVAL**—Island
 - NOW**—Tubes—A&M
 - RUBINOOS**—Berserkley
 - THE DOCTOR IS IN**—Ben Sidran—Arista
 - HEAVY ACTION (airplay in descending order):**
 - DECEPTIVE BENDS**—10cc—Mercury
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - AGAIN**—Greg Kihn—Berserkley
 - A PERIOD OF TRANSITION**—Van Morrison—WB
 - IN YOUR MIND**—Bryan Ferry—Atlantic
 - NOW**—Tubes—A&M
 - TIME LOVES A HERO**—Little Feat—WB
 - LACE AND WHISKEY**—Alice Cooper—WB
 - THE DOCTOR IS IN**—Ben Sidran—Arista
 - IZITSO**—Cat Stevens—A&M

KZEL-FM/EUGENE

- ADDS:**
- AGAIN**—Greg Kihn—Berserkley
 - MINK DE VILLE**—Capitol
 - BARBARA DICKSON**—RSO
 - DANNY KIRWAN**—DJM
 - REGGIE KNIGHTON**—Col
 - LIGHTS OUT**—UFO—Chrysalis
 - LOADING ZONE**—Roy Buchanan—Atlantic
 - RIGHT ON TIME**—Brothers Johnson—A&M
 - THE WORLD STARTS TONIGHT**—Bonnie Tyler—Chrysalis
 - TWO DAYS AWAY**—Elkie Brooks—A&M
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - RUMOURS**—Fleetwood Mac—WB
 - TIME LOVES A HERO**—Little Feat—WB
 - DECEPTIVE BENDS**—10cc—Mercury
 - INDIAN SUMMER**—Poco—ABC
 - IZITSO**—Cat Stevens—A&M
 - SWEET FORGIVENESS**—Bonnie Raitt—WB
 - SNOWBLIND FRIEND**—Hoyt Axton—MCA
 - LIVE AT THE HOLLYWOOD BOWL**—Beatles—Capitol
 - FUNDAMENTAL ROLL**—Walter Egan—Col



"What's on My Mind."
The single that will keep
Kansas on your mind.

"What's on My Mind."
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The follow-up to the smash hit "Carry On, Wayward Son."
From the platinum-plus album, "Leftoverture."
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GOLD

The start of something big.

Marilyn McCoo
and
Billy Davis, Jr.

*I Hope We Get
To Love In Time*

Their first album.

Something big.

Rufus

featuring

Chaka Khan

Ask Rufus

Their fifth album.

PLATINUM

Livingston (Continued from page 3)

taken the appropriate steps," Livingston asserted.

Completing the realignment of 20th Century's label operations was the installation of Arnie Orleans as senior vice president, the most recent of the top level changes made by Livingston (see *RW*, May 21, 1977). According to Livingston, "one of our weaknesses in moving Harvey Cooper into a&r was the loss of a merchandising head. We looked for the best man we could find, and we reached for him."

Livingston was candid in assessing 20th Century Records' success to date, stressing that the label had clearly established itself as a singles force while conceding that album sales haven't been fully maximized. "That's what Arnie's coming into," he explained. "We think this is the solution."

Livingston points toward current label successes as evidence of the staff's potential for building hits. "I'm very encouraged by what has happened with this group of people," he remarked. "They've broken Kenny Nolan, Nite City and Peter McCann, all within a brief period; they've demonstrated that they have the ears and promotional skill to break singles." Extending that momentum further into broader album sales is the next priority, one Livingston is confident the label can achieve.

If 20th Century's management team has been geared toward a revised and, it is hoped, more efficient operation, Livingston is still aware that many observers have continued to expect a new president to be named, despite the company's official statements. "That decision was made not because I didn't have, or couldn't find, a replacement for Russ, but because this seems to be the best solution given the manpower we already have," he explained.

Livingston's own enthusiasm about his involvement with the record division doesn't inhibit him from locating what he feels are chronic industry problems being faced not only at 20th Century but at most labels. "It used to be possible to put a record out and, with a reasonable expenditure, get airplay on virtually everything we put out," he recalled of his early years with Capitol. "Now it's a combination of retailing, promotion and merchandising priorities that continues to spiral, and becomes more complex as competition increases."

Like many executives, he sees one critical financial area—artist contracts—as increasingly central to overall inflation in label bud-

gets. While 20th's next artist priority, after establishing their current chart acts, will be finding and breaking new artists, "We are not reaching out for big deals with established artists," according to Livingston. "I would take an established artist, but prices now are simply ridiculous. I can't sign an act on their past; I have to sign artists on their futures." But, he adds, the current trend toward name contracts demanding enormous advances and continued expenditures at the upper end of normal costs don't always justify those futures. "There's not a sufficient margin left in most cases," he concluded.

A Rooster (Continued from page 39)

opera needs a rather elaborate set and lots of colorful choristers, a large number of characters and a big orchestra. It could not be done cheaply, and the gamble might be too great.

The composer, a Milanese, was six years younger than Puccini. In 1892, he moved to England where he remained for the remaining 45 years of his life. His ten operas were produced in many European houses, but none rivaled the popularity of *L'Oracolo*. From 1915 until 1933, the work was given at the Met for Scotti, and it was correctly predicted on his retirement from the opera stage after a performance of *L'Oracolo* that the opera would disappear. In Max de Schauensee's interesting liner notes for London on the opera, he points out that the work was revived in Philadelphia in 1949 and in 1952.

De Schauensee points out the importance of the soprano's serenade which develops into a duet with the tenor, and her later sad song in the latter part of the one-act work. What has not been said and this recording at least makes apparent is that the opera is properly named. That is, the central character is not Chim-Fen, the Scotti-Gobbi role, or Ah-Yoe, the Sutherland role, but instead the Oracle himself, called Win-Shee. He sings the most, and his music is sonorous, impressive and very melodic. A bit in the line of operatic priests such as Sarastro and Gurnemanz, this old Chinese sage has eloquent, tuneful music to sing.

In the London album Avril Bardoni details the story to the finest point. But the basic thread finds Chim-Fen, the evil opium dealer, in love with Ah-Yoe. She is in love with San-Lui, the son of the Oracle, Win Shee. In Ah-Yoe's house there is a little boy, Hu-Chee, the son of her uncle and protector. Chim-Fen sets his sights on Ah-Yoe and after he is rebuffed by the Oracle, the crowd

GTO/CBS Pact Celebrated



Celebrating the acquisition of GTO Records by CBS in London this month are (from left) Norman Stellman, senior director of business affairs for CBS Records /U.K.; Dick Leahy, managing director of GTO; Dick Asher, president of CBS Records International; Laurence Myers, GTO's chairman, and Bernard DiMatteo, CRI's vice president of development and administration.

and the girl herself, he conceives the idea of abducting her cousin, Win-Chee. This he does in a scene which must have overwhelmed critics of the time. Everyone talked about Scotti's "orange-rolling." In the libretto the phrase is not mentioned, but Chim-Fen is supposed to attract the little boy with an orange, then cover his mouth with it as he drags him into his cellar house.

In the hubbub caused by the boy's disappearance, Chim-Fen asks the boy's father (Ah-Yoe's uncle) if he can have the hand of Ah-Yoe if he finds his son. The rich merchant agrees; distractedly the young lover, San-Lui, extracts the same promise. It takes San-Lui no time to find that the little boy is in the house of Chim-Fen, and he drags him out, rushing to Ah-Yoe's house. Just at her door Chim-Fen catches up with him with an axe and kills him, snatching the little boy again and throwing him into a sewer. Night falls and the Oracle uses his powers first to find the little boy, and then to trap Chim-Fen. When the wicked one draws a knife on the Oracle, the Oracle kills him by hitting him in the neck with a hatchet and then strangling him with his own pig-tail. The Grand Guignol nature of the plot is further heightened by the immediate entrance of a Caucasian policeman. The Oracle sets the dead Chim-Fen up, leaning against him. The policeman, a la *Meistersinger* walks through and sees nothing. The Oracle then gets up, the body falls with a thud to the street. And the cock crows.

London's recording is a fine one. The best participants are conductor Richard Bonyng, bass Richard Van Allan and baritone Tito Gobbi. Bonyng's growth as a conductor can be traced on every recording he has made in the last five years for London. This one has good rhythms, a real sense of excitement and as usual good treatment of all the singers.

One is particularly struck by the quality of the maestro's phrasing and how he seems to let the orchestra create the mysterious atmosphere of murder and prophecy that makes the opera.

Van Allan is splendid as the Oracle. An excellent bass, not known to this listener onstage, he has a rich, authoritative voice and a lot of style. He sings with good sense of the words and a real feel for the nature of the character. All in all, his performance is surprising and gratifying. Wonderful also is the ageless Tito Gobbi. The role is more acting than singing, and one can imagine how wonderful he would be as the evil opium dealer. But what he sings he sings well, his voice sounding fresh enough and always marvelously individual.

Miss Sutherland, of course, will account for most of the record's sales, but the role seems a strange one for her. She sings it beautifully; her first aria is brilliant and wonderfully lyrical. But there is not a scrap of coloratura; this is very veristic stuff and does not seem particularly up her alley. On the positive side, however, she brings a lot of intelligence and passion to what she sings; hers is overall a fine performance.

Ryland Davies is definitely a weak link as her lover, San-Lui, but Clifford Grant and Huguette Tourangeau do fine things with their small parts. Sound is good. And that rooster. He is worth the price of the two record set. Never has one heard such a crowing in stereo!

* * *

In the classical column of May 7, the appearance of Quintessence Records was hailed. In the article, Peter Munves, director of the line, is quoted as saying that Quintessence will be "the first high quality popular-priced (\$3.98) classical label." In quoting Munves, this writer did not mean any criticism, real or implied, of other medium priced classical lines.

The Coast

(Continued from page 14)

on throat). The group's **Levon Helm**, who's readying his solo debut for a late summer release on ABC, was overheard talking about his "short but happy career in the film business. Just like doing visual overdubs," he said.

SCALPER'S LAMENT: Tickets for **Crosby, Stills and Nash's** June 28-9 dates at the Forum have evidently not been selling like the anticipated hotcakes. One scalper, noting the lethargy, suggested that David Crosby's recent weight gain may have diluted his sex appeal, but we somehow doubt if that's a real consideration . . . Meanwhile, response to **Weather Report/Al DiMeola** at the Santa Monica Civic on May 25 has been such that a second show was added.

RIDE THE WILD FJORD: **Benny Anderson** and **Bjorn Ulvaeus** of **ABBA**, both longtime **Beach Boys** fans, were taken by Atlantic execs **Jerry Greenberg** and **Mike Klenfner** to meet **Carl Wilson** not long ago.

The two Swedish pop merchants got more than they expected when **Brian** and **Dennis Wilson** showed up accidentally. A collaboration probably isn't in the offing, but wouldn't it be nice . . .

A MARRIAGE MADE IN PURGATORY: The **Sex Pistols** have signed with Virgin Records in the U.K., a combination that sounds too good to be true to us. COAST's informant tells us that the band received an advance of 45,000 pounds against an expected 36 titles (three lp's) over the next two years. They were also signed to the Barclay label in France and Switzerland. Now maybe, just maybe, we'll stop hearing about the Pistols every five minutes.

MISCELLANY: Announced guests for the **Doobie Brothers'** "golf classic" and Century Plaza concert next month include (so far) **Mo Ostin**, **Artie Mogull**, **Roger Waters** of **Pink Floyd**, **Beau Bridges**, **Alice Cooper**, **Little Feat** and **Pablo Cruise** . . . The elusive **Yes** is finally nearing completion of their next wax. Tentatively titled "Go For The One," the album was described to us "not a concept, just songs," which certainly is a relief . . . **Yesterday and Today**, who call themselves "the Oakland Raiders of rock and roll," are working on their second album at the Record Plant, with **Jimmy Robinson (Detective, Paris)** handling production. Seems the boys are trying to make a record that will live up to their nickname: they describe the music as being "loud, aggressive heavy metal." Thanks for the warning, kids . . . **Eddie Money**, who no doubt is furious with COAST for not including him in last week's all-bucks musical line-up, is recording his first album for Columbia at Cherokee studios. Sessions are being produced by **Tom Werman** under the auspices of **Bill Graham's** Wolfgang Prods. . . **Pete Wingfield**, whose "Making a Good Thing Better" is **Olivia Newton-John's** new single, will record in L.A. for the first time this summer.

BUT SERIOUSLY, FOLKS: We understand that Rhino Records, a local retail outlet, has refused to stock the **Eagles'** "Hotel California" because of the recent price increase. The move follows the store's recent, similar boycott of "A Star Is Born." Store owner **Richard Foss**, noting his disgust over the price boost, said that "If the public supports this absurd increase, expect prices to soar in the future."

New York, N.Y.

(Continued from page 16)

Foglesong and **Herb Belkin** among those in attendance . . . **Steve Morris** has been named New York Daily News amusement manager.

TAKE YOUR DEAD ASS HOME DEPT.: Will **Glen "Brahma" Brunman** really be celebrating his 40th birthday next month? . . . What chart editor (also a noted vegetarian) has been rumored to be participating in a wet T-shirt contest on Long Island this weekend?

NEW YORK, N.Y.'S PICK HIT OF THE WEEK: "Death and Horror" on the BBC label. This sound effects album, sure to be a hot import item shortly, features such gems as "Limbs Being Sawed Off" and "Red Hot Poker Into Eye." Need we say more?

ARE YOU KIDDING? WE'VE REALLY GOT A GAME?! The Flashmakers, fully recovered from the 17-6 thrashing they suffered at the hands of Arista, take to the diamond again this week, with the B'nai B'rith Music Lodge as their foes. Be ye not mistaken: this is a game of special import to all **RW** fans, as it will mark the return to action of ace hurler **Howie "O!" Ragarm" Levitt**. "O!" Ragarm," you will recall, last season struck fear into the hearts of the **E Street Kings** with his famed and feared semitic screwball.

ADDENDUM TO SOFTBALL NEWS: We have been asked to advise any women in the New York, N.Y. audience who are serious about playing softball this season to call Heather Schoen at 873-3745. Practice is on Sunday afternoons and Wednesday evenings, but this schedule is flexible.

CONGRATULATIONS to **Richard** and **Judy Gottehrer** on the birth of their daughter, **Zoe**.

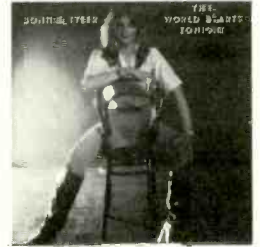
Album Picks

(Continued from page 24)

THE WORLD STARTS TONIGHT

BONNIE TYLER—Chrysalis CHR 1140 (6.98)

A husky voiced songstress who had a European hit with "Lost In France" (included here), Tyler takes a pop slant with material that has been contributed in most part by the writing team of Ronnie Scott and Steve Wolfe. Ballads dominate side two while the quirky "Got So Used To Loving You" has an uptempo AM slant.



LIFE ON EARTH

ARTIE TRAUM—Rounder 3014 (6.98)

Displaying a biting sense of humor and wit with ten new songs which are sparked by his guitar playing and some exceptional performances by the band (especially on "Bread and Wine," "Stranger" and "First Affair"), Traum is geared for inroads into the pop market.



SMOKEY PLACES

RUBY STARR—Capitol ST-11643 (6.98)

The gravelly voiced songstress who first made her presence felt on Black Oak's "Jim Dandy" turns to a more diverse selection of songs with her second solo outing. Denny Laine's "Time To Hide" opens the lp on a bright note with Jackie DeShannon's "When You Walk Into The Room" and Lindsey Buckingham's "Don't Let Me Down Again" also strong.



OUR ONLY WEAPON IS OUR MUSIC

GONZALES—EMI ST-11644 (Capitol) (6.98)

Covering songs by authors as diverse as John Lennon, John Miles and Tommy James, this British funk outfit has a sound that is just as good over the airwaves as it is on the dance floor. Singer Lenny Zakatek leads the big band line-up (featuring Chris Mercer on sax) with his highly distinctive voice.



LOVE AND LIFE

MORRIS ALBERT—RCA APL1-2070 (6.98)

While the melodies on his latest lp may not have the arresting appeal of a "Feelings," Albert has a smooth delivery which is embraced by a sympathetic production by the artist with Talmo Scaranari. "Conversation," and "So Good To Me" warrant pop consideration.



DANCA DAS CABECAS

EGBERTO GISMONTI—ECM 1089 (Polydor) (7.98)

The first domestically released album by this Brazilian guitarist—pianist—flautist sees him paired with percussionist Nana Vasconcelos. The two work well together, leaving a lot of spaces in the music which appears to be mostly improvised. The typically impeccable Manfred Eicher production lends a crystalline clarity.



SPANDISCO

LOVE CHILDS AFRO-CUBAN BLUES BAND—

Midland Intl. BKL 1-2292 (RCA) (6.98)

Forging disco with Spanish/latin music, the group has come up with a blend it calls "Spandisco." The group is more latin influenced than most and exhibits a virtuosity with musicians like Steve Gadd, Ronnie Cuber, Arnie Lawrence and Jeff Mironov. The horns soar mightily over a percussive beat with occasional vocals.



The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

MY HEART BELONGS TO ME—Barbra Streisand—Col
ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters—A&M
JUST A SONG BEFORE I GO—Crosby, Stills & Nash—Atlantic
PICKING UP THE PIECES OF MY LIFE—Mac Davis—Capitol
TAKE ME TONIGHT—Tom Jones—Epic

Most Active

DREAMS—Fleetwood Mac—WB
GONNA FLY NOW (THEME FROM 'ROCKY')—Bill Conti—UA
WHEN I NEED YOU—Leo Sayer—WB
ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters—A&M
LOOKS LIKE WE MADE IT—Barry Manilow—Arista
LUCILLE—Kenny Rogers—UA

WNEW/NEW YORK

Adds

ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters—A&M
AMARILLO—Neil Sedaka—Elektra
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
JUST A SONG BEFORE I GO—Crosby, Stills & Nash—Atlantic
MY HEART BELONGS TO ME—Barbra Streisand—Col
TIMELESS LOVE—Burton Cummings—Portrait

WBAL/BALTIMORE

Adds

I'LL SHOW YOU TOMORROW—Paul Delicato—Avis
MY HEART BELONGS TO ME—Barbra Streisand—Col
SAVE ME—Merilee Rush—UA
SOME BROKEN HEARTS NEVER MEND—Don Williams—ABC/Dot

WSM/NASHVILLE

Adds

ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters—A&M
DON'T TURN THE LIGHT OUT—Cliff Richard—MCA/Rocket
IT'S ALMOST LIKE A SONG—Ronnie Milsap—RCA
SEE YOU WHEN I GIT THERE—Lou Rawls—Phila. Intl.

Active

A LITTLE LOVE AND UNDERSTANDING—Parker McGee—Big Tree
GONNA FLY NOW (THEME FROM 'ROCKY')—Bill Conti—UA
THIS GIRL (HAS TURNED INTO A WOMAN)—Mary MacGregor—Ariola America
WHEN I NEED YOU—Leo Sayer—WB
WHODUNIT—Tavares—Capitol

WIOD/MIAMI

Adds

ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters—A&M
GOING IN WITH MY EYES OPEN—David Soul—Private Stock
GONNA LOVE YOU MORE—George Benson—WB
KNOWING ME, KNOWING YOU—ABBA—Atlantic
PICKING UP THE PIECES OF MY LIFE—Mac Davis—Capitol
SOME ENCHANTED EVENING—Jane Oliver—Col
TAKE ME TONIGHT—Tom Jones—Epic

Active

GONNA FLY NOW (THEME FROM 'ROCKY')—Bill Conti—UA
LOOKS LIKE WE MADE IT—Barry Manilow—Arista
LUCILLE—Kenny Rogers—UA

WGAR/CLEVELAND

Adds

HIGH SCHOOL DANCE—Sylvers—Capitol
MAIN STREET—Bob Seger & The Silver Bullet Band—Capitol
MARGARITAVILLE—Jimmy Buffett—ABC
WHODUNIT—Tavares—Capitol

Active

GONNA FLY NOW (THEME FROM 'ROCKY')—Bill Conti—UA
SO SAD TO BELONG—England Dan & J. F. Coley—Big Tree

WCCO-FM/MINNEAPOLIS

Adds

ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters—A&M
CRAZY CAT—Cat Stevens—A&M
IF YOU BE WISE—Kenny Loggins—Col
TAKE ME TONIGHT—Tom Jones—Epic
(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER—Rita Coolidge—A&M

KMOX/ST. LOUIS

Adds

CHICAGO—Kiki Dee—MCA/Rocket
CONVERSATION—Morris Albert—RCA
DO YOU EVER THINK OF ME—Myra Chiardi—Polydor
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
I'LL SHOW YOU TOMORROW—Paul Delicato—Avis
I'M IN YOU—Peter Frampton—A&M
IT'S ALL IN YOUR MIND—Atlanto Rhythm Section—Polydor
IT'S ALMOST LIKE A SONG—Ronnie Milsap—RCA
JUST A SONG BEFORE I GO—Crosby, Stills & Nash—Atlantic
MY HEART BELONGS TO ME—Barbra Streisand—Col
ONE—Tony Bennett—Improv
PIANO DANCING—George Fishoff—Col

Active

ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters—A&M
GOING IN WITH MY EYES OPEN—David Soul—Private Stock
LOOKS LIKE WE MADE IT—Barry Manilow—Arista
WHEN I NEED YOU—Leo Sayer—WB

KULF/HOUSTON

Adds

HEARD IT IN A LOVE SONG—Marshall Tucker Band—Capricorn
LOOKS LIKE WE MADE IT—Barry Manilow—Arista
(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER—Rita Coolidge—A&M

Active

DREAMS—Fleetwood Mac—WB
GONNA FLY NOW (THEME FROM 'ROCKY')—Bill Conti—UA
LUCKENBACH, TEXAS—Waylon Jennings—ABC
MARGARITAVILLE—Jimmy Buffett—ABC
(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER—Rita Coolidge—A&M

Also reporting this week: WMAL, WLW, WIP, WBZ, WHDH, WTMJ, WKBC-FM, WGN, KMBZ, KFI, KFSO, KOY.

CBS International Taps Steven Pritchett

■ PARIS — Steven Pritchett has been named to the newly-created position of director, merchandising and artist development/Europe, CBS Records International, by Alain Levy, marketing director of CRI's office of European operations. The appointment becomes effective June 1.

In his new post, Pritchett will be responsible for furthering the careers of CBS artists throughout Europe, with particular emphasis on artists signed to CBS subsidiary companies in this area.

Pritchett comes to CBS from Chrysalis Records in London, where he served in artist development and a&r capacities before becoming international marketing manager, with specific responsibility for Europe. He was subsequently made marketing manager for the U.K.

Pritchett will now headquarter at CRI's office at 35, avenue Franklin D. Roosevelt.

Eileen Schneider Named Columbia Tour Publicist

■ NEW YORK — Judy Paynter, national director, press and information, Columbia Records, has announced the appointment of Eileen Schneider to tour publicist.

In her new post, Ms. Schneider will be responsible for insuring print coverage of touring Columbia artists in the northeast, southeast, midwest and southwest regions. She will report directly to Glen Brunman, associate director, tour publicity and special projects, Columbia Records.

Prior to joining the Columbia Records press department, Eileen Schneider was field merchandising manager for CBS Records branch based in Silver Spring, Maryland.

Kudos for Keith



Everyone at Midsong International Records took their hat off to greet recording artist Keith Sykes who stopped in to say hello. Sykes, who has a new lp out on Midsong entitled "The Way That I Feel," made the trip with his wife. Pictured here in Midsong's New York offices are, from left: Jane Palmese, national promotion manager; Noel Love, vice president and general manager; Bob Reno, president; Keith Sykes; Harry Spero, director of artist relations and creative services; and Jerene Sykes.

A&M Initiates New Album Jacket Design

■ LOS ANGELES—With the release of the Tubes "Now" album, A&M Records initiates a jacket design printed in four different versions which will offer retailers and merchandisers a built-in display feature.

According to Jeff Ayeroff, product manager, and Chuck Beeson, graphic designer, the idea for the multi-color run of the album's back cover was borrowed from the successful merchandising and display technique used by paperback publishers.

Adams Tour Set

■ LOS ANGELES — Backed by Dennis Ganim and Morris Levy, Pyramid/Roulette toppers, Andy Adams and Egg Cream, presently gaining momentum via a debut lp on Pyramid, will shortly embark on a major city tour.

The plan is to send the writer/singer and his group into fifteen major markets, beginning June 6. The act has been signed by Jeff Franklin of ATI, who is currently mapping out showcase dates, all of which will be in the country's most prestigious rock clubs. Ganim plans to coordinate media receptions to coincide with each major city engagement.

Millennium Signs Sovereign, New Group

■ LOS ANGELES—Jimmy Jenner, president of Millennium Records, and Irv Biegel, executive vice president of the label, have announced Millennium's second signing, a new band called Sovereign. Sovereign's first Millennium single, "Someway Somehow," is scheduled for a May 25 release, with recording sessions for their debut album commencing immediately.

SALESMAKER OF THE WEEK



IZITSO
CAT STEVENS
A&M

TOP SALES

IZITSO—Cat Stevens—A&M
BOOK OF DREAMS—
Steve Miller Band—Capitol
DECEPTIVE BENDS—10cc—
Mercury
THE BEATLES AT THE
HOLLYWOOD BOWL—
Capitol
LITTLE QUEEN—Heart—
Portrait

ABC/NATIONAL

A RETROSPECTIVE—Linda Ronstadt—
Capitol
BEST OF FREDDY FENDER—
ABC Dot
DECEPTIVE BENDS—10cc—
Mercury
EAR CANDY—Helen Reddy—
Capitol
INDIAN SUMMER—Poco—ABC
I.O.U.—Jimmy Dean—Casino
OL' WAYLON—Waylon Jennings—
RCA
PERIOD OF TRANSITION—
Van Morrison—WB
SONGS OF KRISTOFFERSON—
Kris Kristofferson—Monument
THE BEATLES AT THE HOLLYWOOD
BOWL—Capitol

CAMELOT/NATIONAL

BOOK OF DREAMS—Steve Miller
Band—Capitol
DICKEY BETTS & GREAT SOUTHERN
—Arista
FOREIGNER—Atlantic
GO FOR YOUR GUNS—
Isley Brothers—T-Neck
OL' WAYLON—Waylon Jennings—
RCA
P FUNK EARTH TOUR—Parliament
—Casablanca
RIGHT ON TIME—Brothers Johnson
—A&M
TEDDY PENDERGRASS—Phila. Intl.
TIME LOVES A HERO—Little Feat
—WB

HANDLEMAN/NATIONAL

DECEPTIVE BENDS—10cc—
Mercury
DICKEY BETTS & GREAT SOUTHERN
—Arista
EAR CANDY—Helen Reddy—
Capitol
EVEN IN THE QUIETEST MOMENTS
—Supertramp—A&M
FOREIGNER—Atlantic
KENNY ROGERS—UA
LET IT FLOW—Dave Mason—Col
OL' WAYLON—Waylon Jennings—
RCA
P FUNK EARTH TOUR—Parliament
Casablanca
THE BEATLES AT THE HOLLYWOOD
BOWL—Capitol

KORVETTES/NATIONAL

A MAN MUST CARRY ON—
Jerry Jeff Walker—MCA
A PLACE IN THE SUN—
Pablo Cruise—A&M
ANYTIME, ANYWHERE—Rita
Coolidge—A&M
DICKEY BETTS & GREAT SOUTHERN
—Arista
GOLD PLATED—Climax Blues Band
—Sire
INDIAN SUMMER—Poco—ABC
PART 3—KC & the Sunshine Band
—T.K.
STILL TOGETHER—Gladys Knight
& the Pips—Buddah
THIS TIME IT'S FOR REAL—
Southside Johnny & the Asbury
Jukes—Epic
TIME LOVES A HERO—Little Feat
—WB

MUSICLAND/NATIONAL

A MAN MUST CARRY ON—
Jerry Jeff Walker—MCA
A RETROSPECTIVE—Linda Ronstadt
—Capitol
DECEPTIVE BENDS—10cc—Mercury
DICKEY BETTS & GREAT SOUTHERN
—Arista
FOREIGNER—Atlantic
LIVE AT THE L.A. PRISON—
Richard Pryor—Roulette
OL' WAYLON—Waylon Jennings
—RCA
P FUNK EARTH TOUR—Parliament
—Casablanca
RIGHT ON TIME—Brothers
Johnson—A&M
THE BEATLES AT THE HOLLYWOOD
BOWL—Capitol

RECORD BAR/NATIONAL

A REAL MOTHER FOR YA—Johnny
Guitar Watson—DJM
BOOK OF DREAMS—Steve Miller
Band—Capitol
CELEBRATE ME HOME—
Kenny Loggins—Col
FRIENDS & STRANGERS—
Ronnie Laws—Blue Note
KENNY ROGERS—UA
LITTLE QUEEN—Heart—Portrait
LIVE AT LAST—Bette Midler—
Atlantic
OL' WAYLON—Waylon Jennings
—RCA
THIS TIME IT'S FOR REAL—
Southside Johnny & the Asbury
Jukes—Epic
TRAVELIN' AT THE SPEED OF
THOUGHT—O'Jays—Phila. Intl.

KING KAROL/NEW YORK

BOOK OF DREAMS—Steve Miller
Band—Capitol
EVEN IN THE QUIETEST MOMENTS
—Supertramp—A&M
INDIAN SUMMER—Poco—ABC
IZITSO—Cat Stevens—A&M
LACE & WHISKEY—Alice Cooper—
WB
OL' WAYLON—Waylon Jennings
—RCA
SWEET FORGIVENESS—Bonnie Raitt
—WB
TEDDY PENDERGRASS—Phila. Intl.
THE BEATLES AT THE HOLLYWOOD
BOWL—Capitol
THEY SAID IT COULDN'T BE DONE
—The Dells—Mercury

RECORD WORLD-TSS STORES/LONG ISLAND

ANYTIME, ANYWHERE—Rita
Coolidge—A&M
DECEPTIVE BENDS—10cc—Mercury
DICKEY BETTS & GREAT SOUTHERN
—Arista
EAR CANDY—Helen Reddy—
Capitol
EVEN IN THE QUIETEST MOMENTS
—Supertramp—A&M
LACE & WHISKEY—Alice Cooper—
WB
LIVE AT LAST—Bette Midler—
Atlantic
NEW HARVEST... FIRST
GATHERING—Dolly Parton—
RCA
THE BEATLES AT THE HOLLYWOOD
BOWL—Capitol
THE IDIOT—Iggy Pop—RCA

TWO GUYS/EAST COAST

BOOK OF DREAMS—Steve Miller
Band—Capitol
CELEBRATE ME HOME—
Kenny Loggins—Col
DECEPTIVE BENDS—10cc—
Mercury
DICKEY BETTS & GREAT SOUTHERN
—Arista
EVEN IN THE QUIETEST MOMENTS
—Supertramp—A&M
GOLD PLATED—Climax Blues Band
—Sire
INDIAN SUMMER—Poco—ABC
P FUNK EARTH TOUR—Parliament
—Casablanca
QUEEN OF THE NEIGHBORHOOD—
Flame—RCA
TIME LOVES A HERO—Little Feat
—WB

FOR THE RECORD/ BALTIMORE

BOOK OF DREAMS—Steve Miller
Band—Capitol
IZITSO—Cat Stevens—A&M
LITTLE QUEEN—Heart—Portrait
P FUNK EARTH TOUR—Parliament
—Casablanca

RIGHT ON TIME—Brothers Johnson
—A&M
SHOTGUN—ABC
SLOW TRAFFIC TO THE RIGHT—
Bennie Maupin—Mercury
THANTAZIA—Noel Pointer—
Blue Note
THE BEATLES AT THE HOLLYWOOD
BOWL—Capitol
TRAVELIN' AT THE SPEED OF
THOUGHT—O'Jays—Phila. Intl.

RECORD & TAPE COLLECTOR/BALTIMORE

BOOK OF DREAMS—Steve Miller
Band—Capitol
CAMEO—Chocolate City
CHANGES IN LATITUDES, CHANGES
IN ATTITUDES—Jimmy Buffett—
ABC
DAWN EXPLOSION—Captain
Beyond—WB
DECEPTIVE BENDS—10cc—Mercury
IZITSO—Cat Stevens—A&M
LITTLE QUEEN—Heart—Portrait
RIGHT ON TIME—Brothers Johnson
—A&M
THANTAZIA—Noel Pointer—
Blue Note
TRAVELIN' AT THE SPEED OF
THOUGHT—O'Jays—Phila. Intl.

WAXIE MAXIE/ WASH., D.C.

IZITSO—Cat Stevens—A&M
LIFESTYLE—MCA
LIVE AT LAST—Bette Midler—
Atlantic
NOW DO-U-WANTA DANCE—
Graham Central Station—WB
ON THE ROAD—George Carlin—
Atlantic
RIGHT ON TIME—Brothers Johnson
—A&M
STORMIN'—Brainstorm—Tabu
SUNBEAR—Soul Train
THE BEATLES AT THE HOLLYWOOD
BOWL—Capitol
TRAVELIN' AT THE SPEED OF
THOUGHT—O'Jays—Phila. Intl.

NATL. RECORD MART/ MIDWEST

CELEBRATE ME HOME—Kenny
Loggins—Col
DECEPTIVE BENDS—10cc—
Mercury
ELEGANT GYPSY—Al DiMeola—
Col
FIREFLY—Uriah Heep—WB
INDIAN SUMMER—Poco—ABC
IZITSO—Cat Stevens—A&M
P FUNK EARTH TOUR—Parliament
—Casablanca
RIGHT ON TIME—Brothers Johnson
—A&M
THIS TIME IT'S FOR REAL—
Southside Johnny & the Asbury
Jukes—Epic
TIME LOVES A HERO—Little Feat
—WB

PEACHES/CLEVELAND (MAPLE HEIGHTS)

DECEPTIVE BENDS—10cc—Mercury
ELEGANT GYPSY—Al DiMeola—
Col
IT FEELS SO GOOD—Manhattans
—Col
IZITSO—Cat Stevens—A&M
LITTLE QUEEN—Heart—Portrait
LIVE AT THE L.A. PRISON—
Richard Pryor—Roulette
LOVE NOTES—Ramsey Lewis—Col
TRAVELIN' AT THE SPEED OF
THOUGHT—O'Jays—Phila. Intl.
UPTOWN FESTIVAL—Shalamar—
Soul Train
WHAT'S WRONG WITH THIS
PICTURE—Andrew Gold—
Asylum

PEACHES/DETROIT

BARRY MANILOW LIVE—Arista
BOOK OF DREAMS—Steve Miller
Band—Capitol
EVEN IN THE QUIETEST MOMENTS
—Supertramp—A&M
GALE FORCE—Fantasy
HARBOR—America—WB
MAGIC—T Connection—T.K.
SNOWBLIND FRIEND—Hoyt Axton
—MCA
SWEET FORGIVENESS—Bonnie Raitt
—WB
TRAVELIN' AT THE SPEED OF
THOUGHT—O'Jays—Phila. Intl.
UPTOWN FESTIVAL—Shalamar—
Soul Train

PEACHES/MILWAUKEE

A MAN MUST CARRY ON—
Jerry Jeff Walker—MCA
A RETROSPECTIVE—Linda Ronstadt
—Capitol
DICKEY BETTS & GREAT SOUTHERN
—Arista
FLOATERS—ABC
GALE FORCE—Fantasy
GO FOR YOUR GUNS—Isley
Brothers—T-Neck
GOLD PLATED—Climax Blues Band
—Sire
LITTLE QUEEN—Heart—Portrait
RIGHT ON TIME—Brothers Johnson
—A&M
THE BEATLES AT THE HOLLYWOOD
BOWL—Capitol

LIEBERMAN/MINNEAPOLIS

A MAN MUST CARRY ON—
Jerry Jeff Walker—MCA
CAROLINA DREAMS—Marshall
Tucker Band—Capricorn
DICKEY BETTS & GREAT SOUTHERN
—Arista
FOREIGNER—Atlantic
INDIAN SUMMER—Poco—ABC
IZITSO—Cat Stevens—A&M
LEFT COAST LIVE—Wet Willie—
Capricorn
SWEET FORGIVENESS—Bonnie Raitt
—WB
THE BEATLES AT THE HOLLYWOOD
BOWL—Capitol
TIME LOVES A HERO—Little Feat—
WB

FRANKLIN MUSIC/ ATLANTA

ANYTIME, ANYWHERE—
Rita Coolidge—A&M
BARRY MANILOW LIVE—Arista
BOOK OF DREAMS—Steve Miller
Band—Capitol
FUNDAMENTAL ROLL—Walter
Egan—Col
HURRY SUNDOWN—Outlaws—
Arista
IZITSO—Cat Stevens—A&M
ON THE ROAD—George Carlin—
Little David
RIGHT ON TIME—Brothers Johnson
—A&M
ROCKY—UA (Soundtrack)
THANTAZIA—Noel Pointer—
Blue Note

TAPE CITY/NEW ORLEANS

A MAN MUST CARRY ON—
Jerry Jeff Walker—MCA
ANYTIME, ANYWHERE—
Rita Coolidge—A&M
BURNIN' SKY—Bad Company—
Swan Song
FRIENDS & STRANGERS—
Ronnie Laws—Blue Note
GOLD PLATED—Climax Blues
Band—Sire
IZITSO—Cat Stevens—A&M
LOVE NOTES—Ramsey Lewis—Col
P FUNK EARTH TOUR—Parliament
—Casablanca
RIGHT ON TIME—Brothers Johnson
—A&M
THE BEATLES AT THE HOLLYWOOD
BOWL—Capitol

PEACHES/DALLAS

A MAN MUST CARRY ON—
Jerry Jeff Walker—MCA
BOOK OF DREAMS—Steve Miller
Band—Capitol
LACE & WHISKEY—Alice Cooper
—WB
LITTLE QUEEN—Heart—Portrait
NOW—The Tubes—A&M
ON THE ROAD—George Carlin—
Little David
P FUNK EARTH TOUR—Parliament
—Casablanca
RIGHT ON TIME—Brothers Johnson
—A&M
SAY MY FRIEND—Rance Allen—
Capitol
UPTOWN FESTIVAL—Shalamar—
Soul Train

DAVEY'S LOCKER/ LITTLE ROCK

A MAN MUST CARRY ON—
Jerry Jeff Walker—MCA
BOOK OF DREAMS—Steve Miller
Band—Capitol
CONFUNCTION—Mercury
DECEPTIVE BENDS—10cc—Mercury

INDIAN SUMMER—Poco—ABC
IZITSO—Cat Stevens—A&M
LACE & WHISKEY—Alice Cooper—
WB
ME, I'M FEELING FREE—
Marshall Chapman—Epic
STUFF—WB
TIME LOVES A HERO—Little Feat—
WB

PEACHES/DENVER

A MAN MUST CARRY ON—
Jerry Jeff Walker—MCA
A RETROSPECTIVE—Linda Ronstadt
Capitol
DICKEY BETTS & GREAT SOUTHERN
—Arista
DON'T STOP THE MUSIC—
Brecker Brothers—Arista
EVEN IN THE QUIETEST MOMENTS
—Supertramp—A&M
IZITSO—Cat Stevens—A&M
LACE & WHISKEY—Alice Cooper—
WB
MIDNIGHT LIGHT—LeBlanc & Carr
—Big Tree
NOTHING BUT A BREEZE—
Jesse Winchester—Bearsville
THE BEST OF BLACK OAK
ARKANSAS—Atco

ODYSSEY/SOUTHWEST & WEST

AMERICAN ROULETTE—Danny
O'Keefe—WB
BARRY MANILOW LIVE—Arista
BOOK OF DREAMS—Steve Miller
Band—Capitol
HURRY SUNDOWN—Outlaws—
Arista
IZITSO—Cat Stevens—A&M
LITTLE QUEEN—Heart—Portrait
NOW—Tubes—A&M
RIGHT ON TIME—Brothers Johnson
—A&M
SEAWIND—CTI
TURN THIS MUTHA OUT—Ildris
Muhammad—Kudu

LICORICE PIZZA/ LOS ANGELES

CHANGES IN LATITUDES, CHANGES
IN ATTITUDES—Jimmy Buffett—
ABC
DECEPTIVE BENDS—10cc—Mercury
GO FOR YOUR GUNS—
Isley Brothers—T-Neck
HURRY SUNDOWN—Outlaws—
Arista
LITTLE QUEEN—Heart—Portrait
OL' WAYLON—Waylon Jennings
—RCA
ROUGH DIAMOND—Island
SONGS OF KRISTOFFERSON—
Kris Kristofferson—Monument
SONGWRITER—Justin Hayward—
Deram
SWEET FORGIVENESS—Bonnie Raitt
—WB

MUSIC PLUS/LOS ANGELES

BOOK OF DREAMS—Steve Miller
Band—Capitol
DECEPTIVE BENDS—10cc—Mercury
HURRY SUNDOWN—Outlaws—
Arista
I REMEMBER YESTERDAY—
Donna Summer—Casablanca
KIKI DEE—MCA
LITTLE QUEEN—Heart—Portrait
NO SECOND CHANCE—Charlie—
Janus
NOW—Tubes—A&M
STILL TOGETHER—Gladys Knight &
the Pips—Buddah
THANTAZIA—Noel Pointer—
Blue Note

EVERYBODY'S RECORDS/ NORTHWEST

A MAN MUST CARRY ON—
Jerry Jeff Walker—MCA
DECEPTIVE BENDS—10cc—Mercury
FRIENDS & STRANGERS—
Ronnie Laws—Blue Note
HURRY SUNDOWN—Outlaws—
Arista
INDIAN SUMMER—Poco—ABC
IZITSO—Cat Stevens—A&M
LITTLE QUEEN—Heart—Portrait
LIVE & KICKIN'—Kingfish—Jet
THE BEATLES AT THE HOLLYWOOD
BOWL—Capitol
TIME LOVES A HERO—Little Feat—
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 28	MAY 21				WKS. ON CHART
1	2	RUMOURS	FLEETWOOD MAC	Warner Bros. BSK 3010	14 G
2	1	HOTEL CALIFORNIA	EAGLES/Asylum 7E 103		23 G
3	3	MARVIN GAYE LIVE AT LONDON PALLADIUM	Tamla T7 352R2 (Motown)		7 G
4	4	BOSTON	Epic PE 34188		36 F
5	5	GO FOR YOUR GUNS	ISLEY BROTHERS/T-Neck PZ 34432 (CBS)		8 F
6	6	COMMODORES	Motown M7 884R1		9 G
7	7	SONGS IN THE KEY OF LIFE	STEVIE WONDER/Tamla T13 340C2 (Motown)		33 K
8	9	ROCKY (ORIGINAL SOUNDTRACK)	United Artists LA693 G		10 F
9	17	THE BEATLES AT THE HOLLYWOOD BOWL	Capitol SMAS 11638		2 G
10	8	A STAR IS BORN (ORIGINAL SOUNDTRACK)	Columbia JS 34403		25 X
11	10	THIS ONE'S FOR YOU	BARRY MANILOW/Arista 4090		41 F
12	12	FLY LIKE AN EAGLE	STEVE MILLER BAND/Capitol ST 11497		53 F
13	13	SILK DEGREES	BOZ SCAGGS/Columbia PC 33920		63 F
14	14	NIGHT MOVES	BOB SEGER & THE SILVER BULLET BAND/Capitol ST 11557		28 G
15	11	LEFTOVERTURE	KANSAS/Kirshner PZ 34224 (CBS)		28 F
16	15	A ROCK AND ROLL ALTERNATIVE	ATLANTA RHYTHM SECTION/Polydor 1 6080		20 F
17	20	ENDLESS FLIGHT	LEO SAYER/Warner Bros. BS 2962		21 F
18	18	TRYING TO GET THE FEELING	BARRY MANILOW/Arista 4060		13 F
19	21	THEIR GREATEST HITS: 1971-1975	EAGLES/Asylum 7E 1052		65 F
20	25	FOREIGNER	Atlantic SD 18215		9 F
21	16	UNPREDICTABLE	NATALIE COLE/Capitol SO 11600		13 G
22	23	DICKEY BETTS & GREAT SOUTHERN	Arista 4123		6 F
23	26	EVEN IN THE QUIETEST MOMENTS	SUPERTRAMP/A&M SP 4634		6 F
24	19	SONGS FROM THE WOOD	JETHRO TULL/Chrysalis CHR 1132		13 F
25	44	RIGHT ON TIME	BROTHERS JOHNSON/A&M SP 4644		2 F
26	22	WORKS, VOL. I	EMERSON, LAKE & PALMER/Atlantic SD 2 7000		8 K
27	24	COME IN FROM THE RAIN	CAPTAIN & TENNILLE/A&M SP 4700		6 G
28	29	FRAMPTON COMES ALIVE	PETER FRAMPTON/A&M SP 3703		70 G
29	27	CAROLINA DREAMS	MARSHALL TUCKER BAND/Capricorn CKP 0180 (WB)		14 G
30	33	TEDDY PENDERGRASS	Phila Intl. PZ 34390 (CBS)		11 F
31	30	CHANGES IN LATITUDES, CHANGES IN ATTITUDES	JIMMY BUFFETT/ABC AB 990		15 F
32	28	BURNIN' SKY	BAD COMPANY/Swan Song SS 8500 (Atlantic)		10 G
33	35	ANIMALS	PINK FLOYD/Columbia JC 34474		15 G
34	79	IZITSO	CAT STEVENS/A&M SP 4702		2 G
35	37	SWEET FORGIVENESS	BONNIE RAITT/Warner Bros. BS 2990		6 F



41	32	BEST OF THE DOOBIES	DOOBIE BROTHERS/Warner Bros. BS 2978		28 F
42	43	LIVE—YOU GET WHAT YOU PLAY FOR	REO SPEEDWAGON/Epic PEC 34494		11 G
43	46	VOL. II BARRY MANILOW	Arista 4016		10 F
44	40	DAVID SOUL	Private Stock PE 2019		13 F
45	38	AHH . . . THE NAME IS BOOTSY, BABY!	BOOTSY'S RUBBER BAND/Warner Bros. BS 2972		16 F
46	53	TIME LOVES A HERO	LITTLE FEAT/Warner Bros. BS 3015		3 F
47	50	A PERIOD OF TRANSITION	VAN MORRISON/Warner Bros. BS 2987		4 F
48	34	IN FLIGHT	GEORGE BENSON/Warner Bros. BSK 2983		16 G
49	31	ASK RUFUS	RUFUS/ABC AB 975		17 F
50	51	ROCK AND ROLL OVER	KISS/Casablanca NBLP 7037		27 F
51	74	PARLIAMENT LIVE/P FUNK EARTH TOUR	Casablanca NBLP 7053		2 X
52	73	OL' WAYLON	WAYLON JENNINGS/RCA APL1 2317		3 F
53	49	BIGGER THAN BOTH OF US	DARYL HALL & JOHN OATES/APL1 1467		39 F
54	56	A PLACE IN THE SUN	PABLO CRUISE/A&M SP 4625		9 F
55	62	FRIENDS & STRANGERS	RONNIE LAWS/Blue Note BN LA 730 H		4 G
56	36	GREATEST HITS	LINDA RONSTADT/Asylum 7E 1092		24 F
57	39	HEAVY WEATHER	WEATHER REPORT/Columbia PC 34418		9 F
58	42	SOUTHERN NIGHTS	GLEN CAMPBELL/Capitol SO 11601		10 G
59	67	NOW DO-U-WANTA DANCE	GRAHAM CENTRAL STATION/Warner Bros. BS 3041		5 F
60	63	WHAT YOU NEED	SIDE EFFECT/Fantasy F 9513		4 F
61	68	CELEBRATE ME HOME	KENNY LOGGINS/Columbia PC 34655		4 F
62	54	ARRIVAL	ABBA/Atlantic SD 18207		17 F
63	65	FLEETWOOD MAC	Reprise MS 2225 (WB)		96 F
64	60	LOVE AT THE GREEK	NEIL DIAMOND/Columbia KC 2 34404		14 I
65	66	ELEGANT GYPSY	AL DiMEOLA/Columbia PC 34461		5 F
66	69	CONQUISTADOR	MAYNARD FERGUSON/Columbia PC 34457		6 F
67	—	LITTLE QUEEN HEART	Portrait JR 34799		1 G
68	78	GOLD PLATED	CLIMAX BLUES BAND/Sire SA 7523 (ABC)		4 F
69	71	DESTROYER	KISS/Casablanca NBLP 7025		47 F
70	55	JENNIFER WARNES	Arista 4062		9 F
71	57	A NEW WORLD RECORD	ELECTRIC LIGHT ORCHESTRA/United Artists LA679 G		30 G
72	75	THIS TIME IT'S FOR REAL	SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic PE 34668		4 F
73	52	KLAATU	Capitol ST 11542		9 F
74	—	HURRY SUNDOWN	OUTLAWS/Arista 4135		1 F
75	86	LOVE STORM	TAVARES/Capitol STAO 11628		3 F
76	97	A MAN MUST CARRY ON	JERRY JEFF WALKER/MCA 2 6003		2 G
77	81	ANYTIME . . . ANYWHERE	RITA COOLIDGE/A&M SP 4616		4 F
78	70	BREEZIN'	GEORGE BENSON/Warner Bros. BS 2919		31 F
79	82	KISS ALIVE	KISS/Casablanca NBLP 7020		86 G
80	89	SONGS OF KRISTOFFERSON	KRIS KRISTOFFERSON/Columbia PZ 34687		2 F
81	61	YEAR OF THE CAT	AL STEWART/Janus JKS 7022		32 K
82	85	UNMISTAKABLY	LOU LOU RAWLS/Phila. Intl. PZ 34488 (CBS)		5 F
83	80	DREAMBOAT	ANNIE HEART/Mushroom MRS 5005		55 F
84	58	CAR WASH (ORIGINAL SOUNDTRACK)	MCA 2 6000		27 F
85	—	TRAVEL AT THE SPEED OF THOUGHT	THE O'JAYS/Phila. Intl. PZ 34684 (CBS)		1 F
86	88	PART 3	KC & THE SUNSHINE BAND/T.K. 605		3 F
87	59	ANY WAY YOU LIKE IT	THELMA HOUSTON/Tamla T6 34551 (Motown)		18 F
88	91	MAZE FEATURING FRANKIE BEVERLY	Capitol ST 11607		5 F
89	72	WINGS OVER AMERICA	Capitol SWCO 11593		23 K
90	—	LIVE AT LAST	BETTE MIDLER/Atlantic SD 2 9000		1 I
91	84	WELCOME TO MY WORLD	ELVIS PRESLEY/RCA APL1 2274		4 F
92	76	JEFF BECK WITH THE JAN HAMMER GROUP	LIVE/Epic PE 34433		9 F
93	106	UPTOWN FESTIVAL	SHALAMAR/Soul Train BUL1 2289 (RCA)		1 F
94	77	ANGEL	OHIO PLAYERS/Mercury SRM 1 3701		13 G
95	122	INDIAN SUMMER	POCO/ABC AB 789		1 F
96	83	IT FEELS SO GOOD	MANHATTANS/Columbia PC 34450		10 F
97	107	LOVE NOTES	RAMSEY LEWIS/Columbia PC 34696		1 F
98	—	LACE AND WHISKEY	ALICE COOPER/Warner Bros. BSK 3027		1 G
99	92	THE PRETENDER	JACKSON BROWNE/Asylum 7E 1079		17 F
100	99	V.S.O.P.	HERBIE HANCOCK/Columbia PG 34688		2 G

CHARTMAKER OF THE WEEK

36 — **BOOK OF DREAMS**
 STEVE MILLER BAND
 Capitol SO 11630



37	47	DECEPTIVE BENDS	10CC/Mercury SRM 1 3702		3 G
38	41	SLAVE	Cotillion SD 9914 (Atlantic)		9 F
39	45	LET IT FLOW	DAVE MASON/Columbia PC 34680		4 F
40	48	A REAL MOTHER FOR YA	JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)		5 F

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Queens Residents Prefer Porn to Rock

By DAVID MCGEE

■ NEW YORK—In a reversal of the mounting campaign against pornography in New York City, residents of Flushing, Queens are trying to force a local theater owner to maintain his current adult film fare rather than have him throw it over for live music shows.

Al Daley, chairman of the Community Board 8, and chairman of the Greater Fresh Meadows Civic Association, has asked the city Planning Commission to investigate possible building code and zoning violations at the 600-seat Mayfair Theater, located at Fresh Meadow Lane and 69th Avenue in Flushing, Queens. The New York Post reported last week that Daley is urging other agencies to look into his allegations of inadequate parking and a possibly-illegal attached trailer that is to be used as a dressing room. Record World has learned that Ticketron has also been asked to cease selling tickets to the Mayfair shows, but Daley denied any involvement in this action.

Baby and American Tears were scheduled to usher in the Mayfair's new policy on May 20 and 21, with the Stanky Brown Group and the Pez Band slated to appear on May 27 and 28. Comedian Chris Rush and the Good Rats are scheduled for June 3 and 4. Tickets for the shows are priced at five dollars. If successful, Cal Young, the Mayfair's owner, plans to abandon pornography and feature instead weeknight jazz concerts in addition to the weekend rock show. Beyond the community's lack of support for the Mayfair's adult film policy, Young cited as reasons for the policy change the need in the borough

for a live music venue catering both to young people who are not allowed into local nightclubs that serve alcoholic beverages and to local bands.

But Daley is not sympathetic to the cause.

"We're very concerned about public safety," said Daley when contacted by RW. "As a porno theater the place wasn't selling 500 tickets a night; it was selling 200, maybe 300. There's only two means of egress, and he's going ahead and expanding in all different directions. Upon digging in I found many code violations, and I could not have that on my conscience. What he's doing is endangering his customers. And I feel very bad that he didn't want to sit down and talk over this situation."

Young Comments

Young told RW that in the Mayfair's 24-year history it has never been cited for building code or zoning violations. Moreover, he claimed, he has yet to be contacted by Daley.

"I assume Mr. Daley has lived in the community for awhile," said Young. "Why has it taken him so long to become of good conscience? I'm not looking to hurt anybody. I thought the new policy was just a heck of an idea. If I'm required to have all the things Mr. Daley says I am, why has it taken 24 years for them to find this out? Before we switched to an adult film policy, we showed American films for one dollar and had capacity audiences and no disruptions. We've never had a problem."

At press time, Young was going ahead with plans for the Mayfair's first weekend rock shows.

Foreigner at MSU



Currently on their first national tour in support of their RIAA certified gold debut lp, "Foreigner," the group is seen here backstage at Michigan State U. in East Lansing. Pictured (from left) are: Al Greenwood, Lou Gramm and Ed Gagliardi of Foreigner; Atlantic west coast director of a&r John David Kalodner; Foreigner's Mick Jones, Dennis Elliott and Ian McDonald; and local promotion rep Ren Counts. Kneeling are deejay Jim Gilmore, program director Dave Lange and deejay Mark Bayshore, all of Lansing radio station WILS.

'Tomorrow' Today



Private Stock Records president Larry Uital (far right) and Charles Strouse, composer of "Annie" (second from left), join song stylist Cissie Houston, executive record producer Jerry Love (far left) and record producer Michael Zager (center) at CBS Studios in New York to listen-in on Ms. Houston's recording of "Tomorrow" from "Annie." The single is being released by Private Stock immediately.

Langhorne, Cavett Bow Production Co.

■ LOS ANGELES — Bruce Langhorne and Morgan Cavett have announced the formation of Blue Dolphin Productions, a full facility music production company located at The Producers Studio in Hollywood.

Cavett was most recently associated with Heritage Music, also in Hollywood, as a house producer.

Spoonfed Taps Amorosa

■ CAMBRIDGE, MASS.—Spoonfed Records president Bruce Patch has announced the appointment of Gene Amorosa to the newly created position of national promotion manager for the label.

Amorosa comes to Spoonfed from his position as road manager for Orchestra Luna where he worked with Patch, the group's manager, for more than two years.

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1977 ANNUAL DIRECTORY & AWARDS ISSUE

FREE LISTING FOR YOUR COMPANY!

Miami Steve Speaks Candidly At The New School

By DAVID McGEE

■ NEW YORK — Few individuals have made their mark on the music industry quicker than has Miami Steve Van Zandt. Less than two years ago he was introduced to the public at large as the new guitarist in Bruce Springsteen's E Street Band. From the outset, it was clear that Van Zandt, as well as being an exceptional musician and compelling stage presence, gave Springsteen's band some much-needed balance and drive.

But it was in working with Southside Johnny and the Asbury Jukes that Van Zandt began to more fully realize his enormous potential. The summer of 1976 saw the release of the Jukes' first album, "I Don't Want To Go Home," and with it the debut of Van Zandt as a producer/arranger/songwriter of the first order—an initial impression since confirmed by his work on the Jukes' second Epic release, "This Time It's For Real." Also, he has taken an active interest in reviving the career of former Ronnettes lead singer Ronnie Spector, to the point of producing her latest (and the Cleveland International label's first) single, "Say Goodbye To Hollywood." And, for good measure, he serves as the Jukes' manager.

Van Zandt discussed his various careers and the artists with whom he works during an April 25 session of the New School course, "The Making of Superstars: The Artists and Executives of the Rock Music Business," taught by Bob Spitz.

"A lot of things take care of themselves," Van Zandt answered in response to a query on how he finds enough time for all of his activities. "The Jukes found a good road manager; I have a good secretary. Bruce always gets first priority.

"I don't worry about it," he added. "I moved to Asbury Park in 1968 and haven't had a chance to get bored since then. Before that, I had 20 years of boredom."

Nevertheless, Van Zandt, uncharacteristically low-keyed in front of the class, revealed that time was a major problem during the recording of the Juke's second album, since a Springsteen tour was imminent. "I won't make another record under those circumstances," he said. "It was 18 to 20 hours a day for 35 days straight. You get a little crazy working from two in the afternoon until eight in the morning."

As for his own thoughts, pre-production, on "This Time It's For Real," Van Zandt said he went in knowing that the album had to be a departure from the first. The Jukes' reputation as "a good bar

band" had become debilitating, and everyone connected with the band "knew they were capable of more than that."

In keeping with their conscious alignment with the spirit of early Atlantic and Stax/Volt recordings, the Jukes and Van Zandt determined that "This Time It's For Real" would be more of a vocal group record than the first. Van Zandt, however, insisted he had not written any songs with guest artists (the Coasters, the Drifters and the Five Satins) in mind—"but once I knew I could get the Drifters I arranged one song in their direction. 'Check Mr. Pop-eye' was a natural for the Coasters. With the Five Satins, I was looking for the best do-wop group around. I'd worked with them; I knew they were still alive, could still sing, weren't junkies..."

Van Zandt's friendship with Ronnie Spector dates back to their days with Dick Clark's traveling oldies shows. But it was Springsteen's engineer, Jimmy Iovine, who reintroduced Spector and Van Zandt, prior to the recording of "I Don't Want To Go Home." "She responded honestly to a couple of songs I had in the studio," he recalled, "so I called Bruce and we came up with the idea of changing one of his songs to a Marvin-Tammi kind of number and putting it on the Jukes' album. In my mind I was thinking, 'This girl's really fantastic. Why isn't she doing anything?' So that was 'You Mean So Much To Me.'

"Then Steve Popovich (founder and president of Cleveland International) came up with a Billy

Joel song, 'Say Goodbye to Hollywood,' and told me it was perfect for Ronnie. I wasn't aware, you know, of Billy Joel's songs. Popovich told us to cut it as an experiment, so I got Bruce and the E Street Band, we did the single and Popovich thought that was a good way to start off the company, even though you lose money on singles."

Despite the demands made upon him by these numerous projects, Van Zandt said he feels duty-bound to remain as manager of the Jukes. "I did not say 'When I grow up I want to be a manager,'" he related. "It's a dirty word, and to this day is someone asks me if I'm a manager, I answer no. But when I was going around with the Jukes' first record I learned that the more people I talked to the fewer I could trust. I don't want to sell Johnny down the river. People were telling me they could get anything from record companies — well, I could get money from a record company. Plus, Bruce's situation with Mike Appel had turned me off. I just didn't trust these people."

ELO Single On Green Vinyl

■ NEW YORK—Don Arden, manager of Electric Light Orchestra, and Greg Lewerke, American label manager for Jet Records, have announced that the new ELO single, "Telephone Line," backed with "Poorboy (The Greenwood)" (will be released on green vinyl next week.

The green vinyl will only be available for the first pressing.

Bishop's Bon Voyage



ABC Records recently threw a bon voyage party at Chasens for Stephen Bishop on the eve of his departure on a major tour with Bread. Bishop has followed his hit "Save It For A Rainy Day" with a new single, "On and On," also off his "Careless" lp. Pictured above at Chasens are, from left: Bill Shaler, VP, sales, ABC Record Distributors Inc.; Steve Resnik, national director of promotion, secondaries, ABC Records; Howard Frank, local promotion, ABC Records; Stephen Bishop; Charlie Minor, VP, pop promotion, ABC Records; Trudy Green, Bishop's manager; and Skip Byrd, president, ABC Record Distributors Inc.

ASCAP Honors Wernick



ASCAP president Stanley Adams (left) recently presented the society's special Medallion to Richard Wernick, winner of the 1977 Pulitzer Prize in Music, at an ASCAP board luncheon honoring Wernick at New York's Le Poulailier. Professor Wernick's winning work was titled "Visions of Wonder and Terror."

New Marley LP

■ LOS ANGELES—Island Records has announced the release of the new album by Bob Marley & the Wailers, entitled "Exodus." In conjunction with the worldwide release of the lp the group has embarked on an extensive European tour, with a U.S. tour scheduled to follow early this summer. Recorded in London during the first part of the year, the new album was also produced by Marley & the Wailers.

ABC Intl. Announces Two Catalogue Shifts

■ LOS ANGELES—ABC Records' International Division has announced the transfer of manufacturing/distribution rights for the Dot and Blue Thumb catalogues in two territories of the world.

In Japan, the ABC/Blue Thumb catalogue is now being distributed by Nippon Columbia, Ltd., who also distribute the other ABC controlled labels in that territory.

In Venezuela and Columbia, the Dot and Paramount labels will now be distributed by Fabrica Venezolana de Discos C.A.

Sandler & Young Sign with UA

■ NEW YORK—The 12-year-old team of Tony Sadler and Ralph Young has been signed to a long-term contract with United Artists Records. Sandler & Young will take time off from their touring in July to record an lp which George Butler will produce.

FBI Seizes Tapes

■ CHICAGO—Close to 1000 allegedly pirated tapes, half of them recordings in Spanish, were seized by FBI agents from three peddlers at the Double Drive-In Flea Market on West Columbus here.

Authorities indicated that a continuing investigation might lead to charges of infringement of the copyrights in the underlying musical compositions.

Maynard Ferguson: Diversity Is the Key

■ NEW YORK—Maynard Ferguson, whose career as a top jazz musician has spanned almost three decades is back on top of the jazz charts with his current album "Conquistador" (Col). Ferguson told **Record World** that the album, which contains the single "Gonna Fly Now" from "Rocky," was the result of a series of coincidences. "An executive at Columbia heard our band for the first time and within a week saw a preview of 'Rocky.' He then contacted Mickey Eichner about our doing a single. Meanwhile Bill Conti had made the same suggestion to my daughter Kim, who acts as my manager, and that's how it happened."

Despite his great success, of which "Conquistador" is only the most recent example, Ferguson still maintains a heavy schedule of personal appearances and tours almost 10 months a year. He is about to embark on an extended tour which will take him to 10 European countries this summer. He said "nobody points a gun at my head and tells me I have to go on tour. But I love the change it provides. I wouldn't enjoy it if I was still playing 'Maria' from 'West Side Story.' But I'll continue to do it as long as I go straight ahead and continue to progress."

Ferguson feels that his music is currently enjoying increased popularity because educators are now

paying more attention to musical education than ever before. "Music education is the hippest thing in America today," he said. "Not only does it teach students the intricacies of composition, but they also learn how to listen, which is also an art form as far as I'm concerned."

In describing his musical approach, Ferguson noted "diversity is the key to our music. For example, the year and a half that I spent in India really influenced me. I really dig Eastern music and it's now a big part of what I do. Our band is diverse too. Jay Chattaway, my producer on 'Conquistador' is a good example. I found Jay playing in a Navy band." He continued "I really get a kick out of introducing a musician on the stand who learned to play in the street and right next to him a guy who went to the Eastman school. It's really good for the band members because it keeps them on their toes and they can all learn from each other."

Chris Gordon

Press Info Service Begun by CMF

■ NASHVILLE—The Contry Music Foundation has created a Press Information Service, with the intention of better publicizing the foundation's activities.

Douglas B. Green has been named to head the new office. In addition to press releases, Green will be writing full length articles for various publications on the foundation's many programs and services. He will continue as editor of the Country Music Foundation Press, a book publishing operation.

Future plans include an industry-wide newsletter to better acquaint the music community with the scope of the foundation's activities.

Green has worked for the CMF since 1974.

Seven from Vanguard

■ NEW YORK — Vanguard Records this week announced the release of seven albums.

Scheduled for release are: "Friends," Oregon's sixth album for the label; "In Concert," a duet by Oregon bassist Glen Moore and David Friesen; "African Journey, A Search for the Roots of the Blues" and "Swedish Fiddle Music," both in Vanguard's Nomad Series; "Eric Kunz Sings German University Songs," a specially-priced twofer; "Stravinsky: L'Historie Du Soldat" with Leopold Stowkowski conducting, and "Sir Adrian Boult Conducts Beethoven" with the Philharmonic Promenade Orchestra of London.

Corky Gets Work Card



Corky Laing was presented with his green work card right before his opening night performance at the Whiskey in Los Angeles last week (Monday, May 16th). A Canadian citizen, although he lives in Nantucket, Corky has been touring on a temporary work permit. On hand for the occasion were, from left: Mel Posner, Elektra/Asylum Records vice chairman; Corky; Fred DeMann, E/A national promotion; David Cline, E/A sales manager/west coast region; and Lou Maglia, E/A national singles manager.

CLUB REVIEW

McCann's Jazz/Blues Buoy Roxy

■ LOS ANGELES—Up-tempo, almost disco-jazz was the way Les McCann (ABC) began his recent Roxy set. Much of the rest of his music also had a pop beat and was happily received by the crowd, and McCann's blues/jazz background was especially strong in the beginning of the set.

Playing mostly Fender Rhodes piano, he had also piled two ARP synthesizers handily on top; for additional electronic variety there was a clavinet as well. Both jazz and rock elements stood out in "Carolinas, North and South," with clavinet adding lightness to the tune.

At still another instrument, the acoustic piano, McCann exhibited his musical proficiency. However, a lack of depth in the songs

made the audience rustle a bit when he sat before the piano. Following with faster numbers, he picked the crowd right up again, each time aided by a strong percussionist.

Of course "Compared to What" had to be done, and the audience soloed all chorus lines in this classic McCann rendition of the Gene McDaniels tune.

"Music Lets Me Be" (from his latest album) had McCann on acoustic piano again, with a Nat King Cole flavor. The interspersing of solo piano with the complete band in this song summed up the whole show—a bit uneventful in mode, though polished and tight.

"Song of Love," the second encore was, again, shared with the audience, and it would be hard to say which of the performing groups—onstage or offstage — was more into it. McCann once more, left the crowd feeling as if they had gotten what they came for—plus a little more.

Witherspoon

Jimmy Witherspoon's (LAX Records) brief opening set was an extra bonus to the evening. Looking fine in a tux, he walked on after his band had soloed, did one magnificent blues-evolution number and called up guitarist Robben Ford (with whom he had not played for three years) to share center stage. The band was behind Spoon's and Ford's pleased-to-be-together-again blues duet in the best sense of the word, for the rest of the performance. The energy in Ford's guitarwork and Spoon's voice definitely carried the audience.

Becky Sue Epstein

WB Signs Glenn

■ LOS ANGELES—Warner Bros. Records has signed Howdy Glenn, a fireman with the Inglewood, California Fire Department, to a recording contract. Glenn's first record for Warner Bros., set for release this week, is "Don't Take Pretty To The City," which was produced by Warner Bros. country music director Andy Wickham.

Glenn has been singing professionally for the past three years and, aside from having been the winner of the KLAC Truckers' Jamboree competition at North Hollywood's Palomino Club, he previously achieved regional hit status with his original version of "I Can Almost See Houston From Here," which was eventually released on Cream Records. Howdy was signed to Warner Bros. through the efforts of publisher Al Gallico and Andy Wickham.

Fania All-Stars LP

■ NEW YORK—The second Fania All-Stars album to be released under the production agreement between Fania and Columbia Records is due this month. "The Rhythm Machine" was produced by Jay Chattaway of Columbia in association with Jerry Masucci.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Easy" — Commodores (Motown). Smooth and tender lyrical concept makes this a delightful tune, destined to go all the way. Known better for their up-tempo tunes, Commodores have slowed down their pace with a lingering melody extracted from their latest lp.

DEDE'S DITTIES TO WATCH: "Joyous" — Pleasure (Fantasy); "Gotta Find A Way To Get Back Home" — Innervision (Ariola); "Baby If You Ever Need My Love" — Brad Lundy (Lundy).

WVON-AM's Cecil Hale has been gone from the station since last Friday. According to rumor, it was due to ratings. Replacing him is Tom Joyner, formerly with KKDA-AM (Fort Worth-Dallas). Hale is currently working on his doctorate.

WDAS-AM (Philadelphia) has instituted a new line-up: Georgie Woods, 6-10 a.m.; Butterball, 10 a.m.-1 p.m.; Gary Sheppard, 1-4 p.m.; A. J. Kemp, 4-8 p.m.; Carl Helm, 8-12 midnight; David Vann, midnight-6 a.m.; weekends, Maurice Brown and Royce Howard.

KTRY-FM (Bastrop, La.) is a soul-jazz-gospel-rock station. Their music director is Ms. Mel O'Davis, and program director is Steve Scott. Staff announcers are Steve "Sunstan Superman" Scott, Mel "Sisterlove" Davis, William Hendrix, Dr. Rock, Hal Brown and Jimmy D. Bastrop is located outside of Shreveport, Louisiana. The address is P.O. Box 1075, Bastrop, Louisiana.

In conjunction with celebrating their 20th anniversary, The O'Jays were honored at a luncheon hosted by Philadelphia International Records at The Bond Court Hotel in Cleveland. Many politicians were on hand, wishing the trio many more years of success. Kenneth Gamble and Leon Huff were among the well-wishers who presented them with many awards. After the luncheon, a brief show was performed by a group, and an artist which the O'Jays are producing by the name of Sugar.

Three young pretties performed in their best fashion known. Their harmony was superb, and their dance steps added to the singing. Afterwards persons were bused to Canton, Ohio for the O'Jays show.

The initial production was excellent with compelling added effects in such numbers as "Ship Ahoy." "Feelings" was another highlight. Breaking into some of the cuts from their newest lp, "Travelin' At The Speed Of Thought," they dazzled the audience. Chollie Atkins should be commended for the choreography.

The O'Jays started on tour Thursday, May 13th, and will probably be in your area in the near future. Don't miss total entertainment at its greatest!

R&B PICKS OF THE WEEK

SINGLE

MARVIN GAYE, "GOT TO GIVE IT UP (PART 1)" (Jobete Music Co., ASCAP). Gaye's marvelous attempt to bring back the heavy rhythm track has succeeded. Extracted from his latest lp, "Marvin Gaye Live At The London Palladium," this particular cut features audience participation. It's a single destined to soar to the top of the charts. Tamla T 54280 (Motown).



SLEEPER

EDWIN STARR, "I JUST WANNA DO MY THING" (ATV Music/Zonal Music, Inc., ASCAP). Starr has gotten his vocals together and bestows a get-up-and-do-your-own-thing atmosphere upon his fans. This one is strong enough to make it with the disco set. An encore performance by an outstanding artist. 20th Century TC 2338.



ALBUM

DONNA SUMMER, "I REMEMBER YESTERDAY." Soft, sensuous and sassy, Summer will again astound the musical world with an lp of natural sound. With an eye catching album cover, she comes forth with a superb package of up-tempo melodies. Included is her newest single, "Can't We Just Sit Down (And Talk This Thing Over)." Casablanca NBLP 7056.



Polydor Parties for Brown



Polydor Incorporated feted James Brown at an exclusive banquet recently, and the occasion brought out many of the company's key department heads. Shown standing are (from left) Jerry Jaffe, national album director; Stan Bly, vice president, national promotion; Harry Anger, vice president marketing; Brown; Lou Simon, Polydor's executive vice president and general manager; Rick Stevens, director of a&r east; Fred Ruppert, national promotion director; Hank Cosby, director of a&r, r&b; and Bill Levy, director of creative services. Seated are Harry Zerler, artist tour administrator; and Randy Roberts, national album field representative.

Queen International Becomes Mecca Artists

■ **NEW YORK** — Stu Ric, president and Charles Graziano, executive vice president of Queen International Promotions, Ltd., have announced that the company is changing its name to Mecca Artists, Inc.

Graziano indicated that the change in the agency's name reflects the fact that Mecca Artists, Inc. will be expanding into musical areas more diverse than those in which the agency formerly specialized.

As part of that expansion, Bob Caviano has been appointed

managing director of Mecca's rock department. Caviano has been a senior agent with American Talent International, a senior agent with Creative Management Associates, and most recently managing director of the Jerry Heller Agency's east coast division.

Graziano also announced that Abby Hoffer is also joining Mecca Artists, Inc. as the managing director of the jazz & fine arts department. Hoffer has been a senior agent for the past 15 years with the Willard Alexander, IFA and Magna Artists Agencies.

Glen Knight, formerly of the Associated Booking Corporation, has been appointed head of the college department; Rich Koda has now been appointed in charge of major music rooms throughout the country; Ruth Inniss, formerly of Chess/Janus Records, has been appointed talent coordinator for all television appearances of Mecca's attractions; and Ken Gary, formerly of Circus Magazine and the Jerry Heller Agency, has been appointed agent in the rock department.

Ric, announced that Mecca Artists, Inc. will be opening a California office before September 1, 1977.

Mecca continues to be located at 1650 Broadway, New York, New York, Suite 1410; phone: (212) 489-1400.

Spring Randazzo Pact



Writer/producer Teddy Randazzo has been signed by Spring Records to produce Joe Simon's next album. Pictured here at the signing are Joe Simon (left), and Roy Riffkind, principal of Spring/Event Records (right).

BRUNSWICK

ENERGIZER

By

TOUCH

BL754214

THESE STATIONS NOW PLAYING CUTS FROM LP

WWRL	WIDU	WSHV	WAAN	WBOK	WPAL
WHBI	WATV	WRAP	WOKJ	WAMO	WQIZ
WLIX	WBUL	WJLB	WLOK	WICK	WQKI
WRCN	WGCI	WCHB	WWIN	WARD	WLLE
WVHC	WVON	WOUX	WANN	WOAY	WWIL
WBAU	WBMX	WAMM	WEBB	WZTQ	WJWS
WALL	WBEE	WNOV	WASA	WTBS	XPRS 100
WACK	WNIB (Soul)	WAWA	WHDG	WRBD	KUTE
WCCR	WYLT	KJET	WTHB	WERD	KACE
WWDN	WOJO	WHUR	WJIZ	CKMF	WSOK
WOIC	WGIV	WOL	WHYD	WOIR	WNNR
WYNN	WSRC	WEAM	WIBB	WMGA	WOKJ
					WCDL

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ALL THE BEAUTIFUL DISCO DJ'S IN AMERICA

ALSO AVAILABLE ON 8 TRACK AND CASSETTE TAPE

BRUNSWICK

DAKAR

MAY 28, 1977

MAY 28	MAY 21	
1	1	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown) (5th Week)
2	3	SIR DUKE STEVIE WONDER /Tamla T 54281F (Motown)
3	2	I'M YOUR BOOGIE MAN KC AND THE SUNSHINE BAND/T.K. 1022
4	4	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/ Epic 8 50313
5	6	THE PRIDE ISLEY BROTHERS/T-Neck ZSB 2262 (CBS)
6	13	WHODUNIT TAVARES/Capitol P 4398
7	5	TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839
8	15	HOLLYWOOD RUFUS FEATURING CHAKA KHAN/ABC 12269
9	20	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/Phila. Intl. ZSB 3622 (CBS)
10	17	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405

11	12	UPTOWN FESTIVAL SHALAMAR/Soul Train SB 10885 (RCA)
12	8	YOUR LOVE MARILYN McCOO & BILLY DAVIS, JR./ABC 12262
13	9	SHOW YOU THE WAY TO GO JACKSONS/Epic 8 50350
14	7	DISCO INFERNO TRAMMPS/Atlantic 3389
15	18	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS/Columbia 3 10495
16	19	GOOD THING MAN FRANK LUCAS/ICA 001
17	10	I WANNA GET NEXT TO YOU ROSE ROYCE/MCA 40662
18	11	I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360
19	14	YOU'RE THROWING A GOOD LOVE AWAY SPINNERS/Atlantic 3382
20	16	I WANNA DO IT TO YOU JERRY BUTLER/Motown M 1414F
21	22	KEEP THAT SAME OLD FEELING SIDE EFFECT/Fantasy 792
22	23	DO WHAT YOU WANNA DO T. CONNECTION/Dash 5032 (T.K.)
23	28	BREAK IT TO ME GENTLY ARETHA FRANKLIN/Atlantic 3393
24	25	LOVING YOU—LOSING YOU PHYLLIS HYMAN/Buddah 567
25	26	I CAN'T GET OVER YOU DRAMATICS/ABC 12258
26	29	HATS OFF TO MAMA PHILLIPE WYNN/Cotillion 44217 (Atlantic)
27	27	BABY, I LOVE YOUR WAY WALTER JACKSON/ChiSound XW964 Y (UA)
28	31	WHILE I'M ALONE MAZE/Capitol P 4392
29	37	I'M GOING DOWN ROSE ROYCE/MCA 40721
30	21	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON/Tamla T 54279F (Motown)
31	33	WHAT IT IS GARNETT MIMS & TRUCKIN' COMPANY/Arista 0239
32	35	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)
33	39	BODY VIBES OHIO PLAYERS/Mercury 73913
34	30	SOMETIMES FACTS OF LIFE/Kayvette 5128 (T.K.)
35	24	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN/ABC 12239
36	43	THIS I SWEAR TYRONE DAVIS/Columbia 3 10528
37	38	YOU'RE WHAT'S MISSING IN MY LIFE G. C. CAMERON/Motown M 1412F
38	55	THIS WILL BE A NIGHT TO REMEMBER EDDIE HOLMAN/Salsoul 2026
39	44	YOU GOT TO KNOW BETTER TOUCH OF CLASS/Midsong Intl. MB-10754 (RCA)
40	54	NOW DO-U-WANTA DANCE GRAHAM CENTRAL STATION/Warner Bros. WBS 8378
41	46	OUR LOVE THE DELLS/Mercury 73909
42	50	AFTER YOU LOVE ME, WHY DO YOU LEAVE ME HAROLD MELVIN & THE BLUE NOTES FEATURING SHARON PAIGE/ABC 12268

Bee Jay Introduces New Recording Complex

■ ORLANDO, FLA.—Bee Jay Recording Studios recently broke ground for their new recording complex. When completed in late fall, the facility will house both 24 and 16 track studios.

According to Eric Schabacker, president of Bee Jay, one of the major assets of the new complex will be the mixing facility, which will include the new Allison Computer Mix.

GRT Pacts with Bareback, Import

■ SUNNYVALE, CAL.—The addition of the Bareback and Import record labels to its tape catalogue has been announced by GRT Music Tapes.

Jim Levy, GRT manager, business affairs, and Steven Metz, president of Bareback, concluded the Bareback-GRT long-term exclusive tape agreement last week. Initial release on tape will be on an album by R. B. Greaves.

Disco File (Continued from page 26)

mer's vocals richer and more substantial than ever before.

If the disco contingent feels slighted on the medley side, however, no one's complaining because side two, which contains four separate songs, closes with the most startling, high-energy Donna Summer track so far. Already listed on three of our four top 10 lists this week, "I Feel Love" (5:55) is a brilliant combination of whipped-up synthesizer (compare Kraftwerk's "Metal on Metal") and Summer's dreamy, driven, ecstatic vocals. The pace is fierce and utterly gripping with the synthesizer effects particularly aggressive and emotionally charged. Again, this is unlike anything Summer or Moroder and Bellotte have done before and the move is nearly as innovative as their "Love to Love You Baby" concept, so "I Feel Love" should easily equal if not surpass that record's success on a disco level. As if that weren't enough, there's still another cut on the album to check out: "Take Me" (5:03), which reaches back to the familiar Summer sound—very "Summer Fever"—and could be a sleeper track, the one people will pick up on a month or two from now when it will seem like a change-of-pace all over again.

Also just out: The C.J. & Company album, "Devil's Gun" (Westbound/Atlantic), whose title song, surely one of the year's most outstanding and powerful productions, has already slipped into the number two slot on the DISCO FILE Top 20. It remains the strongest cut on the album, but the rest of the material is quite excellent, with two standouts: "We Got Our Own Thing," which runs 9:30 and falls into a comfortable groove with a wonderful, lively synthesizer threaded through its central break and rough vocals on either end; and "Get a Groove in Order to Move" (5:11), a fine, equally relaxed song with a message as pointed as "Devil's Gun." Produced by Dennis Coffey and Mike Theodore, this should be one of the summer's biggest albums.

R&B REGIONAL BREAKOUTS
Singles Albums

East:

- Gladys Knight (Buddah)
- Commodores (Motown)
- Johnnie Taylor (Columbia)
- James Brown (Polydor)
- Norman Connors (Buddah)

South:

- Brass Construction (UA)
- Commodores (Motown)
- Johnnie Taylor (Columbia)
- Marlena Shaw (Columbia)
- Emotions (Columbia)

Midwest:

- Gladys Knight (Buddah)
- Commodores (Motown)
- Johnnie Taylor (Columbia)
- Marlena Shaw (Columbia)

West:

- Enchantment (UA)
- Norman Connors (Buddah)

East:

- O'Jays (Phila. Intl.)
- Richard Pryor (Tiger Lily)
- Shalamar (Soul Train)
- T. Connection (Dash)

South:

- O'Jays (Phila. Intl.)
- Richard Pryor (Tiger Lily)

Midwest:

- O'Jays (Phila. Intl.)
- Richard Pryor (Tiger Lily)
- Norman Connors (Buddah)
- Shalamar (Soul Train)
- T. Connection (Dash)

West:

- O'Jays (Phila. Intl.)
- Shalamar (Soul Train)



THE R&B LP CHART

MAY 28, 1977

1. **MARVIN GAYE LIVE AT THE LONDON PALLADIUM**
Tamla T7 352R2 (Motown)
2. **GO FOR YOUR GUNS**
ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
3. **COMMODORES**
Motown M7 884R1
4. **SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2 (Motown)
5. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
6. **TEDDY PENDERGRASS**
Phila. Intl. PZ 34390 (CBS)
7. **A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
8. **SLAVE**
Cotillion SD 9914 (Atlantic)
9. **NOW DO-U-WANTA DANCE**
GRAHAM CENTRAL STATION/Warner Bros. BS 3041
10. **ASK RUFUS**
RUFUS/ABC AB 975
11. **UNPREDICTABLE**
NATALIE COLE/Capitol SO 11600
12. **PARLIAMENT LIVE/P FUNK EARTH TOUR**
Casablanca NBLP 7053
13. **WHAT YOU NEED**
SIDE EFFECT/Fantasy F 9513
14. **ANGEL**
OHIO PLAYERS/Mercury SRM 1 3701
15. **PART 3**
KC & THE SUNSHINE BAND/T.K. 605
16. **STILL TOGETHER**
GLADYS KNIGHT & THE PIPS/Buddah BDS 5689
17. **MAZE FEATURING FRANKIE BEVERLY**
Capitol ST 11607
18. **SWEET BEGINNINGS**
MARLENA SHAW/Columbia PC 34458
19. **AHH . . . THE NAME IS BOOTSY, BABY**
BOOTSYS'S RUBBER BAND/Warner Bros. BS 2972
20. **UNMISTAKABLY LOU**
LOU RAWLS/Phila. Intl. PZ 34488 (CBS)
21. **LOVE STORM**
TAVARES/Capitol STAO 11628
22. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
23. **FUNCTION AT THE JUNCTION**
BT EXPRESS/Columbia PC 34702
24. **TRAVELIN' AT THE SPEED OF THOUGHT**
O'JAYS/Phila. Intl. PZ 34684 (CBS)
25. **IT FEELS SO GOOD**
MANHATTANS/Columbia PC 34450
26. **ANY WAY YOU LIKE IT**
THELMA HOUSTON/Tamla T6 345S1 (Motown)
27. **IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
28. **A BLOW FOR ME, A TOOT FOR YOU**
FRED WESLEY & THE HORNY HORNS/Atlantic SD 18214
29. **COMING BACK FOR MORE**
WILLIAM BELL/Mercury SRM 1 1146
30. **RECORDED LIVE AT P.J.'s**
RICHARD PRYOR/Tiger Lily 14023 (Pyramid)
31. **THE JACKSONS**
Epic PE 34229
32. **ROMANTIC JOURNEY**
NORMAN CONNORS/Buddah BDS 5682
33. **STAY IN LOVE**
MINNIE RIPERTON/Epic PE 34191
33. **PHYLLIS HYMAN**
Buddah BDS 5681
34. **PERSON TO PERSON**
AVERAGE WHITE BAND/Atlantic SD2 1002
35. **BUMPS AND BRUISES**
JOE TEX/Epic PE 34666
36. **UPTOWN FESTIVAL**
SHALAMAR/Soul Train BUL1 2289 (RCA)
37. **REFLECTIONS IN BLUE**
BOBBY BLAND/ABC AB 1018
38. **STAY IN LOVE**
MINNIE RIPERTON/Epic PE 34191
39. **JOYOUS**
PLEASURE/Fantasy F 9526
40. **MAGIC**
T CONNECTION/Dash 30004 (T.K.)

RECORD WORLD MAY 28, 1977



JAZZ

By ROBERT PALMER

■ Anthony Braxton is prominently featured on two new releases from the Arista family. The first is Braxton's own "The Montreux/Berlin Concerts," which finds the multi-reedman performing live in Europe with two quartets, one featuring trumpeter **Kenny Wheeler**, the other spotlighting **George Lewis**, the phenomenal young trombonist who used to be heard with **Count Basie** and **Roscoe Mitchell** and may be about to revolutionize the instrument. The other album featuring Braxton is "Time Zones," a new lp by **Richard Teitelbaum** on the Arista-Freedom label. Teitelbaum comes from the classical world but he has worked with jazzmen for several years; he contributed synthesizer to Braxton's first Arista album, for example. In the duets presented here his synthesizer blends with Braxton's reeds in a consistently rewarding manner. There are magic moments when the two sounds seem to become one.

Don Pullen's first Atlantic release is an eclectic affair, which one might have expected from a pianist who can sound like **Cecil Taylor**, **Bill Evans** or **Keith Jarrett** while retaining his own personal style. Still, this is unusually wide-ranging music, from electric funk to free form to modern mainstream balladry. An impressive major label debut. . . Polydor/ECM has issued three new discs. "Passengers" is a second album by the **Gary Burton** quartet with **Eberhard Weber**. "Danca Das Cabecas" by the Brazilian composer/guitarist/pianist/flutist **Egberto Gismonti** is a spare yet steaming piece of tropical action, wholly captivating. Pianist **Steve Kuhn** introduces his group **Ecstasy** on "Motility."

TOMORROW'S NEWS TODAY: **Ornette Coleman's** new A&M album is going to shock the socks off almost everyone. He is accompanied by a rocking band of two guitars, Fender bass, and drums on two lengthy selections and by Moroccan hill tribesmen on a third. Tentative title is most appropriate: "Dancing In Your Mind." Also in the future: The **Crusaders'** new lp, "Free as the Wind," due at the end of May. Group members **Stix Hooper**, **Wilton Felder** and **Joe Sample** are now hard at work on their first solo albums. Their first, after all these years? Amazing but true.

Improvising Artists Incorporated, 26 Jane Street, New York, N.Y. 10014, has two intriguing albums by the classic trio of pianist **Paul Bley**, bassist **Gary Peacock** and drummer **Barry Altschul**. "Virtuosi" and "Japan Suite" were recorded almost ten years apart, the first in 1967, the second in 1976. "Japan Suite" is particularly noteworthy in that it signals a return to recording for Peacock, once called "the best bass player in the world" by none other than **Miles Davis**. . . Classic Jazz has released a two-record set, "Earl Hines Plays George Gershwin" . . . **Pharoah Sanders'** first new album in several years, "Pharoah," is on India Navigation, P.O. Box 559, Nyack, N.Y. 10960 . . . **Ben Sidran**, who actually is a Ph.D., has a new Arista album, "The Doctor Is In," with **Richard Davis** and **Tony Williams** among the supporting musicians.

The Smithsonian Institution's jazz program, directed by **Martin Williams**, continues its exemplary series of American music reissues with "Fletcher Henderson: Developing An American Orchestra 1923-1937," a two-record set, and "Teddy Wilson: Statements and Improvisations 1934-1942." Some of the material is available on Columbia reissues, but the careful selection and thorough documentation makes these indispensable sets. They are available by mail only (unless one happens to be near the Smithsonian Museum shop) from the Smithsonian Collection, P.O. Box 1641, Washington, D.C. 20013.

David Leibman has ventured into funk territory for his new Horizon release, "Light'n Up, Please!" Pianist and arranger **Pee Wee Ellis** takes a prominent role in the proceedings, and several tracks boast **Leon Thomas** vocals. . . With the exception of the Richard Teitelbaum/Anthony Braxton duet album mentioned earlier, all of the new Arista/Freedom releases are reissues. In most cases, however, the original albums were available only in Europe or on private labels, so the material, which is top flight, will be new to most, and most welcome. "Indent" is, in the humble opinion of this reviewer, **Cecil Taylor's** most impressive solo piano album. It was recorded in 1973 and released on the pianist's Unit Core label. Alto saxophonist **Julius Hemphill's** "Dogon A.D." is a visionary blues-avant-garde fusion. "Flip Top" dates from the European exile of trumpeter **Ted Curson**, and two fine pianists, **Randy Weston** and **Stanley Cowell**, have trio albums, "Berkshire Blues" and "Blues For The Viet Cong."



THE JAZZ LP CHART

MAY 28, 1977

1. **HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
2. **IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
3. **CONQUISTADOR**
MAYNARD FERGUSON/Columbia PC 34457
4. **MUSICMAGIC**
RETURN TO FOREVER/Columbia PC 34682
5. **ELEGANT GYPSY**
AL DIMEOLA/Columbia PC 34461
6. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
7. **FOUR**
BOB JAMES/CTI 7074
8. **LOVE NOTES**
RAMSEY LEWIS/Columbia PC 34696
9. **BREEZIN'**
GEORGE BENSON/Warner Bros. BS 2919
10. **GINSENG WOMAN**
ERIC GALE/Columbia PC 34421
11. **DON'T STOP THE MUSIC**
THE BRECKER BROTHERS/Arista 4122
12. **V.S.O.P.**
HERBIE HANCOCK/Columbia PG 34688
13. **FROM ME TO YOU**
GEORGE DUKE/Epic PE 34469
14. **WHAT THE WORLD IS COMING TO**
DEXTER WANSEL/Phila. Intl. PZ 34487 (CBS)
15. **BIRD IN A SILVER CAGE**
HERBIE MANN/Atlantic SD 18209
16. **SHOUT IT OUT**
PATRICE RUSHEN/Prestige P 10101
17. **SEAWIND**
CTI 5002
18. **IGUACU**
PASSPORT/Atco SD 36 149
19. **SWEET BEGINNINGS**
MARLENA SHAW/Columbia PC 34458
20. **A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
21. **CAPTAIN FINGERS**
LEE RITENOUR/Epic PE 34426
22. **UNFINISHED BUSINESS**
THE BLACKBYRDS/Fantasy F 9518
23. **PLAYERS ASSOCIATION**
Vanguard VSD 79384
24. **IMAGINARY VOYAGE**
JEAN LUC PONTY/Atlantic SD 18195
25. **NOTHING WILL BE AS IT WAS . . . TOMORROW**
FLORA PURIM/Warner Bros. BS 2985
26. **THE PHIL WOODS SIX "LIVE FROM THE SHOWBOAT"**
PHIL WOODS/RCA BGL2 22022
27. **MOROCCAN ROLL**
BRAND X/Passport PP 98022 (ABC)
28. **FANTASIA**
NOEL PONTIER/Blue Note BN LA736 H (UA)
29. **SHORT TRIP TO SPACE**
TROPEA/Marlin 2204 (T.K.)
30. **ROMANTIC JOURNEY**
NORMAN CONNORS/Buddah BDS 5682
31. **HOMECOMING**
DEXTER GORDON/Columbia PG 34650
32. **SLOW TRAFFIC TO THE RIGHT**
BERNIE MAUPIN/Mercury SRM 1 1148
33. **A SECRET PLACE**
GROVER WASHINGTON, JR./Kudu KU 3251 (Motown)
34. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
35. **WATER BABIES**
MILES DAVIS/Columbia PC 34396
36. **ROOTS**
QUINCY JONES/A&M SP 4626
37. **TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
38. **THE SAN FRANCISCO CONCERT**
HUBERT LAWS/CTI 70711
39. **STUFF**
Warner Bros. BS 2968
40. **MAIN SQUEEZE**
CHUCK MANGIONE/A&M SP 4612

Kenny Loggins: Musically and Verbally Articulate

By SAMUEL GRAHAM

■ LOS ANGELES—All too often one encounters the syndrome of artists who speak eloquently through their music but are functional illiterates off stage or out of the studio. Their music might leave the listener speechless with awe, but that's only because they themselves can't talk. Let's face it—some musicians make for a bad interview.

Kenny Loggins couldn't be much farther towards the other end of the spectrum. The man is attentive, cooperative and most of all friendly from the moment one meets him. His enthusiasm is just as genuine face to face as it is when he's burning up energy on stage. He talks frankly and unhesitatingly of his career in music, past, present and future. And there's plenty to talk about.

Loggins, of course, was with Jim Messina a partner in one of the consistently outstanding and successful rock attractions of this decade. What began some six years ago as a Loggins solo project turned into "Sittin' In," described by Kenny as "one of the most cooperative efforts I've ever been involved in," followed by a series of albums and single hits and culminating in the dissolution of the partnership late last year, much to the chagrin of the duo's widespread hordes of fans. Now Loggins is getting back to what he originally started—a career as a soloist. His new album, "Celebrate Me Home," coupled with a tour that includes several dates with Fleetwood Mac, are ample indication that Loggins' star is anything but on the wane.

The split with Messina was an amicable one, and there is no attempt on Loggins' part to ignore his past. If the lettering on "Celebrate Me Home" reminds one of the familiar covers of "Full Sail," "Motherlode" and other L&M discs, that's no coincidence. "There's no reason to turn my back on my past," Kenny says. "We worked really hard for more than six years, and if what we did helps me, that's the way it should be. I'm certainly not ashamed of it—I'm proud of it." Loggins' years as a general in the rock and roll wars did more than further his musical maturity; some of Jim Messina's considerable business expertise rubbed off on Kenny, and he's glad of it. "I worked with a man who goaded me into caring about the business aspect of things," he notes. "Otherwise I probably wouldn't have bothered. Now I'm very aware of things like income projections, and it's good for me."

It's a new ballgame for Loggins now: when he appears with Fleetwood Mac, he opens for a band that not long ago played second

bill to him. Loggins and Messina was a big money band, and now he says candidly that "we're talking about breaking even." Still, "Celebrate Me Home" has garnered brisk sales in its early weeks, and Loggins doesn't expect instant platinum in any case: "Sometimes you have to take a step backward to take a bigger step forward."

"Celebrate Me Home," logically enough, is much more than simply a continuation of the L&M sound. "It's a new form of self-expression," Kenny says, "and I'm excited about the freshness of beginning again. And it's only natural that the style of music should change a little—Loggins and Messina was a joint effort all along, so it's bound to be different without Jimmy." Loggins "knew exactly what kind of album I wanted to make. I wanted it to be blacker, more R&B, not something that sounded like Loggins and Messina without Messina. Since Jimmy was our producer and also guitarist, the music was always very guitar-oriented. This time I wanted to work with a keyboardist instead."

Loggins recruited two producers, Phil Ramone in New York and Bob James in Los Angeles, to accomplish his designs for the album. "I was especially attracted to the CTI style of easy funk-jazz, the sense of openness and space on a vocal record, so I wanted Bob James. He plays all the keyboards, so his style definitely permeates the album." As for Ramone Loggins says, "I heard his work for 'A Star Is Born' and loved it. Phil is very charismatic in the studio. He really brings it out of you." Loggins threw himself completely into the project ("I didn't want any distractions at all"), even to the point of leaving California and bride Eva after only three days of nuptial bliss to go east and work with Ramone on overdubs. Basic tracks were done in

Los Angeles, since he felt that "New York studio players can be a little sterile. But by and large, working with the studio cats was a good new experience. What a pleasure it is working with real pros."

Loggins unabashedly describes his new touring band as "the best I've ever worked with." Beginning with three members of Loggins and Messina (bassist George Hawkins and horn players Jon Clarke and Vince Denham), he auditioned hundreds of musicians "for over a month, 12 to 16 auditions every single day." They finally settled on guitarist Mike Hamilton (a 21-year old called by Loggins "as hot as any studio player"), keyboardist Brian Mann, percussionist/vocalist Ron Green and drummer Tris Imboden. Kenny wanted a group that "could pull out all the stops and really scream when it's necessary. Say a band's dynamic range is normally one to ten. Well, Loggins and Messina only had a range of one to seven—we were too subdued. With this band we can go up to ten. We're gentle when we need to be, but we can also let it all out. Loggins and Messina couldn't do that."

Buddah Releases Four

■ NEW YORK — Buddah recording artists Michael Henderson, The Addrissi Brothers and Willie Bridges have completed albums that are scheduled for a June release, according to Art Kass, president of the company.

Henderson will be represented in the June release by "Going Places." The Addrissi Brothers have recorded "Addrissi Brothers," their first album for the Buddah label, and Willie Bridges' album is titled "Bridge To Cross."

In addition to these three albums, Buddah will also release a new compilation of songs performed by Sha Na Na, titled "Sha Na Na Is Here To Stay."

Gibbons at Whisky



Steve Gibbons discusses his current album, "Rollin' On" with MCA President Mike Maitland during a dinner reception preceding The Steve Gibbons Band opening at The Whisky.

Springboard Intl. Taps Mendelsohn

■ RAHWAY, N.J. — Springboard International Records vice president of sales Bob Demain has announced that Richard Mendelsohn has joined the company's field sales force.

Mendelsohn, who will be based in Memphis, will be additionally responsible for the Western Tennessee area surrounding Memphis, as well as Mississippi, Arkansas and Southern Alabama.

Mendelsohn returns to Memphis where he had been buyer for Musical Isle before moving on to become buyer and manager of the Wide World of Records Stores in Birmingham.

Rule Speech

(Continued from page 4)

"We have had serious problems with ABC Records, as indicated by the losses we have reported for the last two and a quarter years," Rule said. "Our artist roster is being selectively reduced and upgraded. Our marketing activities are being improved and better coordinated, and our overhead and inventory are being reduced."

Because of those problems, he continued, "we were compelled to change the operating management of ABC Records."

Word, Inc., the division's gospel music and publishing arm, was its only profitable element in 1976, Rule said. "ABC Record and Tape Sales, however, was not profitable in the first quarter (of 1977), and the division may not be profitable for the full year," he added.

Rule praised the incoming ABC Records president, Stephen Diener, calling him "a man with proven ability in the marketing and international sides of the business." "He knows our problems," Rule continued, "and his specific expertise corresponds directly to our needs. His instructions are to tailor the division to the scale and the structure it requires to participate profitably in the present-day recorded music business."

Still, Rule went on, the recorded music division faces yet another reorganization—much like the one the division underwent two years ago, resulting in multi-million dollar balance-sheet losses for 1975.

"The steps Mr. Diener must take will require some write-offs and other restructuring costs this year," Rule said. "Because of this, ABC Records will incur a loss this year substantially greater than last year's. For the long term, we reaffirm our goal of becoming a viable force in this industry."

CLUB REVIEW

Dolly Can Do No Wrong

■ NEW YORK—So much hoopla had preceded Dolly Parton's (RCA) three-night stand at the Bottom Line (12-14) that her appearance onstage was almost anticlimactic. But the singer, swathed in veils, a mountainous platinum blonde wig and an ample amount of jewelry, and sensing perhaps that this was indeed her moment, seized the audience immediately with a sprightly reworking of "Higher and Higher" and only tightened her grip as the show progressed.

Such has been her way for a decade, beginning with a modest debut hit (ironically titled "Dumb Blonde") for Monument Records, through the years as a member of the Porter Wagoner troupe, to her present status as one of this country's most respected artists, irrespective of genre. A prolific writer, she has produced a number of superb songs that will perpetuate her legend long after she has retired.

Fortunately, that occasion is not in the offing soon, and the public is the better for it, since Parton is at the height of her talent, as her latest recordings prove. "All I Can Do," released last year, was a creative breakthrough. Its mixture of Parton originals and outside material worked well on several emotional and technical levels, and its methodical and insightful commentary on the human condition set it apart from

her other works.

Her latest album, "New Harvest . . . First Gathering," though not the equal of its predecessor, is a significant departure from previous efforts—"Higher and Higher," for one, is nothing if not surprising in its inclusion on a country record, as is a lovely interpretation of "My Girl (My Love)."

It was this Dolly Parton that came to the Bottom Line: adventurous, livelier than expected, self-effacing, tender, warm, assured, and still very much country despite the pop overtones of her recent material. Friday's late show was devoted to a generous helping of both the old and the new in her repertoire. That distinctive soprano voice, which can be as soft and uplifting as a spring shower or as powerful and devastating as a thunderstorm in full force, sounded remarkably good, considering her throat problems of late; and her new band, Gypsy Fever, provided her with solid, fiery support. Moreso than exuberance, moreso than timbre, it is phrasing that makes Parton a great singer. If an older song, say "I Will Always Love You," sounds as fresh today as anything from "New Harvest," it is because she has a knack for vocal inflections that are aimed at the heart and always seem to find their target.

David McGee

Buchanan's Back



Atlantic recording artist Roy Buchanan returned to New York City recently for a night at the Palladium, coinciding with the release of his second lp for the label, "Loading Zone." Buchanan's stay included a full schedule of interviews culminating in an appearance with WNEW-FM's Alison Steele at Narwood for her syndicated radio series, "Nightbird & Co." Shown backstage at the Palladium are, from left: personal manager Jay Reich, drummer Byrd Foster, Atlantic east coast director of a&r Raymond Silva, Roy Buchanan, a&r director Jim Delehant, bassist John Harrison, national FM promotion coordinator Beth Rosengard, local New York promotion rep Bill Cataldo, and director of field operations Larry King.

New ZZ Tour

■ NEW YORK—ZZ Top's World-wide Texas Tour is ending its American leg.

The Worldwide Texas Tour's European, Japanese and Australian legs will be announced at a future date.

ZZ Top's summer tour will reach 31 cities between June 2 and September 8.

Hot Damn Label Bows

■ NEW YORK — Hot Damn Records Inc. has been formed by Artist Management Co.-J.O.J. Productions Inc. The first release on the label is "Dance, Dance, Dance," a disco single by Marta Acuna, with an album produced by Patrick Adams and Lonnie Johnson in the works.

Lamb & Lion Pacts Bradley

■ LOS ANGELES — Pat Boone, founder of Lamb & Lion Records, has retained J. D. Bradley and Company, an entertainment-oriented public relations agency, to act as its consultants in publicizing the gospel label and their artists.

Along with Pat Boone and his family, Lamb & Lion is currently promoting the careers of several artists in the gospel music field, including Betty Jean Robinson and Dodwood.

Sunbury/Dunbar Taps Benjamin

■ NEW YORK — Jeff Benjamin has been named west coast professional manager of Sunbury/Dunbar Publishing, according to Kelli Ross, director, music publishing, at RCA Records.

Reports To Ross

Benjamin will report to Ross and complement the work of east coast professional manager Lanny Lambert and Pat Carter, who continues as manager, music publishing and creative productions in RCA's Nashville office.

AM Action (Continued from page 20)

including a 10-point jump at WLS (26-16) and WCOL (28-19), are setting the pace for this latest from Manilow. Also 22-18 WFIL, 27-24 WPGC, 29-23 WOKY, 33-27 KSLQ, 28-21 KDWB, 29-22 WNOE, 25-18 KTLK, 29-24 WMPS, HB-28 WHBQ, 28-24 WQXI, HB-30 WMAK, 27-24 KXOK, HB-22 KJR, HB-25 WCAO, HB-26 WFIL, 31-25 WOKY, 29-26 KLIF, 18-13 WVBF, 30-15 WPRO-FM, 17-10 WGUY, 24-14 WJDX, 29-19 WHHY, 23-16 WEAQ and 25-17 WAIR. New to WQAM, KHJ, Y100, WMET, WAUG, WKIX, WFLI, WAVZ, WCUE, KYA and WAAY. Sales are coming on strong. (See Regional breakouts).

Barbra Streisand (Columbia).

Basically just getting started but the initial action and attention is certainly outstanding. New on CKLW, Z93, KTLK, WQXI (days), WVBF, WORD, KING, WHHY and WFLI. Moves HB-28 KFRC, HB-28 KHJ, 27-25 KLIF, HB-29 WRKO. Also on 13Q (HB).



Peter Frampton

England Dan & John Ford Coley (Big Tree).

Another good week for this record with KSLQ, WPGC, WQAM, WCAO, KFYR, WPIX, WYSL, 98Q, WSAR, KYNO, KAKC, KKXL, WRFC and CK101. Moves at WQXI (pt-26), WGCL (32-30), BJ105 (24-18), WAIR (31-26), WFLB (35-24), KMGK (33-28) and KNOE (38-34).

Dean Friedman (Lifesong). Strongest action on a primary level coming from Seattle (15-9 and #1 requests — KJR) and Minneapolis (8-7 KSTP). Adds WCAO, WTIX, KSLQ, Z93, WDRC and WORD. Other area action includes 19-13 WAYS, 25-18 WPIX, #27 13Q, #19 WOKY, 12-8 KLUE, 16-10 CK101, 16-8 WFLI, 24-21 WGSV, 13-7 WAUG and 22-18 WRJZ.

CROSSOVERS

Commodores (Motown). Already on most of the soul stations in the country, this first cut off one of the hottest LPs on the street gets an out-of-the-chute crack at WPGC, CKLW (HB-26) and WDRQ (24-19).

NEW ACTION

Peter Frampton (A&M) "I'm In You." Midweek and this week adds on this much awaited disc include KHJ, WLAC, KSLQ, CKLW, WRKO, WPGC, WCOL, KXOK, WFIL, WQXI (night), WCAO, WVBF, WORC, KJRB, WORD, K100, KRBE and literally dozens of secondaries. (Note: The new LP containing the single is reportedly a week or two away.)

Heart (Portrait) "Barracuda." The debut LP on the new label is the second highest debuting album of the week and jumps on to the LP chart at 67 with a bullet. First single from said LP is off and runnin' with airplay on KXOK, WCAO, WTIX, KHJ, WPIX, KYA, KYNO, WRFC, WFLB, KEZY plus more.

Record World en Nueva York

By CARLOS R. INGRASSIA

■ Muy graves consecuencias está creando la piratería discográfica entre las firmas legalmente constituidas en Nueva York. En la décima avenida de Manhattan, muy popular calle donde se nuclean la mayoría de las distribuidoras, la situación se ha vuelto desesperante ya que encaran una lucha feroz tratando de hallarle solución a este gran robo descarado de la propiedad a sus legítimos dueños. De agravarse la situación, como muchos definen, se podría ocasionar la bancarrota de las pequeñas industrias, que unidos a otros problemas que encara la industria en esta zona, la llevaría al desastre económico. Son muchas las familias que viven de esta industria nuestra y la protección parece sufrir un proceso elástico, ya que los piratas siguen deambulando con sus productos robados a cuestras, ofreciéndolo a pequeñas y grandes tiendas de discos y distribuidores, que sin la menor ética, compran el producto ilegal a precios irrisorios, despreciando totalmente al producto fabricado con todas las de la ley. En este proceso se está robando adicionalmente a los autores y los artistas, ya que estos bandidos no pagan derechos a nadie. Se rumora que algunas fábricas ubicadas cerca de Nueva York, viéndose con poco material a fabricar, han hecho causa común con los piratas ofreciéndoles un producto fabricado cuya apariencia es exacta que el producto legalmente distribuido. Entre las pruebas suministradas y mencionadas, dándole fuerza a la teoría que tienen que ser fábricas bien organizadas con todo equipo moderno, se menciona el "wraping" de los tapes (8 tracks) usando películas de doble extensión, solo utilizadas por las grandes duplicadoras. La reproducción de las portadas que aparecen en los cartuchos de 8 canales, a veces supera hasta la fabricada legalmente, lo cual indica a las claras que la imprenta que está haciendo la labor está totalmente capacitada para duplicar material de primera. Únicamente está lográndose identificación del material pirata a través de cajas plásticas con el nombre de la duplicadora grabado al momento de fabricarse. Por otra parte, si el fenómeno de no poder vender su producto, ya que se anuncia descaradamente la fecha de salida a la distribución del material pirateado, indicando que no se com-

pre el legal, ya que estará disponible de inmediato el robado, el problema se empeora al tener que admitir devoluciones de parte de los propios distribuidores o tiendas de discos, que lo compraron a sabiendas que era pirata, ya que los fabricantes originales están poniendo especial cuidado en detectar su propio producto, confundido entre las devoluciones que cualquier firma pudiese efectuarles. Son muchos ya los que están sufriendo el dolor de ver sus almacenes abarrotados de producto pirata recibido como devolución, que ya no es aceptado por sus legales y autorizados fabricantes. El problema de la devolución de material comprado legítimamente se está viendo afectado directamente por la devolución de material pirateado.

El medio de difusión discográfico pagado en el área neoyorkina aumenta día como único medio de poder difundir un artista. Los llamados comerciales o "spots" publicitarios (publicidad comercial de un disco) van en aumento en las tres importantes radios latinas, insertados en anuncios grabados de treinta segundos y de un minuto, con el fondo musical del tema a difundir. El proceso va en aumento radialmente y no así en televisión, muy popular meses atrás, ya que los precios que se acrgan por los de televisión son prohibitivos, tal como nos mencionó un distribuidor ercientemente: "Si no quiebro por la falta de promoción, quebraré por la enorme carga del peso de los comerciales. Así, mejor no doy promoción por televisión aunque no venda. ¡Pierdo menos!

Radio JIT, la primera emisora en novedades discográficas continúa su expansión con los 40 hits diarios. Mike Casino, Director de Programación anuncia que próximamente trasladaran sus estudios a un nuevo y moderno edificio.

Ralph Mercado Management, una de las más importantes agencias entre los latinos, continúa su plan de presentaciones en conciertos, luego del suceso en el Madison Square Garden del argentino Sandro y de Danny Rivera en el Carnegie Hall.

Record World está preparando activamente su edición anual que aparecerá en Julio próximo con amplio material informativo, así como los listados de todas las empresas discográficas del mundo. (Continued on page 67)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ El espectáculo ofrecido por las emisoras miamenses WCMQ y FM 92 en el Hialeah Race Track la pasada semana obtuvo un triunfo rotundo con asistencia de más de 10,000 personas. El evento fué ofrecido gratuitamente y presentó una caravana de artistas españoles entre los cuales se destacaron Juan Bau, Braulio, Las Deblas, Alfonso Pahino, Basilio y Bruno Lomas, con la presentación del grupo local Alma. Todo fué conducido dentro de gran profesionalismo y el público disfrutó de un excelente esparcimiento . . . Una de las integrantes del dueto Las Deblas sufrió un serio desmayo en el "lobby" del hotel donde estaba hospedada, en momentos en que su manager (merecía que mencionara su nombre) partía hacia España. Dentro de la confusión reinante en espera de la ambulancia que conduciría a la chica al hospital, temiéndose fuese una ataque cardíaco, el manager agarró un automovil al aeropuerto, camino de Madrid, desde donde promteió llamada telefónica para interesarse por la salud o destino de su representada. A Dios gracias, la interprete rebasó esta inconsciencia, producto de una muy exagerada dieta a la cual se sometió para esta jira por Latinoamérica. ¡Vaya representante éste!

. . . Pero bueno, en esto de los representantes y "managers" de de artistas latinos habría que escribir un gran capítulo que forzara al retiro a unos cuantos que debían estar vendiendo maníes en las plazas públicas de cualquiera de nuestras ciudades o proveyendo de alimento a los monos en cualquier zoológico de Latinoamérica. Los artistas tienen que ir tomando consciencia muy profunda de lo que en realidad un "manager" es y no tan solo seguir por simples recomendaciones, amiguismos de escuela o caprichos personales. ¡Hay algunos que le destruyen la carrera a cualquiera!

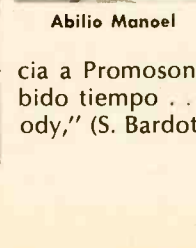
Me anuncia Charlie Vazquez, Director Ejecutivo del "Quinto Festival Internacional de la Canción y la Voz de Puerto Rico," que el evento se llevará a cabo este año del 16 al 20 de Noviembre próximos. Las finales del Festival serán transmitidas vía satélite desde el renovado Teatro Municipal Tapia localizado en el Viejo San Juan . . .



Nino

. . . Carmen Mirabal celebró su Festival Latinoamericano del Disco en Puerto Rico con poca asistencia pero llena de energía y vitalidad. Un gran esfuerzo que merecía haber sido tomado en mayor consideración. De todos modos, me informa Carmen que de ese Festival han salido las bases la próxima creación de la Cámara Discográfica de Puerto Rico, que tanta falta hace . . .

Otro evento que promete tener un éxito impresionante lo es Promosonic 77, que organizado por Henry Armenteros, se calibrará en el Eden Roc Hotel de Miami Beach en Agosto 14. Ya confirmada la asistencia de grandes empresas multinacionales, así como sus editoras, productores y etiquetas independientes de Latinoamérica y Estados Unidos, Estamos considerando con fuertes probabilidades que efectuemos la entrega de los "Trofeos Internacionales Record World 1977" durante este evento y en su "Noche de Gala," que saldrá por satélite a varios países y ciudades de Estados Unidos. Por todo ello, a más de cursar telegramas suplicando a los interesados confirmen su asistencia a este evento, hago en llamamiento para que confirmen mis apreciados lectores su asistencia a Promosonic 77, 3188 S.W. 14 St., Miami, Fla. 33145, con el debido tiempo . . . Excelente la interpretación de Nino del tema "Melody," (S. Bardotty-D. B. Bembo) con narración en Inglés a medida que



Abilio Manoel

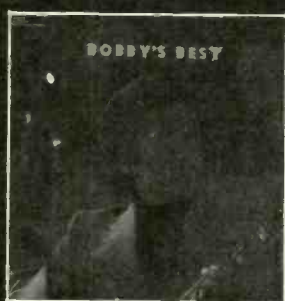
(Continued on page 66)

FANIA

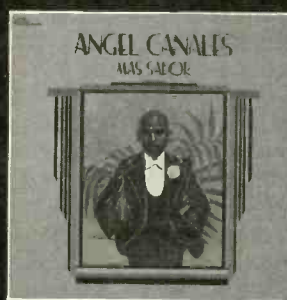
FOR
GO TO THE SOURCE



The Artist/Johnny Pacheco
Fania—JM 00503



Bobby's Best/Bobby Valentin
Fania—SLP 00507



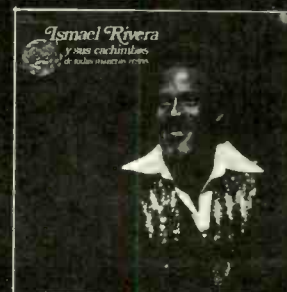
Mas Sabor/Angel Canales
Alegre—ASLP 6007



Energy To Burn/Ray Barretto
Fania—SLP 00505



Palmieri & T'Jader
Tico—JMTS 1414



De Todas Maneras Rosas/Ismael Rivera
Tico—JMTS 1415



The Legend/Tito Puente
Tico—JMTS 1413



**Charlie Palmieri And Menique/
Con Salsa Y Sabor**
Cotique—1080



The Two Sides of Tipica '73
Inca—JMIS 1053

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LATIN AMERICAN HIT PARADE

Argentina

By CENTRO CULTURAL

1. **POR FAVOR DIME QUE SI**
LOS MOROS—RCA
2. **OTRO OCUPA MI LUGAR**
MIGUEL GALLARDO—EMI
3. **VOLANDO**
BOBBY CRIMSON—Disfal
4. **NENA, ME GUSTA TU FORMA**
PETER FRAMPTON—EMI
5. **FALSO AMOR**
LOS BUKIS—Microfon
6. **RECUERDO DE UNA NOCHE**
LOS PASTELES VERDES—Microfon
7. **NO ME PREGUNTEM COMO ES**
NAZARENO—Phonogram
8. **SI**
JOSE LUIS PERALES—Microfon
9. **Y HOY ME RECUERDAS**
DANY—RCA
10. **COMO TE EXTRANO**
LA REVOLUCION DE EMILIANO ZAPATA—Microfon

Spain

By JOSE CLIMENT

1. **GAVILAN O PALOMA**
PABLO ABRAIRA
2. **OTRO OCUPA MI LUGAR**
MIGUEL GALLARDO
3. **TE DARE MI VIDA**
LORENZO SANTAMARIA
4. **ENSANAME A CANTAR**
MICKY
5. **ROMANTICA**
JOSE VELEZ
6. **SI**
JOSE LUIS PERALES
7. **ODIAME**
DYANGO
8. **MEMORIAS**
CAMILO SESTO
9. **DONDE VAS**
PALOMA SAN BASILIO
10. **LINDA**
MIGUEL BOSE

Venezuela

By LUIS GERARDO TOVAR

1. **EL PROGRESO**
ROBERTO CARLOS—CBS
2. **SE ME OLVIDO QUE TE OLVIDE**
GRUPO EXPERIMENTAL—CBS
3. **CUANDO ME QUIERAS**
LA GRAN FOGATA—Discomoda
4. **RUPTURA DE DOS AMANTES**
MARY MacGREGOR—Velvet
5. **YA NO INSISTAS CORAZON**
JUAN GABRIEL—Cordica
6. **ASI ERES TU**
FRANCO SIMONE—Discomoda
7. **POR QUE VOY A MORIR**
TANIA—Top Hits
8. **MI BODA CAMPESINA**
LOS SATELITES—Discomoda
9. **LO VES**
NOHEMI BERLATI—Fonodisco
10. **HABLAME**
CAMILO SESTO—RCA

Tampa

By WYOU (WOODY GARCIA)

1. **ALGO CONTIGO**
CHICO NOVARRO
2. **NECESITO LLAMAR SU ATENCION**
ROBERTO CARLOS
3. **EL ULTIMO BAILE**
JOSE VELEZ
4. **CABARETERA**
RAPHAEL
5. **LO QUE TE HAS PERDIDO**
OMAR SANCHEZ
6. **SOLITO CON LAS ESTRELLAS**
JOSE LUIS
7. **LOS MEJORES ANOS DE MI VIDA**
RAUL MARRERO
8. **ASI SE GOZA**
CLOUDS
9. **RENACER**
MIAMI SOUND MACHINE
10. **VEN QUE TE NECESITO**
LOS SOBRINOS DEL JUEZ

Colombia

By WILLIAM VINASCO CH.

1. **RESPIRANDO**
LUCIO BATTISTI
2. **EL COLOR DEL MAR**
PALOMA SAN BASILIO
3. **SOLO ME QUEDA ESPERAR**
SANDRO
4. **QUEDA MAS VIDA**
SERGIO Y ESTIBALIZ
5. **DIALOGO**
JERONIMO
6. **SI ME VAS A ABANDONAR**
BUDDY RICHARD
7. **NAVEGANDO**
SABU
8. **UNA PENA LEJANA**
SERGIO DENNIS
9. **EL CHAPULIN COLORADO**
CHESPIRITO
10. **TORN BETWEEN TWO LOVERS**
MARY MacGREGOR

San Antonio

By MANUEL GONZALEZ

1. **UNA LAGRIMA Y UN RECUERDO**
CADETES DE LINARES/GRUPO MIRAMAR
2. **MEJOR ME VOY**
CHELO
3. **LLAMARADA**
MANOLO MUNOZ
4. **QUIEN ERES TU**
NELSON NED
5. **ESCRIBEME**
BROWN EXPRESS
6. **NO ME DEJES NUNCA, NUNCA**
LUCHA VILLA
7. **EL SOL NACE PARA TODOS**
RICARDO CERATTO
8. **TE VOY A OLVIDAR**
JUAN GABRIEL/AMALIA MENDOZA
9. **TRIANGULO**
LOS BABY'S
10. **QUE ME ENTIERREN CANTANDO**
LOS UNIDOS

Tucson

By KXEW (RAFAEL G. ROSALES)

1. **NUUESTRO AMOR PROHIBIDO**
RITMO 7—Fama
2. **CANTA CIGARRA**
MARIA OSTIZ—Pronto
3. **PARANGARICUTIRIMICUARIO**
RICARDO CERATTO—Latin Int.
4. **GUARDA TUS BESOS PARA MI**
LOS MISMOS—Alhambra
5. **QUE TE DETIENE**
ZENAIDA RODRIGUEZ—GAS
6. **VIVE**
NAPOLEON—Raff
7. **COMO TE EXTRANO PAPA**
KING CLAVE—Melody
8. **PORQUE LLORAS**
ENRIQUE GUZMAN—Orfeon
9. **EL ENVIDIOSO**
LINDOMAR CASTILHO—Arcano
10. **LA VIDA TE LLAMAS TU**
HECTOR MENESES—Melody

Albuquerque

By KABQ (EDUARDO GOMEZ)

1. **NO CUMPLI MI JURAMENTO**
JOSUE—ARV
2. **TE VOY A OLVIDAR**
JUAN GABRIEL—Arcano
3. **TAPAME**
COSTA CHICO—Fama
4. **LLAMARADA**
MANOLO MUNOZ—GAS
5. **UNA LAGRIMA Y UN RECUERDO**
GRUPO MIRAMAR—Safari
6. **PARANGARICUTIRIMICUARIO**
RICARDO CERATTO—Latin Int.
7. **JAMBALAYA**
LOS FELINOS—Musart
8. **QUE DIGAN MISA**
BEATRIZ ADRIANA—Peerless
9. **TOMA ESTA FLOR**
GLORIA POHL—Hurricane
10. **CAMAS SEPARADAS**
LINDOMAR CASTILHO—Arcano

Record World en España

By JOSE CLIMENT

■ A dos grandes acontecimientos irrumpen hoy, por así decirlo, en la actualidad nacional. Uno el festival "Eurovisión" y el segundo, y más importantes a nivel nacional, la entrega de premios de la "Cadena SER."

Pero vayamos por partes. Del Eurofestival de la canción poco tenemos que hablar, ya que ocurre lo mismo que después de un esperado encuentro deportivo, conocer el resultado resta posibilidades de comunicación; si los clásicos hubieran sabido el éxito de sus obras quizás las hubieran escrito de otra manera. A lo que voy es que verdaderamente desde el último año en que España ganara el festival, Eurovisión ha ganado en calidad. Aparte de lo político de las votaciones, esta vez era más difícil emitir los votos. Digo aparte de la política porque las canciones que a juicio de los periodistas del continente eran las favoritas, a la hora de la verdad no lo fueron. Solamente dos comentarios para no hacer más cargante la crónica que ya tiene final: La canción francesa era una de las buenas, bueno era el arreglo y estuvo muy bien interpretada, diría yo que fué merecido el premio. El otro comentario es que si hubiera un premio para el mejor montaje e interpretación, se lo hubiera llevado la canción interpretada por

Micky, la canción que defendía por España y se tuvo que contentar con un 9° puesto. Una de las sorpresas de la buena retransmisión fué que la orquesta fuera dirigida por el maestro Ibarbia, cuando se decía que la dirigiría el mismo compositor, Sr. Arbex. Verdaderamente todos estuvieron bien, coros muy afinados, cosa que no ocurrió con otros participantes, y sobre todo y a destacar la interpretación de Micky, con gran soltura y seguridad. Que es muy importante en esta clase de certámenes. No ganamos, pero estoy seguro que ganamos uno de los show-men más importantes que—tiene el país.

Otra de las cuestiones a destacar fué la de la retransmisión y lo bien que sonó la orquesta. Todo fenomenal y los comentarios muy amenos, acertados y justos. Enhorabuena a Miguel de los Santos y a RTVE. También a Micky y a su casa discográfica, Ariola.

En la mañana del domingo y retransmitido a toda España se celebró la entrega de premios de la Cadena SER a los mejores del año 76. Una coordinación como es normal bajo la dirección de Rafael Revert, asistido de nuestro buen amigo y compañero en estas lides, Fernando Salaverri; También estuvo presente en la fiesta

(Continued on page 67)

Nuestro Rincon (Continued from page 64)

el interprete va cantando en Español. Una bella producción de Steve Popovich y Lennie Petze con arreglos de Charles Calello, para Epic . . . A más del nombramiento y bienvenida a nuestro corresponsal en Texas, Manuel González, enérgico y conocido promotor en el área, hemos ampliado nuestra fuerza ejecutiva en Nueva York con el nombramiento de Carlos Ingrassia como Supervisor y Sergio Rozemblat a cargo de las relaciones públicas y comerciales. Nuestro buen amigo Emilio García seguirá colaborando ampliamente con nuestro desarrollo en ese área. ¡Bienvenidos todos!

Som Libre lanzó en Brazil la grabación de Abilio Manoel en Español titulada "América Morena" que será distribuída internacionalmente por RCA. Entre los temas se destacan "Amigo Hermano," (A. Manoel-H. Maia) "America Moderna," (Abilio-Manoel) "Hay un Puerto, Hay un Hombre" (Manoel-Maia) y "Danza del Sol." (Manoel-Maia) . . . Actuarán Hector Lavoe e Ismael Rivera en la "25 Fiesta de San Juan Bautista" que se celebrará en el Mall del Parque Central de Nueva York el día 26 de Junio, patrocinado por R. J. Reynolds Tobacco Co. Esta fiesta, una de las más brillantes cada año, en honor del patrón de Puerto Rico, espera una asistencia de más de 150,000 personas . . . Fruko y sus Tesos resultaron éxito en Perú la semana pasada. En estos momentos los temas "Madre Querida" (Quique Bonfante) y "Los Patulekos" (I. Villanueva) amenazan con convertirse en éxitos de la temporada . . . Alfredo Gutierrez de Columbia sufrió un accidente sin grandes consecuencias que lo tienen alejado de grabaciones y compromisos previamente adquiridos . . . Calypso Productions Inc. presenta a Oscar D'Leon y su Orquesta con El Combo de las Estrellas en un espectáculo titulado "Salsa Mayor" el 4 de Junio en el Manhattan Center de Nueva York . . . Y ahora . . . ¡Hasta la Próxima!

The show that took place at the Hialeah Race Track last week, sponsored by Miami radio stations WCMQ and FM 92, was a smash hit with more than 10,000 people showing up for the free event, which included many well known Spanish performers such as Juan Bau, Braulio, Las Deblas, Alfonso Pahino, Basilio and Bruno Lomas, with a special appearance by the local group Alma. Everything was conducted very professionally and the public really enjoyed the show . . . One of the members of Las Deblas duo suffered a fainting spell in the lobby of the hotel at the time when her manager was leaving for Spain.

(Continued on page 67)

Nuestro Rincon (Continued from page 66)

Between the confusion and the waiting for the ambulance that would take the girl to the hospital, and everybody fearing it was a heart attack, her manager grabbed a cab and took off to the airport, saying he would call from Madrid to find out about her health. Thank God, the girl came out of it fine, after the doctors diagnosed it was the result of an extremely strict diet which the girl was under for this special appearance in Latin America. Some kind of manager!! . . . Well, if we are going to talk about Latin managers or agents, we would have to write a whole chapter that would force quite a few of them to retire to what was meant for them: selling peanuts at any of our public parks or maybe feeding the monkeys at any of the zoos in Latin America. The performers and artists have to start getting the idea of what a real manager and/or agent is, and not hire these good-for-nothings because of personal matters.

Charlie Vazquez, director of the "Fifth International Song and Voice Festival of Puerto Rico," has advised us that the event will take place this year between the 16th and the 20th of November at the Tapia Theatre. The finals will be transmitted via satellite directly from the remodeled theatre, located in old San Juan . . . **Carmen Mirabel** had her "Festival Latinoamericano del Disco" in Puerto Rico, with little public but full of energy and vitality. A great effort that deserved more consideration. Anyhow, Carmen tells me that from this festival, she helped to establish the bases for the creation of the "Camara Discografica de Puerto Rico," which is badly needed . . . Another event that looks very promising and which will definitely be a smash is Promosonic 77, organized by **Henry Armenteros**. It will take place at the Eden Rock Hotel in Miami Beach on August 14. Many multinational enterprises have confirmed their involvement with the event, as well as publishers, producers and independent labels throughout Latin America and the States. We are seriously considering the possibility of having our **Record World** Annual Latin American Awards (Trophies Internacionales **Record World** 1977) during this event and in their "Noche de Gala" that will be aired via satellite in various cities throughout Latin America and the States. Because of this, and aside from sending telegrams, we are asking all those interested to confirm their involvement in the event. We are asking our readers to send their confirmations to: Promosonic 77, 3188 S.W. 14th Street, Miami, Fla. 33145—and please don't wait until the last minute!!

Nino's interpretation of the theme "Melody" (S. Bardotty-D. B. Bembo), with an English translation as he sings in Spanish, is excellent. A beautiful **Steve Popovich & Lennie Petze** production with arrangements by **Charles Calello** for Epic . . . Aside from greeting and welcoming our new correspondent in Texas, **Manuel Gonzalez**, a very energetic and well known promoter for that area, we have expanded our executive force in New York with **Carlos Ingrassia** joining the **Record World** family as supervisor and **Sergio Rozemblat** in charge of public relations and advertisements. Our very good friend **Emilio Garcia** will still cooperate fully with us in that area.

En España (Continued from page 66)

ese gran locutor de Radio Madrid, **Pepe Fernandez**. La labor de cara al oyente—estuvo a cargo de los dos hombres que desde hace mucho tiempo vienen demostrando su bien hacer en estos empeños radiofónicos, **Pepe Domingo Castaño** y el gran, de los grandes, **Joaquin Prat**.

En un principio, y retransmitido por FM, se repartieron los premios internacionales y más tarde, y ya dentro de la retransmisión en cadena por AM, se hizo entrega de los nacionales. Estuvieron presentes todos, se lo merecían. La labor de **Saul Tagarro** de Polydor, **Luis Calvo** por Hispavox, la labor del departamento nacional de **EMI**; la labor de lanzamiento de **Movieplay**; reflejada la labor de **RCA**, **CBS**, **Ariola**, **Belter**, etc. Subieron a recoger premios grandes personalidades de la industria, y digo esto porque la industria también la hacen los jefes y subalternos de los departa-

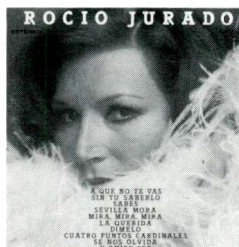
mentos de promoción de las casas discográficas. Estuvieron en el podium, entre otros, **Aniano Alcalde** de Belter, **Cámara** de CBS, **Salvador Perez** de EMI, **Hipólito Navarro** también de EMI, **Casado** de Ariola con su despreocupada y "gipsy" vestimenta, recogió el merecido premio para su sello. También estuvo premiada la labor del gran compositor **Ray Girado** que recogió personalmente la estatuilla.

De los premios a los cantantes, exceptuando al grupo **Jarcha**, todo lo demás fueron solistas siempre que contemos como solistas a **Ana** y **Johnny**. Estuvo también **Miguel Bosé** que hizo entrega de uno de los premios. Subió al estrado **Miguel Gallardo**, entre vítores y aplausos, a recoger su merecido galardón. Con grandes aplausos y griterío de sus "fans," recogió el suyo **Pablo Abraira**.

RECORD WORLD LATIN AMERICAN ALBUM PICKS

ROCIO JURADO

Arcano—DKL1 3360



Una de las actuales interpretes de música que se proyecta fuertemente en el mercado internacional, lo es sin duda Rocio Jurado y lo demuestra con este larga duración. Temas de muy explosivo contenido en su sincero estilo. "La querida" (M. Alejandro-A. Magdalena), "A que no te vas" (Alejandro-Magdalena), "Dimelo" (Bazan-G. Tejero) y "Se nos olvida" (Alejandro-Magdalena), entre otras.

■ One of the most promising female voices from Spain, Rocio Jurado proves how good she is when performing "La querida," "A que no te vas," "Y quiso ser" (Cepero-Benítez Carrasco) and "Sabes" (Bazan-G. Tejero). Arrangements by J. Gluck.

MI PUBLICO

MANOLO GALVAN—Pronto PTX 1017



De nuevo vuelve Manolo Galván de España a causar impacto internacional con "Durmiendo en la misma cama" (M. Galván-J. I. Galvan) contenida aquí. Otros temas de impacto son "Quisiera decir a todos" (J. Galvan-J. I. Galvan), "Cuando tú me interesabas" (M. Galván-J. I. Galvan) y "Hoy te debo lo que soy" (M. Galván).

■ Manolo Galvan is smashing again internationally with "Durmiendo en la misma cama," contained in this package. Also good: "Quiero hablar con Dios" (M. Galvan-J. I. Galvan), "Mi público" (Galvan-Galvan), "Mi Juan Salvador Gaviota" (Galvan-Galvan) and "Viña del Mar" (M. Galvan).

ENCORE

CHARANGA 76 IN 77—TR 128



En producción de Ira Herscher, la Charanga 76 se luce interpretando música charanguera en extremo salsosa en esta grabación. ¡Muyailable! "K'uku-Cha Kucha" (R. Alfonso), "Echa Pa'lante" (E. Ubieta), "Te vas con el viento" (H. Martínez-R. Alfonso) y "Olvidate de mí" (Hansel Martínez).

■ Produced by Ira Herscher, Charanga 76 is at its best in this "charanga-Salsa" package. Very danceable and contagious! "Sin mí" (F. Barrio), "Rosa" (F. Barrio), "Juan cabeza de Pan" (J. Carbó Menendez).

AL QUE LE PIQUE!

LOS MELODICOS—Discolando OLP 8370



Una de las orquestas más populares de Venezuela, Los Melódicos, ofrece aquí una grabación repleta de ritmo y alegría tropical en extremoailable. "Al que le pique" (L. Kalaff), "Un Poquito de Paciencia" (M. Monterrey), "Penas Ocultas" (Matamoros) y "Emigrante latino" (A. del Villar).

■ Los Melodicos, one of the top orchestras from Venezuela, offers a very danceable package full of Latin flavor. "Pachito'Eché" (A. Tovar), "La Hembra" (Perucho Navarro) and "Me voy al amanecer" (E. Arias).

En Nueva York (Continued from page 64)

do y su "Selección de Valores de Nueva York."

Se está presentando exitosamente en el "Chateau Madrid" de Nueva York la cantante limeñacubana, **Lisette**.

Claudio Baglioni, uno de los valores más brillantes de Italia (un millón de long playings ven-

didos de su última grabación titulada "Solo"), visitó Estados Unidos para ofrecer sus actuaciones a la colonia italiana. Baglioni se reunió con los ejecutivos de RCA y convinieron un plan de grabaciones en Español de sus últimos éxitos . . . Y ahora, ¡hasta pronto desde la Babel de Hierro!

RECORD WORLD GOSPEL

Fifth Annual Gospel Radio Seminar Tackles A Broad Range of Topics

By VICKI BRANSON

■ NASHVILLE—The Fifth Annual Gospel Radio Seminar took place May 6-7 at the Airport Hilton Hotel with over 100 radio and industry personnel attending.

With the theme "Realizing Your Potential," the two day affair covered virtually everything of importance and interest to gospel radio programmers. Presentations including "Picking Music To Suit Your Audience;" "Station-Church Relations;" "Radio Advertising;" "Successful Sales/Aggressive Salesmanship;" "Station Image & Credibility;" "Success Sales," etc., made up the body of the seminar, with a guest presentation by Arbitron and a trade paper panel included to help gospel radio broadcasters realize the difference between Christian formatted aids and secular formatted aids, the idea being that if everyone, secular and Christian, knows what the functions of persons involved in gos-

pel music are, perhaps all can work together towards one final end—the promotion of gospel music.

Highlights of the events included the importance of good news coverage, so broadcasters don't lose listeners at news time to another station (presented by Les Acree, WKDA Radio, Nashville); station promotions geared toward both the Christian audience and the secular audience; knowing your audience and programming in such a way as to keep that audience and reach the potential new secular audience as well; an explanation by Don Butler, executive director of the Gospel Music Association, on the purpose of the Gospel Music Hall of Fame; a question and answer session with John Sturdivant, RW VP and president of the Nashville chapter of NARAS, on the functions of NARAS and its relation-

(Continued on page 70)

CONTEMPORARY & INSPIRATIONAL GOSPEL

MAY 28, 1977

1. **GENTLE MOMENTS**
EVIE TOURNQUIST—Word WST 8714
2. **ALLELUIA**
THE BILL GAITHER TRIO—Impact R 3408
3. **99 44 100's% GOODMANS**
THE HAPPY GOODMAN FAMILY—Canaan 9789 (Word)
4. **PRAISE II**
THE MARANATHA SINGERS—Maranatha HS 026A
5. **PRAISE BE TO JESUS**
THE BILL GAITHER TRIO—Impact R 3408
6. **12TH ANNIVERSARY**
THE INSPIRATIONS—Canaan CAS 9792 (Word)
7. **SOMETHING BEAUTIFUL**
THE BILL GAITHER TRIO—Impact R 3337
8. **GOD'S GONNA BLESS**
JIMMY SWAGGART—Jim 124 (Word)
9. **THIS IS ANOTHER DAY**
ANDRAE CROUCH & THE DISCIPLES—Light LS 5683 (Word)
10. **A BRAND NEW TOUCH**
THE LANNY WOLFE TRIO—Impact R 3407
11. **TOP OF '76**
VARIOUS ARTISTS—Canaan 9802 (Word)/Heartwarming R 3436
12. **COUNTRY RAMBO'S**
THE RAMBOS—Heartwarming R 3429
13. **I'M A PROMISE**
THE BILL GAITHER TRIO—Impact R 3344
14. **LIVE A NIGHT OF INSPIRATION**
THE INSPIRATIONS—Canaan 9803 (Word)
15. **HOME WHERE I BELONG**
B. J. THOMAS—Myrrh MSA 6571 (Word)
16. **JESUS THIS IS JIMMY**
BOBBY GROVE—QCA 350
17. **LADY**
REBA RAMBO—Greentree R 3430
18. **HEAVEN'S SOUNDING SWEETER**
JIMMY SWAGGART/Jim 125 (Word)
19. **PRAISE, VOL I**
THE MARANATHA SINGERS—Maranatha HS 008

20. **ESPECIALLY FOR CHILDREN**
THE BILL GAITHER TRIO—Impact R 3214
21. **LIVE**
THE HINSONS—Calvery STAV 5121
22. **KIDS OF THE KINGDOM**
ANNIE HERRING—Sparrow BWR 2002
23. **THE WORD**
KENNETH COPELAND—Kenneth Copeland Productions KCP 1003
24. **SPIRITFEST**
THE DOWNINGS—Impact R 3401
25. **BIRTHPLACE**
THE DOWNINGS—Impact R 3431
26. **THE KING IS COMING**
THE BILL GAITHER TRIO—Impact R 3038
27. **LOVE BROKE THRU**
PHIL KAEGGY—New Song NS 002 (Word)
28. **HIGH VOLTAGE**
THE HINSONS—Calvery STAV 5130
29. **LIVE**
MIKE WARNKE—Myrrh MSA 6561
30. **THE SON IS SHINING**
THE RAMBOS—Heartwarming R 3398
31. **ALIVE & PICKIN**
THE LEWIS FAMILY—Canaan 9798 (Word)
32. **JUST BECAUSE**
THE IMPERIALS—Impact R 3390
33. **ONLY JESUS**
JIMMY SWAGGART—Jim 123 (Word)
34. **ONE LIVE FAMILY**
THE HEMPHILLS—Heartwarming R 3352
35. **BLESSED ASSURANCE**
HENRY & HAZEL SLAUGHTER—Impact R 3255
36. **EVIE**
EVIE TOURNQUIST—Word WST 8628
37. **EVERGREEN**
NANCY HONEYTREE—Myrrh MSA 6553 (Word)
38. **THERE IS A RIVER**
JIMMY SWAGGART—Jim 114 (Word)
39. **BEST OF**
ANDRAE CROUCH & THE DISCIPLES—Light LS 5678 (Word)
40. **LETS JUST PRAISE**
THE BILL GAITHER TRIO—Impact R 3209

Gospel Picks Of The Week

(The records listed below are Record World's choices as the top gospel releases of the past two weeks)

Contemporary & Inspirational

Covenant Woman
Janny
Sparrow 1011

Come On In To
The Dixie Echos
Supreme 33020

Presenting
Bobby Grove
QCA 356

Have You Heard
Barry McGuire
Sparrow 1013

View From The Bridge
Tom Howard
Solid Rock 2003

Laverne
Laverne Tripp
QCA 357

Soul & Spiritual

Edwin Hawkins Presents
The Matthew Sisters
Birthright 4006

Our Greatest Hits
Dorothy Love Coates and the
Gospel Harmonettes
Nashboro 27186

From Augusta With Love
The Swanee Quintet
Creed 3077

Love Is The Key
The East St. Louis Gospels
Birthright 4009

Recorded Live In Nashville
The Jonathan Greer Singers
Savoy 14429

With A Song In Our Hearts
The Consolers
Nashboro 7185

Gospel Talent Search Set By Days Inns

■ ATLANTA — Days Inns of America, Inc. will sponsor the First Annual Georgia Gospel Music Talent Search. Sunshine Productions will coordinate the events.

The Gospel Talent Search will consist of a series of nine regional "gospel-sing" competitions throughout Georgia. Each regional winner will compete in the final event at the Omni in Atlanta for the grand prize and the Days Inns of America Gospel Award.

The Georgia Gospel Talent Search is open to any non-professional person or group, vocal or instrumental. A \$25 entry fee is required from each participant or group.

In each competition, con-

testants will be judged on the quality of their performance by a panel of expert judges, all leaders in the gospel music field.

Burke Day, director, special promotions for Days Inns, has announced that five percent of all net sales from the Georgia Gospel Music Talent Search will be given to the Gospel Music Hall Of Fame project in Nashville.

Sparrow Signs Hall

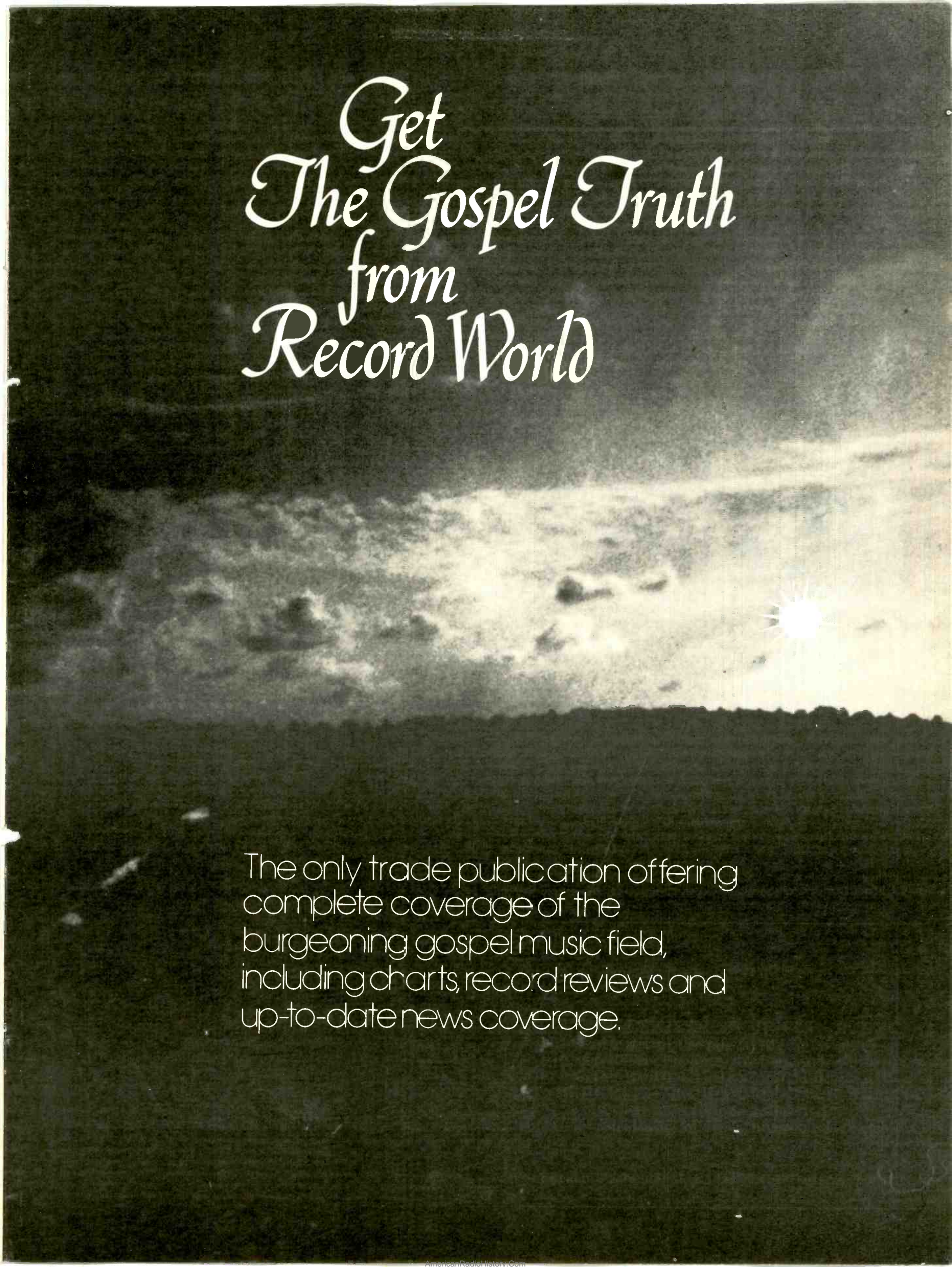


Danniebelle Hall, former member of Andrae Crouch & The Disciples, has signed a multi-year contract with Sparrow Records, Inc. of Canoga Park, California. Danniebelle will be produced for Sparrow by Billy Ray Hearn with first lp scheduled for immediate release. The contract signing coincides with Danniebelle's decision to begin a solo concert appearance schedule. A national tour and overseas tour to Australia have been confirmed. Pictured at the signing are Danniebelle Hall and Sparrow Records executive Billy Ray Hearn.

Word Promotes Moser

■ WACO—Word, Inc. has announced the promotion of Stan Moser to vice president of marketing for the company. The appointment was made by Jarrell McCracken, president of Word.

Moser will assume complete responsibility for sales of all product lines, records, music, books and creative resources to wholesalers and retailers.



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NASHBORO RECORDS

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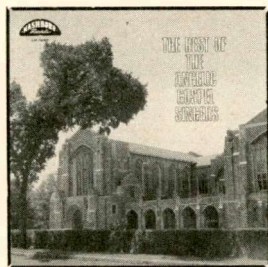


The Angelic Gospel Singers

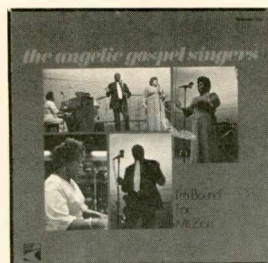
One Of Our Most Consecutive Sellers of albums and 8 track tapes!



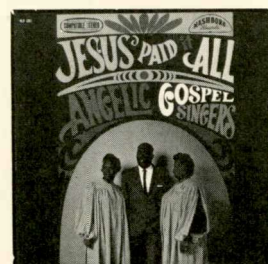
THE ANGELIC GOSPEL SINGERS
JESUS WILL NEVER SAY NO
Nashboro 7136



THE BEST OF THE ANGELIC GOSPEL SINGERS
Nashboro 7047



I'M BOUND FOR MT. ZION
The Angelic Gospel Singers
Nashboro 7150



JESUS PAID IT ALL
ANGELIC GOSPEL SINGERS
Nashboro 7061



GOTTA FIND A BETTER HOME
The Angelic Gospel Singers
Nashboro 7178

Concept 104 Bows

■ FORT WAYNE — A new marketing, programming, research, etc. service is being offered to Christian music radio stations around the country. Concept 104 is a company specializing in comprehensive programming for religious broadcasters. Its service is to do research work and subsequent programming for the religious radio stations.

Concept 104 is conducting a nationwide survey of general managers in religious broadcasting to determine their wants and needs in a programming service. The service is on a subscriber basis with all 104 concept ideas, promotions, graphics, sales aids, etc. available only to its subscribers.

Anyone interested in the Concept 104 may write to Contemporary Christian Entertainment, Suite 104, 2100 Goshen Rd., Fort Wayne, Ind. 46808.

Reba at AstroWorld

■ HOUSTON — Reba Rambo Gardner, professionally appearing as Reba, played to a crowd of 11,360 fans at AstroWorld Fun Park in Houston, Texas on April 22.

During the concert, which was sponsored by the Southern Baptist Youth Department, Reba and her five piece band appeared in two 45-minute shows, and prior to the concert, she was interviewed on KFMK Radio in Houston.

'How To' Section Set For GMA Yearbook

■ NASHVILLE — The Gospel Music Association has added a new "How To" section to its 1978 Directory and Yearbook. The "How To" section will include articles such as "How To Promote A Gospel Concert," "How To Choose A Good Record Company" and "How To Get A Job In A Gospel Group."

Another special section of the book will honor the GMA Hall of Fame inductees with photographs and biographical sketches and a progress report on the building of the Hall of Fame, with artist's rendering and photographs.

This year, for the first time, the book will include a directory of TV stations that program gospel music, retail outlets that offer gospel music, annual gospel music events and the expanded listing of all gospel music artists, groups and soloists with 1 1/4" x 2" pictures for an additional charge of \$25. Artists who desire a free listing or other information are urged to contact Don Butler at the GMA.

Cleavant Derricks Dies

■ NASHVILLE—The Rev. Cleavant Derricks, composer of several hundred gospel songs, many of them considered standards, died April 21 at his residence in Knoxville, Tennessee, following an extended illness. Memorial services were held in Knoxville.

Rev. Derricks received national press acclaim a couple of years ago when he was "rediscovered" by Canaanland Music general manager Aaron Brown and Brown's assistant, Sylvia Mays.

Composer of such favorites as "Just A Little Talk With Jesus," "We'll Soon Be Done With Troubles and Trails" and "When God Dips His Pen Of Love In My Heart," the Rev. walked into Canaanland Music one day looking for a country music publisher and, within minutes, Ms. Mays decided she had a renowned gospel writer in her office and realized that he had never received monetary compensation due him for his songs. Brown started moving the wheel of music machinery to obtain some compensation for the black minister who had swapped his most famous songs for a few songbooks.

The meeting also led to the signing of a writer's contract with Canaanland Music and the release of a gospel album with Canaan Records, a division of Word, Incorporated of Waco, Texas.

Bock Pacts with Alexandria House

■ NASHVILLE — Fred Bock, president of Fred Bock Music Company, has announced that Alexandria House has been named exclusive distributor of his company's recorded and printed sacred music line.

Bill Gaither, gospel songwriter and singer with the Bill Gaither Trio, is president of Alexandria House, Inc., a national distributor of religious records and printed music.

Headquartered in Alexandria, Indiana, the company distributes the catalogue listings for Gaither Music Company, Paragon Associates, Inc., and Stuart Hamblen Music Company.

Gospel Radio Seminar

(Continued from page 68)

ship with gospel music and the Grammy Award programs. These touch on only a few of the panels and discussions during the seminar, all of which were most informative.

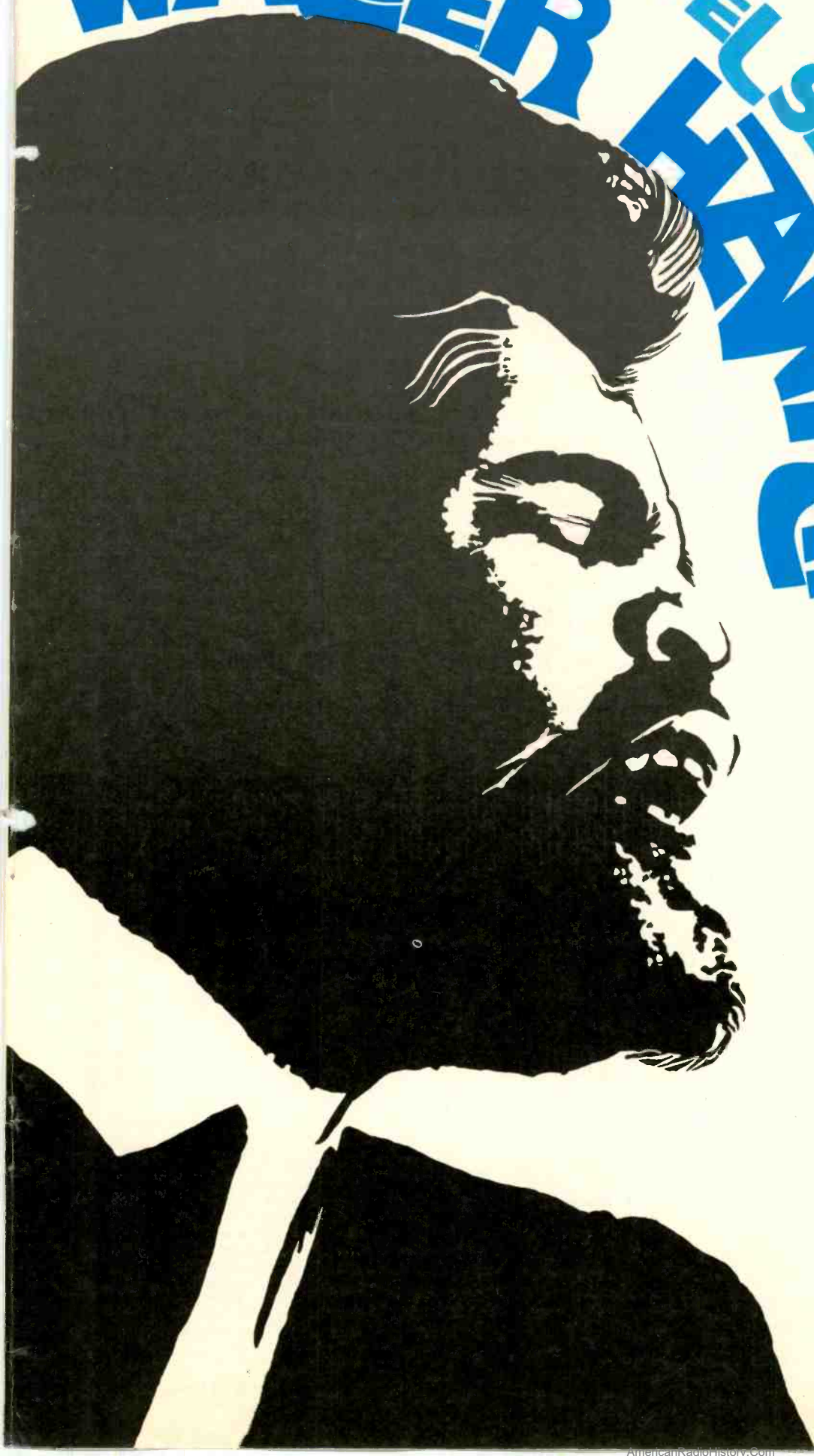
The seminar closed with a dinner and show emceed by ASCAP's Charlie Monk, and featuring performers including Tim Shepard, The Ward Boys, Teddy Huffman and The Gems, and Dogwood.

SOUL & SPIRITUAL GOSPEL

MAY 28, 1977

- 1. WONDERFUL**
EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS—Birthright BRS 4005
- 2. TAKING GOSPEL HIGHER**
THE SENSATIONAL WILLIAMS BROTHERS—Savoy SGL 14436 (Arista)
- 3. LOVE ALIVE**
WALTER HAWKINS & THE LOVE CENTER CHOIR—Light 5686 (Word)
- 4. RIDE THE SHIP TO ZION**
THE GOSPEL KEYNOTES—Nashboro 7172
- 5. SEE YOU IN THE RAPTURE**
THE SENSATIONAL NIGHTINGALES—ABC/Peacock 59227
- 6. THE SOUL AND SPIRIT CONCERT**
REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR—Savoy SGL 14436 (Arista)
- 7. I FOUND JESUS AND I'M GLAD**
MYRNA SUMMERS & COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C.—Savoy SGL 14407 (Arista)
- 8. ALL GOD'S CHILDREN**
THE JACKSON SOUTHERNAIRES—Malaco 4352
- 9. JESUS CHRIST IS THE WAY**
WALTER HAWKINS—Light 5705 (Word)
- 10. TESSIE HILL**
ABC/Peacock PLP 59227
- 11. JAMES CLEVELAND AND THE CHARLES FOLD SINGERS VOL. II**
Savoy DBL 7009 (Arista)
- 12. BEAUTIFUL ZION**
REV. ISSAC DOUGLAS PRESENTS HOUSTON TEXAS MASS CHOIR—Creed 3072 (Nashboro)
- 13. JESUS IS THE BEST THING THAT EVER HAPPENED TO ME**
JAMES CLEVELAND & CHARLES FOLD SINGERS—Savoy 7005 (Arista)
- 14. MOTHER OF MY CHILDREN**
BILL MOSS & THE CELESTIALS—Jewel LPS 0121
- 15. WHAT IN HELL DO YOU WANT**
REV. W. LEO DANIELS—Jewel LPS 0110
- 16. GOTTA FIND A BETTER HOME**
THE ANGELIC GOSPEL SINGERS—Nashboro 7178
- 17. REACH OUT**
THE GOSPEL KEYNOTES—Nashboro 7147
- 18. LIVE!**
THE DONALD VAILS CHORALEERS—Savoy SGL 14421 (Arista)
- 19. TRUTH IS THE POWER**
THE MIGHTY CLOUDS OF JOY—ABC/Peacock AB 986
- 20. THE PRESIDENT AND THE MISSIONARY**
THE ANGELIC CHOIR DIRECTED BY REV. LAWRENCE ROBERTS—Savoy 14416 (Arista)
- 21. THIS IS ANOTHER DAY**
ANDREA' CROUCH & THE DISCIPLES—Light 583 (Word)
- 22. MOTHER IS ON THAT TRAIN**
ERNEST FRANKLIN—Jewel LPS 0114
- 23. RECORDED IN NEW YORK**
GOSPEL WORKSHOP CHOIR—Savoy SGL 7006 (Arista)
- 24. HE TOUCHED ME**
THE BROOKLYN ALLSTARS—Jewel LPS 0109
- 25. WHY WAS I BORN**
SLIM & THE SUPREME ANGELS—Nashboro 71777
- 26. PUT YOUR WHISKEY BOTTLE DOWN**
REV. W. LEO DANIELS—Gospel Melody Enterprises/GME 101
- 27. TURN TO GOD**
THE GABRIEL HARDEMAN DELEGATION—Savoy 14431 (Arista)
- 28. AMAZING GRACE**
ARETHA FRANKLIN/JAMES CLEVELAND—Atlantic SD 2906
- 29. LIVE AT CARNEGIE HALL**
ANDREA' CROUCH—Light 5602 (Word)
- 30. GOD'S GOODNESS**
WILLIE BANKS AND THE MESSENGERS—HSE 1478
- 31. THE GOSPEL ACCORDING TO:**
B.C.&S.—Savoy 14417 (Arista)
- 32. A KNOCK AT MIDNIGHT**
REV. DR. MARTIN LUTHER KING, JR.—Creed 3008 (Nashboro)
- 33. I HAVE A DREAM**
THE REV. DR. MARTIN LUTHER KING, JR.—Creed 3201 (Nashboro)
- 34. DRY BONES**
REV. WILLINGHAM—Nashboro 7166
- 35. BY THE GRACE OF GOD**
REV. ISSAC DOUGLAS—Creed 3064 (Nashboro)
- 36. THINK ABOUT IT**
TESSIE HILL—ABC/Peacock PLP 59229
- 37. TO THE GLORY OF GOD**
JAMES CLEVELAND & SOUTHERN COMMUNITY CHOIR—Savoy SGL 14260 (Arista)
- 38. WHEN I GET HOME**
LAWRENCE ROBERTS—Savoy 14416 (Arista)
- 39. LIVE**
THE DIXIE HUMMINGBIRDS—ABC/Peacock 59231
- 40. SAVED**
THE HENRY JACKSON COMPANY—Birthright 4008

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ENGLAND

By RON MCCREIGHT

■ LONDON—The annual PRS Ivor Novello Awards were presented this week by BBC-TV "Personality Of The Year" **John Inman** at a lunch attended by a large gathering of well known representatives from the music, record, radio and television industries, including **Elton John**, who was there to receive prizes for the Best Pop Song and runner-up certificates in the Most Performed Work, Best Selling Record in 1976, and International Hit categories, all for "Don't Go Breaking My Heart." Other presentations were made to **Biddu** (Song-writer Of The Year and Best Instrumental — "Rain Forest"), **Tony Hiller**, **Martin Lee & Lee Sheridan** (Most Performed Work, Best Selling Record and International Hit—"Save Your Kisses for Me"), **Sir Adrian Boult** (Outstanding Services To British Music), **John Miles** (Best MOR Song—"Music"), **John McCabe** (Best Radio or TV Theme—"Sam") and **Monty Norman** ("James Bond Theme"), who with **Led Zeppelin** (Contribution To British Music) both received special awards.

Major deals concerning two independent labels have surfaced with both GTO and State no longer in the hands of Polydor. **Dick Leahy** and **Laurence Myers'** GTO label has been acquired by CBS, which will handle worldwide sales and distribution with the former independent retaining its own identity. State switches to a distribution deal with WEA in the U.K. and a licensing deal with the major throughout the rest of the world outside the U.S. and Canada.

Meanwhile, Polydor's further disappointment on finishing second in the Eurovision Song Contest with **Lynsey De Paul** and **Mike Moran's** "Rock Bottom" was compensated by the surprise win by the French entry, "The Bird And The Child," by **Marie Myriam**, which has just been rush-released.

EMI has divided its newly increased sales force into two independent divisions, one covering their own group repertoire and the other specializing in licensed label product, with effect from July 1st. Anchor also makes an unprecedented move in its sales division by switching its entire team onto singles for one month in a determined effort to break 10 records that are currently receiving heavy nationwide airplay.

(Continued on page 73)

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—NEW LABEL IN TOWN DEPT.: SRO Productions, manager of **Rush**, **Max Webster**, **Liverpool**, **A Foot In Coldwater**, **Wireless** and **Ian Thomas**, has established a new label, Anthem Records. The label will include the entire Rush back catalogue, the first two Max Webster albums and new releases by Liverpool and A Foot In Coldwater, "In The Middle Of The Night" and "Breaking Through," respectively. The label will also sign non-SRO managed acts and further signings are expected soon. In the meantime, the formation of the new label does not affect the status of the artists' current international deals.

NEW WAVE MEETS OLD FOGIES: The word is out about town that **The Viletones**, this city's most bizarre punkoid band, is not to be taken seriously. While CHUM-FM's **Paul Talbot** has editorialized against them in the most vicious terms allowed on the air, only **Paul McGrath**, music critic for the staid **Globe & Mail**, has come out in the band's defense. Kicked out of the Piccadilly Tube after the first night of a three night gig, The Viletones are now being courted by Music Shoppe and The Agency for booking representation and A&M is reportedly interested in acquiring the act. Lead singer and ultra nihilist **Nazi Dog** put Talbot's reportage in the proper light by commenting on the air that Talbot's "too old, man. You gotta beard and I don't even shave." The 18 year old singer slashes himself with broken bottles, glasses and lit cigarettes and maintains that he will never live to see 24. The negative press, of course, has made The Viletones a cause celebre and now the jaded teens flock in droves to witness the promised carnage a la Iggy '69. A tip of the beret to McGrath for his insight. Remember, you read about The Viletones here before they'd even played publicly.

(Continued on page 73)

GERMANY

By JIM SAMPSON

■ HAMBURG—The most important development from the recent National Recording Week in Bonn might not affect the recording industry directly, but could be a real boon for unknown German musicians. There's a law here virtually prohibiting private artist management. You can get around the law (**Hans R. Beierlein** has done so with extraordinary success in "managing" **Udo Juergens** to the top of the business), but this is usually not done for new talent. So WEA's German chief, **Siggi Loch**, on behalf of the entire music industry and with support from the Phonoverband, has taken the issue directly to Chancellor **Helmut Schmidt**. Surprised when told of the anti-manager clause, Schmidt assured Loch of his interest in the effort to change the law. Now, Loch and the Phonoverband are gathering signatures for a petition. The introduction of artist management would greatly improve artist development in this country, further moving Germany back into the international music marketplace.

There'll be a shakeup soon in ZDF-TV's music programming: the "Hitparade" show moves to Monday nights (that could mean a permanent fade to black) while a new series called "Rock 'n Pop" will take its place in Saturday night prime time, starting in 1978. A "Rock 'n Pop" pilot should be available for the important Berlin Broadcasting Fair in late August.

RCA's **Hans Georg Baum** says March and April was the most successful two month period in the company's four year history: March, '77 up 100 percent from March, '76 . . . **Roba Music's Rolf Bairle** has picked up rights to most of **Howard Cependale's** songs, many of which were major hits here . . . **Intersong's Volker Spielberg** has his fingers on a catchy new single, "Dirty Pictures," by **Radio Stars**; the sleeve art, fingerprints and all, is a grabber.

A major new rock opera is in production at **Dieter Dierks'** studios near Cologne. "Wilhelm Tell" sets the legendary apple-splitter in modern times. Swiss composer **Tommy Fortmann** has cast **Oliver Tobias** as Tell, supported by **Alexis Korner**, **Udo Lindenberg**, **Jackie Carter**, **Klaus Schulze**, members of the group **Tea** plus a cast of thousands. The **Beat Hirt** text might be translated into English if the project is successful. **Teldec** has the recording rights in Germany, **Breeze Music** (Dierks and **Fred Hoock**) handle music publishing and Zurich hosts the stage premiere in late July.

Drafi Deutscher says he'll produce the next **Tina Rainford** sessions
(Continued on page 73)

RCA Hosts Intl. Meet



Acapulco, Mexico was the scene for a recent meeting of RCA Records international executives who coordinated release schedules and promotional activities in Latin America, and also planned recordings in the Spanish language for this area by Italian and Brazilian artists. Gathered together are (from left, standing): **Mario Pizzurno**, a&r manager, RCA Argentina; **Andy Naggy**, operations manager, eastern region, RCA Canada; **Joe Vias**, director, international headquarters operations, RCA Records; **Guillermo Infante**, marketing manager, RCA Mexico; **Alberto Galtes**, president, RCA Spain; **Manolo Diaz**, a&r manager, RCA Spain; **Helcio Carmo**, manager, market development, Central and South America; **Luis Rubio**, a&r manager, RCA Mexico; (sitting) **Louis Couttolenc**, president, RCA Mexico; **Adolfo Pino**, president, RCA Brazil; **Osmar Zan**, manager a&r, RCA Brazil; **Horacio Bulnes**, general manager, RCA Argentina; **Francesco Fanti**, international manager, RCA Italy. Also planned at the meetings was the simultaneous release throughout the continent in mid-June of lps by Spain's **Luis Fierro**, Mexico's **Emanuel**, Brazil's **Ronnie Von** and Argentina's **Silvana di Lorenzo**.

Germany (Continued from page 72)

in late June at Muscle Shoals, using material specially written for Tina by top U.S. composers . . . Hot and new from RCA: "Yes Sir, I Can Boogie," a **Rolf Soja** disco number by the stunning two-girl group **Baccara**; the nicely choreographed number is already set for three TV shows . . . In Frankfurt, **Bud Freeman** kicked off the latest stanza in the world's oldest continuing series of open air jazz concerts, Jazz at the Palmengarten, produced by CBS staffer **Werner Wunderlich**.

We've found a new set of previously unreleased material by **Jimi Hendrix**, **the Beatles**, **Rolling Stones**, **Louis Armstrong** and **Duke Ellington**, and it's available for international release without threat of lawsuits (although perhaps a lawsuit could be arranged if publicity starts to lag). These are nearly 500 broadcast interviews, in English, never available before outside of Germany. Contact: **Christian Vieser**, Brahm-sallee 35, 2000 Hamburg 13.

Canada (Continued from page 72)

SO WHAT'S IN A NAME DEPT.: The **Stampeders** have released a new album called "Platinum" in order to coincide with a national tour. To kick things off properly, Quality hosted a press reception which was filmed by Global TV for an airing on their network at a later date. The gala party drew a list of local luminaries rarely seen together in the same room. Meanwhile, Quality has shut the doors of their U.S. operation, but . . . fear not. The situation is only temporary and we have been assured that Quality is just streamlining their operations in order to better concentrate on efficient marketing.

OFFICIAL MUSIC DEPT.: The Canadian Recording Industry Association has voted in a new administration: UA's **Stan Kulin** as president, Polydor's **Tim Harrold** as vice president and RCA's **Ed Preston** as treasurer. Meanwhile, the CRIA sponsored Pavillion at the CNE will feature showcase gigs by this country's best recording artists and Concert Productions International has been contracted to handle the staging and production. BMI Canada, meanwhile, is changing its name, effective June 1, to Performing Rights Organization Canada Ltd. (PRO-CAN).

BITS'n'PIECES: **Ian McCorkle**, ex-member of **Breathless** and **Fludd**, has joined **Lynx**, who will be recording a second album soon. It has come to our attention that **Steve Smith**, the assumed journalist who started the "Could Klaatu Be The Beatles" rumors, is not a journalist after all. Turns out that Steve is not on the staff of the Providence, Rhode Island Journal, but has in fact only ever written two pieces, both on Klaatu. Wonder if he's really an ex-Beatle? Island's **Rough Diamond**, due for a heavy promotion push from that label, is due into **Terry Brown's** Toronto Sound Studio when Terry returns from Britain where he is completing "A Farewell To Kings," the newest Rush album.

England (Continued from page 72)

Anchor Records chief **Ian Ralfini** reports a 75 percent increase in sales for the company during the first quarter of 1977 compared with the same period last year. **Ralfini** largely credits **Don Williams'** album sales together with **Billy Davis** and **Marilyn McCoo's** success with their "You Don't Have To Be A Star" single, which took six months to break. A great achievement too by Mountain, who after a mere three months have finally charted **Martyn Ford's** "Let Your Body Go Down Town," which now looks set to be a big record.

The **Jacksons** are the latest American act to be included as part of the Queen's Silver Jubilee celebrations, having come in to the country to appear on a Jubilee TV show recorded in Glasgow for nationwide screening on ITV later this month.

DJM has issued an **Elton John** EP consisting of three vintage hits—"Your Song," "Rocket Man" and "Saturday Night's Alright" together with "Whenever You're Ready." In anticipation of his imminent visit here, **Neil Sedaka** has two singles released, "Let's Go Steady Again" from his RCA "I Go Ape" album and "Puppet Man" on MCA, although his new product belongs to Polydor. Two strong singles on Midsong (RCA) by **Keith Herman** ("Somewhere There's a Star") with production by British indie **Tony Atkins**, and **John Travolta** ("All Strung Out On You"), who could repeat his Stateside chart success.

Former Intersong U.K. MD **Adrian Rudge** has been appointed international exploitation manager at Polydor; Mountain Records brings in **Rod Duncomb** as general manager; **Robin Cooper** becomes business affairs manager and **Gareth Perkins** replaces **Dennis Simmott** as copyright manager at EMI Music; and **Peter Herbs** switches from intl. a&r based in London, to Australian assistant MD at Festival Records.

The Import Report

TOP SALES

LIVE AT THE STAR CLUB, HAMBURG—The Beatles—Bellaphon
BODY LOVE—Klaus Schulze—Metronome
RAW POWER—The Stooges—Elektra

DISCOUNT RECORDS—AURA SOUNDE/NATIONAL

AAH LAINE—Denny Laine—Wizard
BODY LOVE—Klaus Schulze—Metronome
FUNHOUSE—The Stooges—Elektra
GREATEST HITS—Nazareth—A&M
GREETINGS FROM L.A.—Tim Buckley—Warner Bros.
LIVE AT THE STAR CLUB, HAMBURG—The Beatles—Bellaphon
RAW POWER—The Stooges—Elektra
ROLLIN'—Bay City Rollers—Bell
ROMANCE '76—Peter Baumann—Virgin
THE NIGHT THE LIGHTS WENT ON IN LONG BEACH—ELO—WB

RECORD WORLD-TSS STORES/LONG ISLAND

A BUNCH OF STIFFS—Various—Stiff
BEST OF KC & THE SUNSHINE BAND—Jay Boy
DAMNED, DAMNED, DAMNED—The Damned—Stiff
ELVIS TAPES—Elvis Presley—Chiswick
HOLLIES LIVE—CBS
LIVE AT THE STAR CLUB, HAMBURG—The Beatles—Bellaphon
ROCK FOLLIES—Island
'62-'65 / '66-'69—Beach Boys—EMI
STACK 'O TRACKS—Beach Boys—EMI

RECORD THEATRE/BUFFALO

A BUNCH OF STIFFS—Various—Stiff
BODY LOVE—Klaus Schulze—Metronome
HEAVEN & HELL—Jane—Brain
LIVE AT THE STAR CLUB, HAMBURG—The Beatles—Bellaphon
ONCE UPON A STAR—Bay City Rollers—Bell
OUT OF THE MIST—Illusion—Island
OXYGENE—Jean Michel Jarre—Motors
ROLLIN'—Bay City Rollers—Bell
STRANDS OF THE FUTURE—Pulsar—Decca
ULTRAVOX!—Island

RECORD & TAPE COLLECTOR/BALTIMORE

BODY LOVE—Klaus Schulze—Metronome
LIVE AT THE STAR CLUB, HAMBURG—The Beatles—Bellaphon
MALEDETTI—Area—Cramps
NEW ATLANTIS—Wavemaker—Polydor
OVER—Peter Hammill—Charisma
OXYGENE—Jean Michel Jarre—Motors
RAW POWER—The Stooges—Elektra
SCORPIONS GOLD—Brain
STRANDS OF THE FUTURE—Pulsar—Decca
UDU WUDU—Magma—RCA

MUSHROOM/NEW ORLEANS

A BUNCH OF STIFFS—Various—Stiff
DAMNED, DAMNED, DAMNED—The Damned—Stiff
LIVE—Irma Thomas—HELP (Island)
LIVE AT THE STAR CLUB, HAMBURG—The Beatles—Bellaphon
NEKTAR LIVE IN NEW YORK—Bellaphon
OUT OF THE MIST—Illusion—Island
OVER—Peter Hammill—Charisma
ROMANCE '76—Peter Baumann—Virgin
TAKING OFF—Neil Innes—Arista
ULTRAVOX!—Island

PEACHES/DALLAS

BOXED—Mike Oldfield—Virgin
DAMNED, DAMNED, DAMNED—The Damned—Stiff
801 LIVE—Island
ELVIS TAPES—Elvis Presley—Chiswick
HOLLIES LIVE—CBS
LIVE AT THE STAR CLUB, HAMBURG—The Beatles—Bellaphon
PERFORMANCE—Original Soundtrack—Warner Bros.
RAW POWER—The Stooges—Elektra
STACK 'O TRACKS—Beach Boys—EMI
THE NIGHT THE LIGHTS WENT ON IN LONG BEACH—ELO—WB

INDEPENDENT/DENVER

ANIMALS—Pink Floyd—Harvest
BODY LOVE—Klaus Schulze—Metronome
CONTRABAND—Golden Earring—Polydor
GAZEUSE—Gong—Virgin
LIVE EP—Barclay James Harvest—Polydor
PHOS—Socrates—RCA
SOLID AIR—John Martyn—Island
SOWIESOSO—Cluster—Sky
STRAIGHT UP—Badfinger—Apple
WHO CAN HEAR THE DOGS BARKING—Vangelis—Barclay

MUSIC PLUS/SAN FRANCISCO

ANIMALS—Pink Floyd—Harvest
FUNHOUSE—The Stooges—Elektra
KEIV RHOME—John Greaves & Peter Blegvad—Virgin
LIVE AT THE STAR CLUB, HAMBURG—The Beatles—Bellaphon
OXYGENE—Jean Michel Jarre—Motors
RAW POWER—The Stooges—Elektra
THE ROCKETTS—Decca
STOOGES—Elektra
STRANDS OF THE FUTURE—Pulsar—Decca

ODYSSEY/NATIONAL

BODY LOVE—Klaus Schulze—Metronome
DIRTY DEEDS DONE DIRT CHEAP—AC/DC—Atlantic
LIVE AT THE STAR CLUB, HAMBURG—The Beatles—Bellaphon
OUT OF THE MIST—Illusion—Island
OXYGENE—Jean Michel Jarre—Motors
RUSSIAN ROULETTE—Hollies—Polydor
SO FAR SO GOOD—John Martyn—Island
STATUS QUO LIVE—EMI
THE NIGHT THE LIGHTS WENT ON IN LONG BEACH—ELO—WB
VISIONARY—Gordon Giltrap—Electric

Dialogue (Continued from page 38)

was "Reflections," which was a number I used to do in bands long before I turned professional. One of the nicest elements on that song was a guy who played with Elton John called James Newton Howard who did a fabulous arrangement—miles away from Diana Ross' version. Now everybody's telling me to release it as a single, but I'd have thought it's too open to comparisons with the original, but maybe they're right, who knows.

RW: In spite of the success of the album the British press weren't too kind about it at first. How do you feel about these reviews?

Sayer: Although I've only been in the business a short while I've always found that the media tends to dislike and disrespect anybody who does the unexpected and that's really totally what I'm about. My whole credo is like being one step ahead, doing the unexpected. I've not had much luck with the rock press; suddenly they seem to be very down on me. Just recently I'm doing some light entertainment TV shows over here and they seem to think like "Oh God this guy from rock & roll doing these things"—but why not? Now I'm doing a TV special for the BBC which I'm really looking forward to. If the right kind of thing comes together I'm hoping to do the same kind of thing in the States as John Denver. You can only reach a certain kind of market by doing say over here, what are the shows, "Top Of The Pops" and "Supersonic," in America "Midnight Special" and Don Kirshner's "Rock Concert" or "American Bandstand"—there's little more that you can do if you just stick to rock & roll. You have to move into a bigger territory. I've just recently been on "The Captain & Tennille Show" in the States, which is great because it's getting over to a market that I wouldn't normally reach.

Obviously I want Leo Sayer to be a household name. That's what the difference has been all of a sudden in England. I've had No. 2 records, four or five of them, and all of a sudden "When I Need You" is a No. 1 because suddenly people know me a little bit more, and because I had the right song at the right time. The media will always find that hard to fathom especially in England where I think they love the underdog, which is why we've got Punk Rock and things like that. They love the guy who's just coming up, they like to build them up and knock them down very quickly. Everybody was right in and ready to knock as soon as "Endless Flight" was released. I knew how good an album it was, but I was prepared for the reaction, I knew what was going to happen. But I think it's stood the test of time quite well and though it's only four or five months from being released, already it's started to grow, it's started to have a life of its own. What "When I Need You" has done for the sales of the album in England I'm hoping will also happen in America, and really push the album up there. It's a peculiar thing but "You Make Me Feel Like Dancing" never really did that much for the sales of the album because people remember that kind of song more than they remember the singer. The song's got a life of its own, nobody remembers who's got the silly voice, the song's too satisfying, too instant, you don't really want to hear anymore.

RW: Your last British tour came in between the "Another Year" and "Endless Flight" albums. What are your plans for future concerts?

Sayer: I have pencilled in some gigs for England later in the year. Nothing is planned for America although I was going to do some things around this time. The plans were made last year as a follow-up tour but we didn't go ahead with it. At the time of my last British tour I'd already started preparing "Endless Flight," although I didn't tell anybody because I wanted to keep it in the dark. Already on that tour I was starting to branch in other directions and trying other things out. I was playing harmonica on stage and doing a couple of numbers in the act that had never been heard before and have never been heard since. I wrote a whole load of songs last year that haven't been recorded yet, I don't know if they ever will, they were in a completely different direction. A lot of them were really hard rock, some of them were kind of Bruce Springsteen, just very different. After "Another Year" I was just really branching out and trying lots of different things and I think the amalgam of all those different ideas came out in "Endless Flight." There were lots of things that I was longing to get into and maybe things that I couldn't write myself so I was picking out other people's songs. That was all there with the single "Let It Be," which was released over here as a single but in the States it ended up in the film "All This And World V. II." I was trying to find something else and I thought "Why should Leo Sayer just sing Leo Sayer?"

RW: Do you like the idea of other people doing your material?

Sayer: It's a funny thing because I never ever deliberately sat down with any other performers and said "Okay commission me, I'll write a song for you," it never ever worked out like that. I've never been

in that situation. It was only that other performers would hear songs of mine and want to record them. With Daltrey we just sent him a load of songs that we hadn't got round to recording and that was all it was. They were never written with him in mind; I always write my songs with me in mind. I can't write for other people like that. I can't write a song with the thought of somebody else's voice singing it, I have to do it for me. It's a very personal thing, but if someone else can use it and do another version of it like Three Dog Night picked up "The Show Must Go On," which I never even knew about, that was a complete surprise. I couldn't have foretold that they were going to do it and I couldn't have imagined anybody else doing that song.

So I've never been a fully fledged songwriter as a guy who kind of hawks his songs around and does all that sort of thing; I guess I'm a singer/songwriter. The only reason that I started writing songs was that I never felt confident enough to sing anybody else's words. I really felt that to perform anything with a belief or with sincerity I'd have had to have lived the situation that I was singing about. So I actually sat down and wrote the situation so that I could get up on stage and sing about something that I understood. I didn't want to sing "Quinn The Eskimo" or something like that because I hadn't experienced that. That kind of attitude has helped me I think with songs like "When I Need You" in that I can sing the song almost as though it were mine—I feel it myself.

RW: What do you consider to have been your greatest achievement in terms of songwriting?

Sayer: As a writer I've gone through several different stages. I've been pleased with all of them for different reasons. "The Show Must Go On" is a song which I guess is the ultimate Leo Sayer song according to everybody else. It was one of those songs that kind of came and tapped me on the shoulder without me even realizing it. It was written very much in the same situation as "You Make Me Feel Like Dancing." Although those two songs are possibly the most successful that I've written so far, not a lot of time was taken on either of them. I guess success-wise they're achievements, but "Giving It All Away" was great for me in the sense of actually writing a song and then seeing somebody else, again a great interpreter, Roger Daltrey, singing that song as though he'd written it. To actually see and hear somebody else interpreting a song that you've written is a real mind blowing experience. It was like writing a play and having a great actor play the lead role. Apart from that it's difficult for me to say what is a great achievement because I think those kind of things are for other people to say, but personally speaking I've had lots of highs and lows, it's difficult to pick out any one. For England, the song that I'm proudest of was "Moonlighting," from idea to the fulfillment of making a success out of it. It was an incredible success because I tried to write an English song and I tried to write a kind of mini-odyssey, a real day-to-day event which in fact actually happened. To set yourself a task and to answer that task so well, for me that was a great personal achievement. I felt so incredibly good when Jonathan King said the song is an example to every British songwriter, you know, how to write a British song, that made me feel really good. ☺

Shining Starz



After a recent performance at the Santa Monica Civic Auditorium, Capitol recording artists Starz appeared at a special party hosted by the label and radio station Ten-Q. The affair was joined by 100 listeners of Ten-Q who won tickets to the show. Pictured standing from left are: Sondra Hill, Capitol's national smaller market promotion manager; Dave Conley, Rich Robbin and Larry Mosley, Ten-Q air personalities; Richie Ranno of Starz; "The Ten-Q Duck"; Joe X. Dube, Michael Lee Smith and Brendan Harkin of Starz; Rocky Principo of Ten-Q; Jimi Fox, Ten-Q Program Director; Alan Miller of Aucoin Management (which handles Starz); and Bruce E. Garfield, Capitol's director, press & artist relations. Kneeling are, from left: Dave Trout, Willie B. and Nancy Flum, Ten-Q personalities; Maria Tolivka, Jimi Fox's assistant; and Peter Sveval of Starz.

N'ville NARAS Chapter Elects Board Members

■ NASHVILLE—John Sturdivant, RW VP and president of the Nashville chapter of the Recording Academy (NARAS), has announced the results of the newly elected members to the board of governors for the Nashville chapter of NARAS. These governors will serve a two-year term of office representing categories as follows:

Vocalists and singers—Dolores Edgin; leaders and conductors—Lloyd Green; a&r producers—Terry Woodford; songwriters and composers—Layng Martine; engineers—Steve Singleton; instrumentalists and musicians—Steve Gibson; arrangers—Gary S. Paxton; art directors, annotators, designers, literary editors, photographers—Tom McEntee; spoken word, documentary, children's educational, comedy, etc.—Brad McCuen. The following will be serving in the at-large category: Roger Sovine, Eddie Kilroy, Bruce Davidson, Merlin Littlefield, and serving a one-year term will be Don Butler and Bill Williams.

The incumbent governors are Duane Allen, Bill Justis, Tom Collins, Ed Penney, Les Ladd, Charlie McCoy, Bob Mulloy, Lynn Shults, Dave Burgess, John Sturdivant and Larry Butler.

Scorpion Inks Turner

■ NASHVILLE—Slim Williamson, head of Scorpion Records, has announced the signing of Grand Ole Opry announcer Grant Turner to a recording contract.

Scorpion is putting a rush promotion on Turner's first single, entitled "I Remember (A Father's Day Card)." Distributors are being drop shipped so product will be available immediately in preparation for Father's Day, June 19.

Turner came to WSM Radio in 1944 and shortly thereafter began announcing on the Grand Ole Opry.

Jack Lynch Dies

■ NASHVILLE—Jack Lynch, vice president of the newly-established McMeen & Lynch Talent Agency, died Sunday, May 15, in a one vehicle accident involving his jeep. Lynch was returning home from his long-time friend and business associate John McMeen's home when the accident occurred.

Prior to forming his partnership with McMeen, Lynch was associated with the Shorty Lavender Talent Agency and United Talent. He had worked as a booking agent with many of country music's top artists, most recently with Kenny Rogers, David Rogers, Billy Jo Spears and Kathy Barnes, and had just signed contracts with T. G. Sheppard.

Funeral services were held on May 17, in Franklin, Tennessee, where he made his home with his wife and step-daughter.

CMA Begins Intl. Country Campaign

By LUKE LEWIS

■ NASHVILLE — Although there has been a steadily increasing demand for country music overseas, it has become apparent that there is a reluctance in many instances to provide or promote it adequately. As a result, the CMA is currently focusing much attention on the promotion of country music in the international area.

In order to help alleviate the problem, the CMA has organized development committees in 10 foreign countries, including Australia, Belgium, England, Germany, Holland, Japan, Norway, New Zealand, South Africa and Sweden.

The action was prompted by a meeting held in Cannes, France during MIDEM between several CMA board members and foreign representatives.

One of the primary problems

the CMA discovered was that it was often very difficult, and in some cases nearly impossible, for deejays to obtain copies of current country singles for airing.

It was also pointed out that on many occasions performances by touring artists have created a much larger demand for product than was available or obtainable.

Another problem area brought to the attention of the CMA lies in the promotion of upcoming tours or performances. The deejays complained of not even being made aware of the tours in some instances, and it was the general consensus that many promoters did not begin promotion far enough in advance.

The CMA is also concerned that, due to the fact that country music is aired on many radio stations along with other types of music, it is not identified as "Country Music." Because, in the international area, music hasn't been segmented to the point it has in the U.S., with separate charts for the varied forms, the
(Continued on page 77)

NASHVILLE REPORT

By RED O'DONNELL



■ Archie Campbell is celebrating his 40th year as comedian. "I started when I was five years old," he said. "I remember well my first funny story. It was something about why the chicken crossed the road." Archie, more seriously, says: "I never tell a dirty joke. My humor is clean. I don't think dirty material is necessary."

When Archie isn't telling printable jokes, he paints landscapes, etc. "My hobby is painting—oils and water colors. Rembrandt I'm not, but what I paint I sell or donate to some charitable fund-raiser."

Kenny Rogers' problem: How to come up with a follow-up to his best-selling "Lucille." It's not going to be easy, he admits . . . The one-time gymnasium at the one-time Gainesville (Ga.) High School has been converted into a smart supper club and is scheduled to open Friday night with **Donna Fargo** as headliner.

Don Gibson is out of hospital after treatment for a strained back. "I tried to pick up something that was heavier than I am," explained Gibson. "Next time I'll rent a fork-lift." As a jocular after-thought Don asked, "Is there such a machine as a spoon-lift?"

"I'm not a singer as such," says **Freddy Fender**. "I'm a balladeer. A singer who sings ballads." And so does he—and very well . . . Sometimes bad boy **Jerry Lee Lewis** must have been a sometimes good boy last month at Hotel Fremont in Las Vegas. "The Killer" has been booked for return engagement, March 26-June 8 . . . I can't imagine how it happened, but there's a song titled "Brooklyn" listed in the
(Continued on page 79)

RW Honors Jones



Epic recording artist Tom Jones was the guest of honor at a reception following his recent performance at the Grand Ole Opry House. Pictured above is vice president of Record World, John Sturdivant, presenting Jones with a plaque showing his first #1 hit on the Record World country charts, "Say You'll Stay Until Tomorrow," from his recent lp of the same name. The reception also guested radio, accounts, press and label representatives.

COUNTRY PICKS OF THE WEEK

SINGLE LINDA RONSTADT, "LOSE AGAIN" (K. Banoff; Seagrape, BMI). This one sounds like it will make a great opener for Linda's next collection of "Greatest Hits." Superb material, production and vocal delivery can't lose. It should go all the way to the top across-the-board. Asylum 45402.

SLEEPER BEVERLY HECKEL, "DON'T HAND ME NO HAND ME DOWN LOVE" (C. Silver/R. Bourke; Chappell, ASCAP/Unichappell, BMI). Beverly possesses one of the finest voices to emerge in quite some time and her performance here is suited perfectly to this soulful lament. The song could well become a standard. RCA 10981.

ALBUM MERLE HAGGARD, "RAMBLIN' FEVER." Haggard's long-awaited debut album on MCA proves to be no let-down. Hank Cochran produced the bulk of the material, while two tracks were produced by Fuzzy Owen and Ken Nelson. The current hit single, "If We're Not Back In Love By Monday," is included and there are no weak spots. MCA 2267.



NSAI 'Hit Parade' Planned for Fan Fair

■ NASHVILLE — The Nashville Songwriters Association, International will produce its stage show for the third consecutive year at Nashville's Municipal Auditorium as a part of the 1977 Fan Fair activities. The show, "Songwriters Hit Parade," with master of ceremonies Bob Jennings and a guest appearance by Snooky Lanson (star of the long-running network show Lucky Strike Hit Parade), is scheduled for Friday, June 10 at 10:30 p.m.

The show will feature songwriters singing hits which they have written which span many years. Slated to appear are at least 25 songwriters. Among them are: Danny Dill, Kenny O'Dell, Harland Howard, Don Wayne, Ray Pennington, Dave Kirby, Ed Bruce, Betty Jean Robinson, Lorene Mann, Marijohn Wilkin, Sterling Whipple, John D. Loudermilk, Roger Bowling, Linda Hargrove, Lee Clayton, Floyd Tillman, Liz Anderson and Paul Craft.

The band will be led by Fred Carter, Jr., and special tribute is planned to the late Eddie Miller, writer of "Release Me," and co-founder of the Nashville Songwriters Association.

NSAI will maintain its booth in the lower level of the auditorium

which will be manned with songwriters who will answer questions, sign autographs, and talk to Fan Fair visitors.

The Nashville Songwriters Hall of Fame will be in its first week of operation during Fan Fair, and many visitors are expected at the museum oriented facility at 25 Music Square West, in the heart of Music Row.

CBS Releases Ten

■ NASHVILLE — Rick Blackburn, vice president, marketing, CBS Records, Nashville, has announced that 10 new country albums will be released on the Columbia, Epic and Playboy labels during the month of May.

Albums scheduled for release this month are: Moe Bandy's "The Best Of Moe Bandy, Volume I" (Columbia); Mickey Gilley's "First Class" (Playboy); Sonny James' "Sonny James In Prison In Person" (Columbia); "George Jones' All-Time Greatest Hits, Volume One" (Epic); Darrell McCall's "Lily Dale" (Columbia); Johnny Paycheck's "Slide Off Your Satin Sheets" (Epic); Ray Price's "Help Me" (Columbia); Joe Stampley's "Sat. Nite Dance" (Epic); Freddy Weller's "One Man Show" (Columbia); and Tammy Wynette's "Let's Get Together" (Epic).

COUNTRY HOTLINE

By MARIE RATLIFF

■ Jimmie Peters shows unusual promise on his first Mercury single, "Somebody Took Her Love (and Never Gave It Back)." Immediate favorable reaction at KBOX (#32), KIKK, KKYX, KLAK, WBAM, WTSO, WKDA, KRMD, KVOO, WINN, WGBG, KD JW, KFDI, WTSO and WSLC indicates a sure winner!

Update on the Charlie Rich two-record race: "Rollin' With The Flow" is leading by a length with adds at KAYO, KLAK, WBAM, KERE, KJJJ, KLAC, KFDI, KIKK, KENR, WKDA and KCKC; "Nice N' Easy" is showing strength and will prove a tough contender for airplay slots. In its add column are WIRE, KTCR, WJQS, WCMS, WNRS, KFDI and KSO.



Jimmie Peters

Floyd Brown's "Let's Get Acquainted Again" is making waves in Louisville, Detroit, Montgomery, Houston and Little Rock.

Jeannie Seely offers an inside look at country duet pairings in her first Columbia release, "We're Still Hanging In There Ain't We Jessi." Early interest at WIVK, WCMS, WNRS and WSLC. Speaking of duets, Conway Twitty and Loretta Lynn's new disc, "I Can't Love You Enough," is an instant add at WMC, KSOP, WEMP, KBUL, KCKC (#35), WIRE, WTSO, WPOC, WMAD and WWVA.

Narvel Felts revives the Hank Snow classic "I Don't Hurt Anymore" and is off to a booming start (it's already charted nationally); Ray Price lives up to Hotline projections on "A Different Kind of Flower" with strong action, particularly heavy in the south and southwest.



Jeannie Seely

Monster Movers: Ronnie Milsap, Larry Gatlin, Emmylou Harris, Jimmy Buffett.

Freddy Weller is off to a super start with "Merry-Go-Round" spinning at WPL0 (#28), KKYX, WH00, WUNI, KLAK, KJJJ, WMAD, KFDI, WIVK, WNRS, WCMS, WBAM, KNIX, KTTS and KD JW.

Don King's "The Girl of My Dreams" moving initially at WVOJ, WXCL, KD JW, KWJJ, WCMS, KTTS and WMAD.

Lois Johnson continues to move strongly into major markets with "I Hate Goodbyes;" ditto for Willie Nelson's "I'm A Memory."

SURE SHOTS

Linda Ronstadt — "Lose Again"
Billy Crash Craddock — "A Tear Fell"
Conway & Loretta — "I Can't Love You Enough"

LEFT FIELDERS

Beverly Heckel — "Don't Hand Me No Hand-Me-Down Love"
Jacky Ward — "Why Not Tonight"
Stoney Edwards — "Picking Wild Flowers"

AREA ACTION

Mel McDaniel — "Gentle To Your Senses" (WAME, KLAK)
John McFarland — "Rodeo Cowboy" (KERE)
Steve Sperry — "Flame" (WEMP)
Larry Wren — "Lie To Me" (WHK)

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COUNTRY RADIO

By CHARLIE DOUGLAS

■ **Big John Anthony**, formerly with WAME (Charlotte, N.C.), is now p.m.-ing at WYDE (Birmingham) and says he's happy to be there. Word is out in several places, none official, that both WAME and sister station WWOK (Miami) have been sold . . . The Gospel Radio Seminar for 1977 is past and the folk who worked long and hard to bring it into being are seeing increased participation yearly. The attendance for 1977 was up about 30 percent over 1976, the panels were well received by the participants and with the exception of one rather jarring speech, all went well. Gospel radio, it would appear, is well and getting healthier by the month. It's reasonable to assume that gospel radio will never pose a serious threat to the more broad-based programmed stations, but with the proliferation of FM and the tremendous numbers of stations on the air at present, specialty radio must become an ever broadening part of the industry. There was doubt about the feasibility of all-news and all-talk stations, and after some rough going at the outset there is a small number of financially successful stations in that spectrum. Years ago McLendon tried an all want-ad station which was not successful but perhaps it was ahead of its time. As advertisers lean more and more to highly sophisticated research techniques to bring about the rifle approach rather than the shotgun, it won't be too surprising to see new, specialized narrow spectrum stations popping up around the countryside, and gospel radio may well be an approach which can financially sustain itself in a goodly number of markets. The whole industry is approaching, in the opinion of many broadcasters and advertisers, a saturation point insofar as strict general appeal music formats is concerned, and as is true in many other industries, the day of specialization may be at hand.

The Jimmie Rodgers Memorial Festival enjoyed another successful run this year. The museum continues to gain artifacts from the personal effects of the Mississippi Blue Yodeler, and is a treat to visit. Country music can be rightfully proud of the hundreds of interested Meridianites and country artists who have donated so much time and effort in making the Rodgers museum and section of the public park a reality. If you're ever running south on 1-59 take a few minutes and visit the park and museum in Meridian, Miss. It's where it all started.

■ **Big John Trimble** got his new truckers program underway in Richmond, Va. on WRVA and the folks did it right—cocktail party, ham and eggs and 100 mile coffee at Jarrell's Truck Stop from which the program is aired . . . At KPIK (Colorado Springs), **Scott Dunn** moves from mid-day to the night shift and **Rick McGee** moves from nights to mid-day . . . KSON (San Diego) has installed a listen line mostly for advertisers and agencies out of the city who want to hear what the station sounds like (714-287-7921), and has just completed a promotion with a new producer called Cardboard CB. There are 20 5x7 cards with messages printed on them. When listeners spotted the KSON Win-It-Wagon on the streets they flashed the card with the stations call letters and were then qualified to participate in a drawing for a 1977 Ford Granada. Flashing is now legal in Southern California, I guess.

Dale Chilson, sales at KFGO, has been elected president of the Fargo/Moorehead Ad Club and 12-3 air personality **W. Tom Simmons** and GM **Dick Voight** rode bikes for 50 miles in a recent Muscular Dystrophy Bike-A-Thon. No word as to whether they are still among the living . . . Just so you don't get caught with your clocks down, **Jack Pride** of Polydor is passing the word that the time on the new **Alvin Crow** single should be 2:05 rather than 3:28 as listed. And thank you, Jack, 'tis a regal pain in the timing to be that far off going into news.

CMA Intl. Campaign *(Continued from page 75)*

CMA sees a need to emphasize and identify "Country Music."

In an effort to alleviate these problems as much as possible, the CMA has initiated a project involving the purchase, each month, of the top 10 country singles in the U.S. which it mails to each of the committee chairmen. They, in turn, promote their play on radio stations in their respective countries. So far, according to the CMA, the records have been well received, and in the near future a questionnaire will

be mailed to determine the effectiveness of the project.

Background Material

The CMA is asking talent agents and the labels to send pictures and bios of each artist reaching top 10 status during each month to the CMA, which will forward them to the chairmen, who have indicated that this would be very useful. The CMA would also like to be informed of any upcoming tours overseas in order that the chairmen might help promote the dates.

Country Showcase Scores in Memphis

■ MEMPHIS — Independent producer Larry Rogers held a showcase at the "Get Ready Lounge" here Sunday (15) featuring his six Memphis-based acts, which gave evidence that this city is well on its way to becoming a major country music breeding ground.

Artists

Both local and national representatives from labels, radio and press joined an enthusiastic crowd to hear performances by Shylo (Columbia), Bill Black Combo (Hi), Charley McClain (Epic), Jerry Jaye (Hi), The Silver City Band (Columbia) and Diana DeWitt.

The Bill Black Combo opened the series of short sets and warmed the gathering quickly with their tight, polished style. Bob Tucker, the group's leader, proved himself to be as adept at humor as he is at picking and deserves special mention.

Shylo followed up, and included their latest single, "I'm Coming Home To You) Dixie," before bringing out Charly McClain. Shylo's easy-paced vocal harmonies provided a tasty backup for Charly, who topped off her set with "It's Too Late To Love Me Know," which is cur-

rently bulleting its way up RW's country singles chart. The pretty lady proved to be an audio-visual delight.

After one listen to Jerry Jaye it would seem that all he needs is one big record and he'll be on his way. He is loaded with talent and has an appealing stage presence. Diana DeWitt sounds like a prime label candidate, judging from her performance. She has a vocal style akin to Linda Ronstadt and similar taste for material.

Meaning no discredit to the other acts, The Silver City Band stole the show. They have built a fervent following here, which turned out in force, and helped whip the energy level to a fever pitch. They are an exceptional country band, and the odds are we'll be hearing a lot more from them in the near future.

Luke Lewis

Radford Joins LS

■ NASHVILLE — Lee Stoller, president of LS Records, has announced the addition of Mike Radford to the label's promotion staff. Radford will be reporting to Jack Andrews, promotion director for LS.

AUCTION SALE

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- AMPEX AG 440C-2 Two channel recorder/reproducer, 7½-15 ips, NAB, servo capstan in console
- AMPEX AG 440C-2 (same as preceding except in portable case)
- AMPEX AG 440C-4 Four channel recorder/reproducer, 7½-15 ips, NAB, servo capstan in console
- AMPEX AG 440C-4 (same as preceding except in portable case)
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- AMPEX AG 440 accessories in one group to include 14 input transformers, 8 rubber hold down knobs, four azimuth adjuster wrenches, and a 2 track head stack
- AMPEX Wideband PreAmplifier

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Time for Tex



Epic recording artist Joe Tex recently played the Exit/In in Nashville, his recording base. Tex' current hit is "Ain't Gonna Bump (With No Big Fat Woman)" from his "Bumps and Bruises" lp. Pictured with Tex following his show, are, from left: Buddy Killen, Tex' producer and president of Tree International; Tex; Luke Lewis, southeastern editor, Record World; and John Sturdivant, vice president, Record World.

Hood Seeks Label for Single Release

■ NASHVILLE—RW recently received a single called "Southern Ladies Kind of Man," by a singer/songwriter named Bobby Hood, but because the record did not have national distribution it was not picked for review.

DJ Copies

After contacting Johnny Dollar,

a local promoter whose label the song is on, RW learned that Dollar is seeking to place the record with a major label, but rather than take it to them cold, as is the case in most instances, Dollar had 1000 deejay copies pressed in order to prove that the release could generate action on its own.



BILLY BROWN "SHE ALWAYS LOVED ROSES"

A Personal Note to All D.J.'s



In 1959, when I heard for the first time, "HE'LL HAVE TO GO," on a radio station in Nebraska, the artist was unknown to me. The D.J. finally said his name was Billy Brown. I remarked to the Troubadours, "That's a fine song and as great a performance as I've ever heard by any singer."

Well, today Billy is a friend of mine and his 1977 performance on "HE'LL HAVE TO GO" is even better, if that's possible. If "SHE ALWAYS LOVED ROSES" isn't a hit song, then I never sang "I'M WALKING THE FLOOR OVER YOU"! To be perfectly frank, this is a great country record and Billy Brown is at his best.

Don't take my word for it. Play it... and you'll know what I mean... Doggone ya!

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COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

JOHNNY DUNCAN—Columbia 3 10554

A SONG IN THE NIGHT (B. Springfield; House of Gold, BMI)

Although the absence of Janie Fricke may be apparent on first listen, Duncan leaves no doubt that he can hook it on his own, especially with material as strong as this. It could be a monster.

BILLY "CRASH" CRADDOCK—ABC/Dot 17701

A TEAR FELL (E. Randolph/D. Burton; Duchess, BMI)

"Crash" hits again—this time he slows it down and connects with a tender ballad which could go all the way.

JACKY WARD—Mercury 73918

WHY NOT TONIGHT (J. Foster/B. Rice; Jack & Bill, ASCAP)

Foster and Rice have created another gem and Ward complements it with a flawless vocal performance. It's a treat.

LORETTA LYNN/CONWAY TWITTY—MCA 40728

I CAN'T LOVE YOU ENOUGH (T. Seals/M. D. Barnes; Down 'N Dixie/Irving/Screen Gems-EMI, BMI)

Programmers looking to pick up the tempo on their playlists are provided here with a fine opportunity.

TOM BRESH—ABC/Dot 17703

UNTIL I MET YOU (T. Bresh; Papoose, BMI)

Bresh's vocal delivery and Jimmy Bowen's production are both unique on this one and they blend well on this easy-paced tune. Watch for it.

DAN McCORISON—MCA 40729

THAT'S THE WAY MY WOMAN LOVES ME (P. Harrison; Screen Gems-EMI, BMI)

Here's a cooker for you. Give it a spin and hang on because it's loaded with energy. Sizzling instrumentation pushes it along and should launch it.

JOHNNY PAYCHECK—Epic 8 50391

I'M THE ONLY HELL (MAMA EVER RAISED) (M. Vickery/W. Kemp/B. Borchers; Tree, BMI)

Paycheck turns the energy level up on this hard-driving tale of a wayward soul, and the results should find him a home on the charts.

ALVIN CROW—Polydor 14387

YES SHE DO, NO SHE DON'T (I'M SATISFIED WITH MY GAL) (J. Trent/P. DeRose; Broadway, ASCAP)

Crow is finding widespread acceptance with his latest lp, "High Ridin'," and this (the first single taken from it) should help bolster his following.

O. B. McCLINTON—ABC/Dot 17704

COUNTRY ROOTS (O. B. McClinton; Cross Keys, ASCAP)

O. B.'s first release since his label switch is a clever, self-penned toe-tapper, which should be a strong chart contender.

STONEY EDWARDS—Capitol 4433

PICKIN' WILDFLOWERS (S. Edwards; Central Songs, BMI)

Edwards is due and this sounds like the one to do it for him. It feels good! The Jesse Winchester penned "Yankee Lady" on the flip side could find heavy FM and progressive play.

SUNDAY SHARPE—Playboy 5806

I'M NOT THE ONE YOU LOVE (I'M THE ONE YOU MAKE LOVE TO) (J. Foster/B. Rice; Jack & Bill, ASCAP)

Sunday's distinctive vocal style is well suited for this lilting ballad, which sounds like a natural for the playlists.

CHUCK WOOLERY—Warner Bros. 8381

PAINTED LADY (N. D. Wilson/C. Woolery/L. Hargrove; Al Gallico/Algee/Window, BMI)

This appealing, mid-tempo cut should find its way chartward easily, and help launch a fine talent.

BILLY BROWN—Chart Action NSD 102

SHE ALWAYS LOVED ROSES (Rogers/Brown; Brack, BMI)

Brown proves himself to be a gifted vocalist on this endearing ballad which shows strong potential.

THE COUNTRY ALBUM CHART

MAY 28, 1977

MAY 28	MAY 21		WKS. ON CHART
1	1	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	2
2	2	KENNY ROGERS/United Artists LA689 G	29
3	3	NEW HARVEST... FIRST GATHERING DOLLY PARTON/ RCA APL1 2188	13
4	6	I REMEMBER PATSY LORETTA LYNN/MCA 2265	6
5	4	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/ RCA APL1 2261	7
6	5	PLAY GUITAR PLAY CONWAY TWITTY/MCA 2262	19
7	13	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	3
8	10	YOUR PLACE OR MINE GARY STEWART/RCA APL1 2199	6
9	9	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	18
10	7	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	6
11	11	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ ABC AB 990	14
12	12	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI/ RCA APL1 1312	69
13	8	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601	11
14	30	BEST OF FREDDY FENDER/ABC/Dot DO 2079	2
15	25	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	4
16	15	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/Epic PE 34468	12
17	20	ABOUT LOVE TOM T. HALL/Mercury SRM 1 1139	4
18	16	VISIONS DON WILLIAMS/ABC/Dot DOA 2064	16
19	19	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	23
20	23	SNOWBLIND FRIEND HOYT AXTON/MCA 2263	5
21	18	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	24
22	17	HEART HEALER MEL TILLIS/MCA 2252	13
23	24	TOUCAN DO IT TOO AMAZING RHYTHM ACES/ABC AB 1005	6
24	14	THE WHEEL ASLEEP AT THE WHEEL/Capitol ST 11620	9
25	34	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	3
26	21	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	10
27	27	FARGO COUNTRY DONNA FARGO/Warner Bros. BS 2996	13
28	28	ONE NIGHT STANDS HANK "BOCEPHUS" WILLIAMS, JR./Warner Bros. BS 2988	5
29	31	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	39
30	29	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	66
31	22	JOHNNY DUNCAN/Columbia KC 34442	14
32	26	BEST OF DONNA FARGO/ABC/Dot DO 2075	14
33	33	I JUST CAME HOME TO COUNT THE MEMORIES CAL SMITH/ MCA 2266	4
34	38	RIDIN' RAINBOWS TANYA TUCKER/MCA 2253	12
35	32	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125	17
36	43	HIGH RIDING ALVIN CROW & THE PLEASANT VALLEY BOYS/ Polydor PD 1 6102	3
37	37	REUNITED RAY PRICE & THE CHEROKEE COWBOYS/ ABC/Dot DO 2073	6
38	36	CONWAY TWITTY'S GREATEST HITS, VOL. II/MCA 2235	28
39	63	A RETROSPECTIVE LINDA RONSTADT/Capitol SKBB 11629	2
40	35	JOHN DENVER'S GREATEST HITS, VOL. 2/RCA APL1 2072	11
41	39	ADIOS AMIGOS MARTY ROBBINS/Columbia KC 34448	14
42	40	PAPER ROSIE GENE WATSON/Capitol ST 11597	11
43	41	RONNIE MILSAP LIVE/RCA APL1 2043	26
44	42	BEST OF CHARLEY PRIDE, VOL. III/RCA APL1 2023	30
45	45	THE TOUCH OF FELTS NARVEL FELTS/ABC/Dot DO 2070	7
46	50	I NEED YOU ALL THE TIME EDDY ARNOLD/RCA APL1 2277	3
47	—	REX REX ALLEN, JR./Warner Bros. BS 3054	1
48	48	BEST OF DOLLY PARTON/RCA APL1 1117	53
49	44	BIG BOSS MAN/MY MOUNTAIN DEW CHARLIE RICH/RCA APL1 2260	5
50	60	MY MUSIC & ME ROY CLARK/ABC/Dot DO 2072-2	2
51	58	LONESOME ROAD DOC & MERLE WATSON/United Artists LA725 G	2
52	49	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755	38
53	52	THE ORDINARY MAN ALBUM DALE McBRIDE/Con Brio CBLP 051	4
54	51	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ABC/Dot DOSD 2020	98
55	—	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	1
56	56	FLIP, FLOP & FLY DOUG KERSHAW/Warner Bros. BS 3025	4
57	—	FLOYD CRAMER & THE KEYBOARD KICK BAND/RCA APL1 2278	1
58	53	ARRIVAL RANDY BARLOW/Gazelle LPN 6021	4
59	—	I.O.U. JIMMY DEAN/Casino GRT 8014	1
60	55	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	85
61	59	GILLEY'S SMOKING MICKY GILLEY/Playboy PB 415	28
62	46	I'M SORRY FOR YOU MY FRIEND MOE BANDY/Columbia KC 34443	12
63	62	HOTEL CALIFORNIA EAGLES/Asylum 7E 103	18
64	54	THE TROUBLEMAKER WILLIE NELSON/Columbia/Lone Star KC 34112	33
65	47	JENNIFER WARNES/Arista 4062	5
66	65	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS/ RCA APL1 1816	46
67	57	TAKE ME CHARLIE RICH/Epic KE 34444	13
68	66	DAVID ALLAN COE RIDES AGAIN/Columbia KC 34310	13
69	61	HONKY TONK MUSIC DUSTY CHAPS/Capitol ST 11614	7
70	69	THE LAST GUNFIGHTER BALLAD JOHNNY CASH/Columbia KC 34314	13
71	68	WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON/ Columbia KC 34439	11
72	64	TOMPALL GLASER & HIS OUTLAW BAND/ABC AB 978	16
73	73	CHARLIE RICH'S GREATEST HITS/Epic PE 32430	48
74	74	BEST OF GLEN CAMPBELL/Capitol ST 11577	27
75	75	THUNDER IN THE AFTERNOON MAC DAVIS/Columbia PC 34313	10

Acuff/Rose Golf Results Announced

■ NASHVILLE — The Acuff/Rose golf tournament was a success again this year, with recording celebrities and related music industry executives turning out in force for the annual event.

Winners

The winners were: mens' low gross—James Fyke; men's low net—John Bibb; ladies low gross—Jennie Walker; ladies low net—

Mary Reeves Davis.

The winning team was comprised of James Ward, Jud Collins, Waxo Green and John Bibb.

Del Reeves won the best-dressed award. The a&r award went to Chips Moman, and Bob Greyson of WPLO (Atlanta) won the deejay award.

The Acuff/Rose award was presented this year to Fred Foster.

Nashville Report *(Continued from page 75)*

RW's country music charts. It's recorded by **Cody Jameson** for Atco label. Probably a crossover (the Brooklyn bridge) waxing?

The annual Regional Utah Golf Tournament at Provo has been renamed "The Bill Anderson Open." Whispering Bill owns WFTN radio in the city that **The Osmonds** also call home.

It's been said and written that **Mac Davis** "could use a hit record"—and he may have one in "Picking Up The Pieces of My Life" . . . **Tammy Wynette's** "story of my life" is going to be written by a ghost writer. "It'll be spooky," quips Tammy, who has been visiting **Burt Reynolds** in Atlanta.

MCA artist **Jeanne Pruett** has parked her yellow travel van, "Aluminum Chicken," and now tours in an executive motor home that is christened "Loose Goose." (Jeanne apparently goes for poultry-type names?) The new vehicle is equipped with a king-sized kitchen. "Now," beams Alabama-born Jeanne, "I can travel and not miss out on baking homemade biscuits and cornbread. I'll be the 'Galloping Gourmet' of the highway."

Birthdays: **Mac Wiseman, Buddy Alan, Jessi Colter, Tom T. Hall, Hank Williams, Jr., Don Williams, Kenny Price, Redd Stewart, Charlie McCoy.**

Memos **Jim Pelton**: "Bobby Lewis' recording of 'What A Difference A Day Makes' sounds like he forgot to set his clock on Daylight Saving Time a few weeks ago."

The only
people who
are doing what
Shylo is doing
is Shylo.

3-10534
"(I'm Coming Home to You) Dixie"
is the fine new Shylo single on Columbia Records.



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	MAY 28	MAY 21	WKS. ON CHART
1 1 LUCKENBACH, TEXAS WAYLON JENNINGS RCA PB 10924 (2nd Week)			7
2 2 SOME BROKEN HEARTS NEVER MEND DON WILLIAMS/ ABC Dot DO 17683			12
3 3 I'LL DO IT ALL OVER AGAIN CRYSTAL GAYLE/ United Artists XW948 Y			10
4 4 IF WE'RE NOT BACK IN LOVE BY MONDAY MERLE HAGGARD/MCA 40700			9
5 7 I CAN'T HELP MYSELF EDDIE RABBITT/Elektra 45390			9
6 6 THE RAINS CAME/SUGAR COATED LOVE FREDDY FENDER/ ABC Dot DO 17686			11
7 11 MARRIED BUT NOT TO EACH OTHER BARBARA MANDRELL/ ABC Dot DO 17688			9
8 13 YOUR MAN LOVES YOU HONEY TOM T. HALL/Mercury 73899			8
9 5 PLAY GUITAR PLAY CONWAY TWITTY/MCA 40682			13
10 10 BLUEST HEARTACHE OF THE YEAR KENNY DALE/Capitol 4389			13
11 14 I'M GETTING GOOD AT MISSING YOU (SOLITAIRE) REX ALLEN, JR./Warner Bros. WBS 8354			8
12 25 THAT WAS YESTERDAY DONNA FARGO/Warner Bros WBS 8375			5
13 16 LIGHT OF A CLEAR BLUE MORNING DOLLY PARTON/ RCA PB 10935			8
14 17 IT'S A COWBOY LOVIN' NIGHT TANYA TUCKER/MCA 40708			7
15 20 BURNING MEMORIES MEL TILLIS/MCA 40710			6
16 19 ME AND MILLIE RONNIE SESSIONS/MCA 40705			8
17 21 THANK GOD SHE'S MINE FREDDIE HART/Capitol 4409			7
18 9 LET'S GET TOGETHER (ONE LAST TIME) TAMMY WYNETTE/ Epic 8 50349			11
19 26 I WAS THERE STATLER BROTHERS/Mercury 73906			5
20 8 SHE'S PULLING ME BACK AGAIN MICKEY GILLEY/ Playboy 6100			15
21 24 THAT'S WHEN THE LYIN' STOPS (AND THE LOVIN' STARTS) PAL RAKES/Warner Bros. WBS 8340			9
22 12 YESTERDAY'S GONE VERN GOSDIN/Elektra 45353			13
23 32 HEAD TO TOE BILL ANDERSON/MCA 40713			4
24 15 SHE'S GOT YOU LORETTA LYNN/MCA 40679			14
25 18 I'M SORRY FOR YOU MY FRIEND MOE BANDY/Columbia 3 10487			12
26 41 DON'T GO CITY GIRL ON ME TOMMY OVERSTREET/ ABC Dot DO 17697			4
27 35 IT'S NOTHING TO ME JIM REEVES/RCA PB 10956			6
28 29 MOBILE BOOGIE HANK WILLIAMS, JR./Warner Bros. WBS 8361			8
29 38 A PASSING THING RAY GRIFF/Capitol 4415			6
30 39 SILVER BIRD TINA RAINFORD/Epic 8 50340			8
31 31 SHE'S LONG LEGGED JOE STAMPLEY/Epic 8 50361			8
32 44 COME SEE ABOUT ME CAL SMITH/MCA 40714			5
33 49 BORN BELIEVER JIM ED BROWN & HELEN CORNELIUS/ RCA PB 10967			4
34 42 IF YOU WANT ME BILLIE JO SPEARS/United Artists XW985 Y			4
35 52 IF PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/ Mercury 73914			3
36 40 THIS GIRL (HAS TURNED INTO A WOMAN) MARY MacGREGOR/Ariola America 7662			6
37 23 LET ME LOVE YOU ONCE BEFORE YOU GO BARBARA FAIRCHILD/Columbia 3 10485			12
38 27 LUCILLE KENNY ROGERS/United Artists XW929 Y			18
39 22 PAPER ROSIE GENE WATSON/Capitol 4378			18
40 60 CHEAP PERFUME AND CANDLELIGHT BOBBY BORCHERS/ Playboy ZS8 5803			3
41 28 LOVE'S EXPLOSION MARGO SMITH/Warner Bros. WBS 8339			12
42 51 FOOL JOHN WESLEY RYLES/ABC Dot DOA 17679			8
43 30 IF YOU GOTTA MAKE A FOOL OF SOMEBODY DICKEY LEE/RCA PB 10914			11
44 62 I'LL BE LEAVING ALONE CHARLEY PRIDE/RCA PB 10975			2
45 33 KENTUCKY WOMAN RANDY BARLOW/Gazelle IRDA 381			10
46 59 MARGARITAVILLE JIMMY BUFFETT/ABC AB 12254			4
47 47 BROOKLYN CODY JAMESON/Atco 7073			6
48 58 SO MANY WAYS DAVID HOUSTON/Starday 156			5
49 43 HELP ME RAY PRICE/Columbia 3 10503			10
50 50 IT'LL BE HER TOMPALL GLASER/ABC AB 12261			8



51 63 I'M A MEMORY WILLIE NELSON/RCA PB 10969	3
52 72 I DON'T KNOW WHY (I JUST DO) MARTY ROBBINS/ Columbia 3 10536	2
53 34 LOOK WHO I'M CHEATING ON TONIGHT BOBBY BARE/ RCA PB 10902	11
54 37 LILY DALE DARRELL McCALL & WILLIE NELSON/ Columbia/Lone Star 3 10480	12

CHARTMAKER OF THE WEEK

55 — IT WAS ALMOST LIKE A SONG RONNIE MILSAP RCA PB 10976	1
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56 53 CATCH THE WIND KATHY BARNES/Republic 376	9
57 73 TEN YEARS OF THIS GARY STEWART/RCA PB 10957	2
58 61 I JUST CAME IN HERE (TO LET A LITTLE HURT OUT) PEGGY SUE/Door Knob WIG DK 7029	7
59 64 HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn 0270	5
60 65 YOU ARE MY SUNSHINE DUANE EDDY/Elektra 45359	3
61 71 I CAN'T STOP LOVING YOU SAMMI SMITH/Elektra 45398	3
62 36 EVERY WORD I WRITE DOTTIE WEST/United Artists XW946 Y	10
63 54 THE HANGNAIL OF MY LIFE HOYT AXTON/MCA 40711	7
64 — I DON'T WANNA CRY LARRY GATLIN/Monument 221	1
65 45 LONELY EYES RAYBURN ANTHONY/Polydor 14380	10
66 66 RHYTHM OF THE RAIN FLOYD CRAMER & THE KEYBOARD KICK BAND/RCA PB 10908	6
67 48 SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/ Epic 8 50334	16
68 81 OLD KING KONG GEORGE JONES/Epic 8 50385	2
69 — MAKIN' BELIEVE EMMYLOU HARRIS/Warner Bros. WBS 8388	1
70 — I LOVE WHAT LOVE IS DOING TO ME LYNN ANDERSON/ Columbia 3 10545	1
71 75 I'LL HOLD YOU IN MY HEART JAN HOWARD/Con Brio NSD 118	4
72 90 I HATE GOODBYES LOIS JOHNSON/Polydor PD 14392	2
73 76 I'M WALKIN' DOUG KERSHAW/Warner Bros. WBS 8374	3
74 78 DO YOU WANNA MAKE LOVE BOBBY SMITH/Autumn IRDA 398	3
75 46 (YOU NEVER CAN TELL) C'EST LA VIE EMMYLOU HARRIS/ Warner Bros. WBS 8329	14
76 70 SPREAD A LITTLE LOVE AROUND JODY MILLER/Epic 8 50360	7
77 87 IT'S TOO LATE TO LOVE ME NOW CHARLEY McCLAIN/ Epic 8 50378	2
78 92 COUNTRY PARTY JOHNNY LEE/GRT 125	2
79 82 SATURDAY NIGHT TO SUNDAY QUIET SUSAN RAYE/ United Artists XW976 Y	4
80 80 JUST AN OLD FLAME HANK THOMPSON/ABC Dot Do 17695	4
81 86 THE BEST PART OF MY DAY (ARE MY NIGHTS WITH YOU) DAVID WILLS/United Artists XW988 Y	2
82 84 WHAT A DIFF'RENCE A DAY MAKES BOBBY LEWIS/RYA 7622	5
83 — SOMEBODY TOOK HER LOVE (AND NEVER GAVE IT BACK) JIMMY PETERS/Mercury 73911	1
84 88 WE'RE ALL ALONE LaCOSTA/Capitol 4414	4
85 — I DON'T HURT ANYMORE NARVEL FELTS/ABC Dot 17700	1
86 89 LEONA DON'T LIVE HERE ANYMORE WAYNE KEMP/ United Artists XW980 Y	3
87 — DIFFERENT KIND OF FLOWER RAY PRICE/ABC Dot 17690	1
88 — PICKING UP THE PIECES OF MY LIFE MAC DAVIS/ Columbia 3 10535	1
89 — COMING AROUND CONNIE SMITH/Monument 219	1
90 — ISHABILLY MACK VICKERY/Playboy ZS8 8500	1
91 95 ALLIGATOR MAN JIMMY C. NEWMAN/Plantation PL 153	2
92 — (AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN DOTTSY/RCA PB 10982	1
93 79 TEXAS TEA LeROY VAN DYKE/ABC Dot DO 17691	1
94 94 IF YOU LOVE ME, LET ME KNOW BRIAN COLLINS/ ABC Dot DO 17694	3
95 98 CAN'T HELP IT CATES SISTERS/Caprice 2032	2
96 74 I'LL ALWAYS REMEMBER THAT SONG CON HUNLEY/ Prairie Dust PD 7614	6
97 — MERRY-GO-ROUND FREDDY WELER/Columbia 3 10539	1
98 69 YOU DON'T HAVE TO BE A BABY TO CRY ANN J. MORTON/ Prairie Dust 7613	9
99 93 HOME WHERE I BELONG B. J. THOMAS/Myrrh 166	4
100 55 RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223	15



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Barbara Mandrell **Lovers, Friends And Strangers** Featuring her smash single **"Married But Not To Each Other"**



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