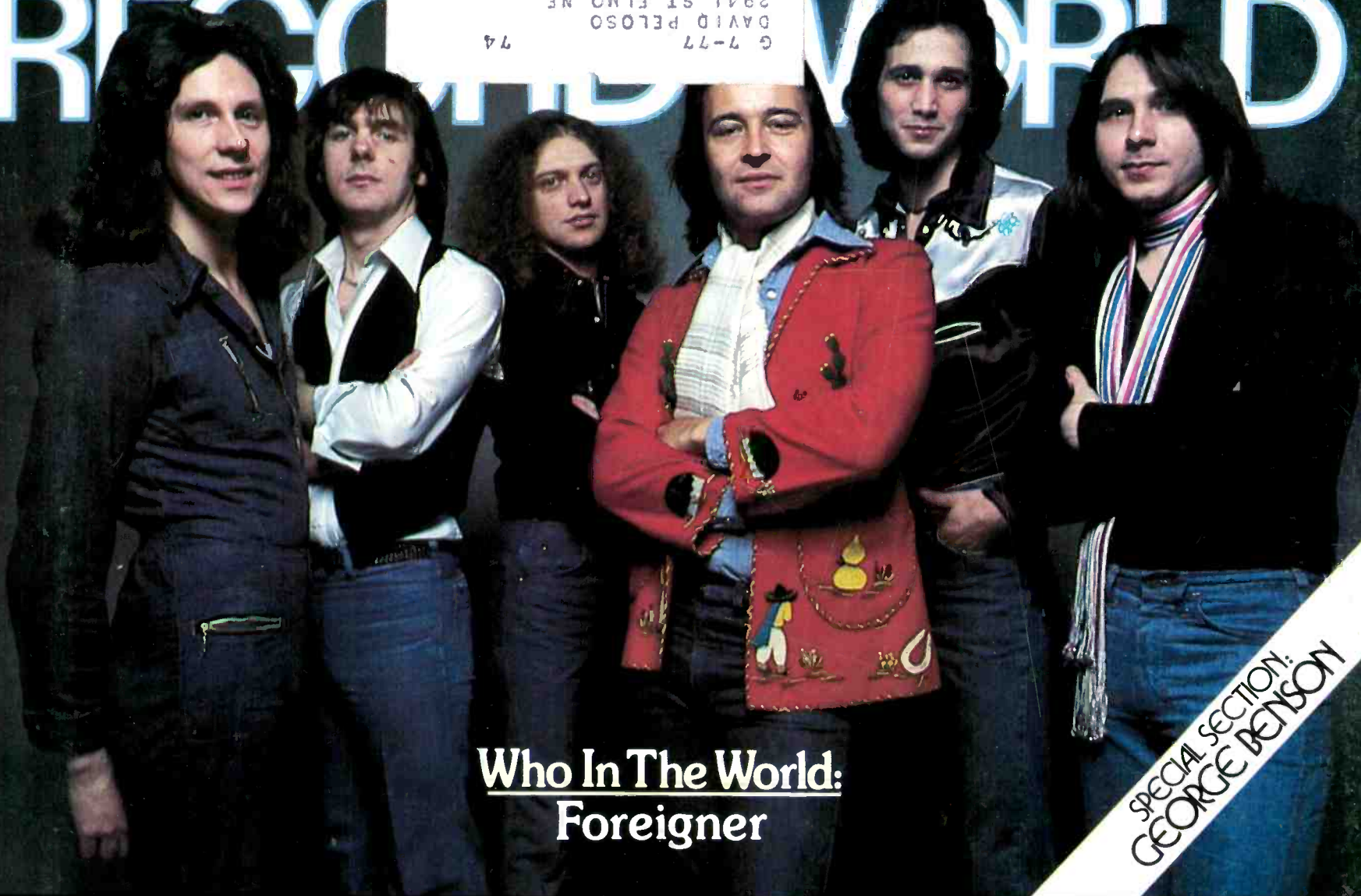


RECORDS WORLD

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Who In The World: Foreigner

SPECIAL SECTION:
GEORGE BENSON

HITS OF THE WEEK

SINGLES

CAPTAIN & TENNILLE, "COME IN FROM THE RAIN" (prod. by Daryl Dragon) (writers: M. Manchester-C. Sager) (Times Square/Rumanian Pickle Works, BMI) (3:30). This Melissa Manchester-Carole Bayer Sager ballad seems perfect for Daryl & Toni—the production is understated, and builds with Tennille's vocal to a sweeping finish. A&M 1944.

OLIVIA NEWTON-JOHN, "MAKING A GOOD THING BETTER" (prod. by John Farrar) (writer: Peter Wingfield) (Uncle Doris/Ackee, ASCAP) (3:43). A successful New York debut seems to have renewed Olivia's career momentum, and this bright, up-tempo pop single should only make things better. It's one of her strongest vocal efforts. MCA 40737.

HEART, "BARRACUDA" (prod. by Mike Flicker) (writers: A. Wilson-R. Fisher-N. Wilson) (Wilson/Know/Play My, ASCAP) (4:20). The group that made one of 1976's most impressive chart ascents returns with a single that goes to the heart of their success—tough, driving rock 'n' roll, topped by the Wilsons' evocative vocals. Portrait 6-70004 (CBS).

BAY CITY ROLLERS, "YOU MADE ME BELIEVE IN MAGIC" (prod. by Harris Maslin) (writer: Len Boone) (Chrysalis, ASCAP) (2:41). The magic that the Rollers have ignited in teen hearts around the world is no secret. Here they explore new territory of a sort with a strongly r&b-influenced, up-tempo song with sixties Motown leanings. Arista 0256.

SLEEPERS

THE STANKY BROWN GROUP, "COALTOWN" (prod. by Hank Medress & Dave Appell) (writer: J. Leynor) (Mench/Bleu Disque/Apple Cider/Music of the Times, ASCAP) (3:09). A group with an instinctive pop flair, Stanky Brown should make its best run at the charts with this compelling, up-tempo pop rocker. It sounds like a hit. Sire 745 (ABC).

DENNY LAINE, "MOONDREAMS" (prod. by Paul McCartney) (writer: Norman Petty) (MPL Communications, BMI) (2:41). The second single from Wings member Laine's tribute to Buddy Holly, "Moondreams" is a light, lilting ballad that, like many a Holly classic, was never a hit for him. Laine's version should set things straight. Capitol 4425.

DR. HOOK, "WALK RIGHT IN" (prod. by Ron Haffkine) (writers: Cannon-Woods) (Peer Intl., BMI) (3:04). The 1963 hit for the Rooftop Singers is given its funkier treatment yet by Dr. Hook. The singalong quality of the song is as solid as ever, and its hit potential, re-done with the Hook stamp, should be apparent to all. Capitol 4423.

TIM MOORE, "IN THE MIDDLE" (prod. by Michael J. Jackson) (writer: Tim Moore) (Ackee/Andustin, ASCAP) (3:12). Moore's written several hit songs, but has yet to bring one home himself. This latest single, a brisk pop-rocker with a tropical flair, could well soon change all that—it has the makings of a pop hit too. Asylum 45394.

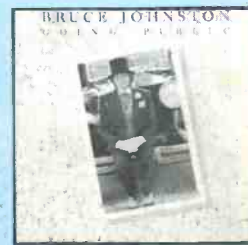
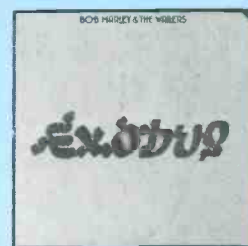
ALBUMS

THELMA HOUSTON & JERRY BUTLER, "THELMA & JERRY." The result of the pairing of the hot songstress and the redoubtable Butler is summed up best by their smooth medley of "If You Leave Me Now"/"Love So Right." Trading verses with ease and working off the supple accompaniment, they should soon be on a course to the top. Motown M6-88S1 (6.98).

THE CRUSADERS, "FREE AS THE WIND." Probably the country's foremost instrumental jazz-disco outfit, the group does nothing to detract from that reputation with its latest lp. The percolating "Feel It" and the forceful "Free As The Wind" go a long way to show they still have what it takes. Ralph MacDonald and Dean Parks add punch to the line-up. ABC/Blue Thumb BT-6029 (6.98).

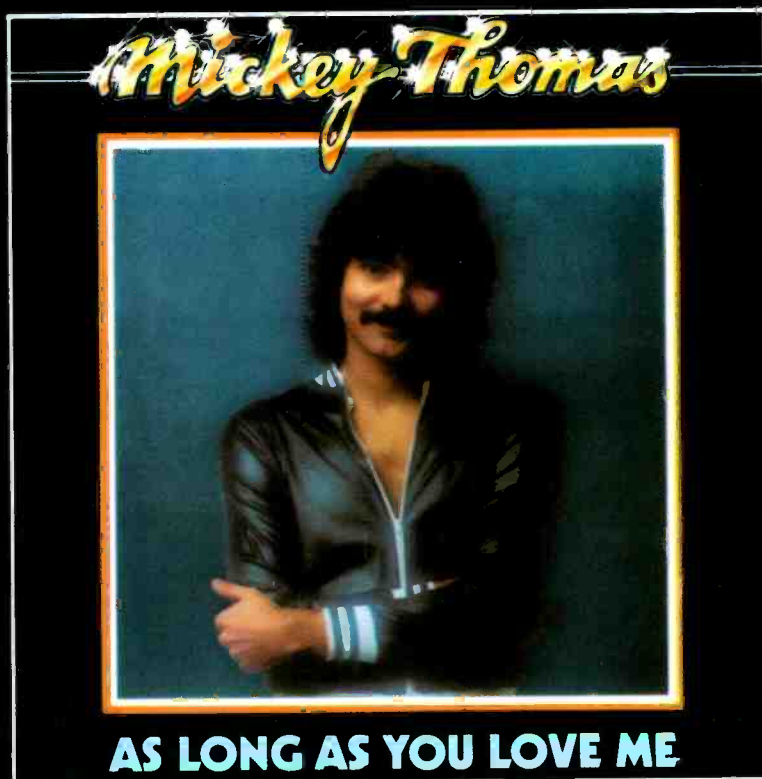
BOB MARLEY & THE WAILERS, "EXODUS." With the group's sixth album, Marley arises as the most articulate spokesman of the reggae genre. Singing about the "exodus" from political oppression, he has written some of his most uplifting material. The seven minute title track should go down as a classic for its synthesis of r&b and reggae stylings. Island ILPS 9498 (6.98).

BRUCE JOHNSTON, "GOING PUBLIC." A former Beach Boy and the author of that modern standard, "I Write The Songs," Johnston has made the kind of solo lp that should surprise few and appeal to many. His soft vocals and sparse arrangements work because of the endearing nature of songs like "Deidre," "Rendezvous" and "Disney Girls." Columbia 34459 (6.98).



Mickey Thomas

The dynamic vocalist on the million selling single
"Fooled Around And Fell In Love"
His debut album on MCA Records
"As Long As You Love Me"



Includes the
single:
"CAN YOU
FOOL"
MCA-40732

Produced by Allar Blazek for Crabshaw Productions, Inc

Mickey can be seen at:

June 3, 1977
International Talent Forum
New York Hilton, N.Y.

June 17 & 18, 1977
Old Waldorf, San Francisco

June 27 & 28, 1977
Roxy, Los Angeles

MCA RECORDS



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RECORD WORLD

A&M Breaks Thru In Singles Market

By SAM SUTHERLAND and LENNY BEER

■ LOS ANGELES—With five singles currently climbing the RW Singles Chart, four of them retaining bullets, A&M Records is achieving its broadest singles success in a year. Eight charted albums are reflecting added airplay and sales depth, with the label's overall chart performance highlighted by possible career breakthroughs for Pablo Cruise, Rita Coolidge and Supertramp.

Currently, A&M's top single is Peter Frampton's "I'm In You" (this week's Powerhouse Pick),

(Continued on page 71)

Siebert Purchases 3 Franklin Outlets

■ LOS ANGELES—The Siebert Division of the Handleman Co. has purchased the three Franklin Music retail outlets in Atlanta from the Raymond Rosen Co. there, after a long period of negotiations, according to Dick Albertson of the Handleman organization.

The Franklin outlets will continue as full-time record dis-

(Continued on page 97)

President Carter Said To Be Avoiding Creation Of Mandated Copyright Royalty Commission

By MICHAEL SHAIN

■ WASHINGTON — While the White House has been saying that the President has been hung up in more pressing business these last six weeks and unable to get to the five appointments he must make to the Copyright Royalty Commission, *Record World* has learned that President Carter has been exploring ways to avoid appointing what he considers another federal agency to a bureaucracy already

Motown Captures Top Singles Spots

By LENNY BEER

■ Stevie Wonder (Tamla) held onto the top position on this week's Singles Chart with another strong sales week on "Sir Duke." Wonder held off the charge of his label mate, Marvin Gaye (Tamla), to give Motown the top two positions on the chart and further verify the label's current hot streak. KC & the Sunshine Band (TK) held onto the third slot for the second straight week,

(Continued on page 6)

Chart Analysis

glutted with such boards.

The Copyright Revision Act of 1976, which mandated the creation of a new tribunal to periodically revise statutory royalty rates, among other tasks, required the President to make his appointment by April 19. When the deadline came and passed, the White House press office began informing reporters that President was too busy with his energy messages to consider the appointments on time, and they would be forthcoming shortly.

But as the weeks dragged on and still no word on the make-up of the panel emerged from the White House, several members of Congress began to make inquiries. They learned that the President himself questioned the need for

another commission, especially in light of his campaign promise to cut back the number of "needless" federal agencies.

On May 16, Rep. Robert Kas-tenmeier (D-Wis.) and Sen. John McClellan (D-Ark.), chairman of the House and Senate Judiciary Subcommittees, respectively, with copyright jurisdiction, wrote a letter to the President asking him to speed the appointment process along. They also informed him that he had no legal grounds on which to hold up the creation of the commission.

"It has been suggested that you have delayed the nomination of the Tribunal commissioners to study the relationship of the Tribunal to your program for reor-

(Continued on page 71)

Sam Goody Offers Selected Albums On 7-Day Cash-Refund Trial Basis

By DAVID MCGEE

■ NEW YORK — In a move designed to stimulate interest in product by new or relatively unknown acts, Sam Goody, Inc. last week inaugurated a "Buy 'em-Try 'em" promotion in which 10 albums (nine priced at \$3.98, one at \$4.94) were offered on a seven-day, full-cash-refund-guaranteed, trial basis. If successful — and Goody's executives feel that as much as a 50 percent sell-off "puts everybody way ahead of the game"—the promotion will not only continue, but will feature, in

coming months, r&b, jazz and possibly classical product as well as rock. Goody's is supporting "Buy 'em-Try 'em" with newspaper ads and some 500 radio spots in the New York-Philadelphia areas, with each spot containing cuts from two records. Also, the company has made tapes for in-store play.

Albums spotlighted this month include: "This Time It's For Real" by Southside Johnny and the As-

(Continued on page 50)

Stations Engaging in 'Diary Distortion' To Be Dropped from ARB Rating Books

By MARC KIRKEBY

■ NEW YORK — Arbitron will drop from future rating books any station that engages in what the company calls "diary distortion," according to a letter sent to every radio and television station in the country last week.

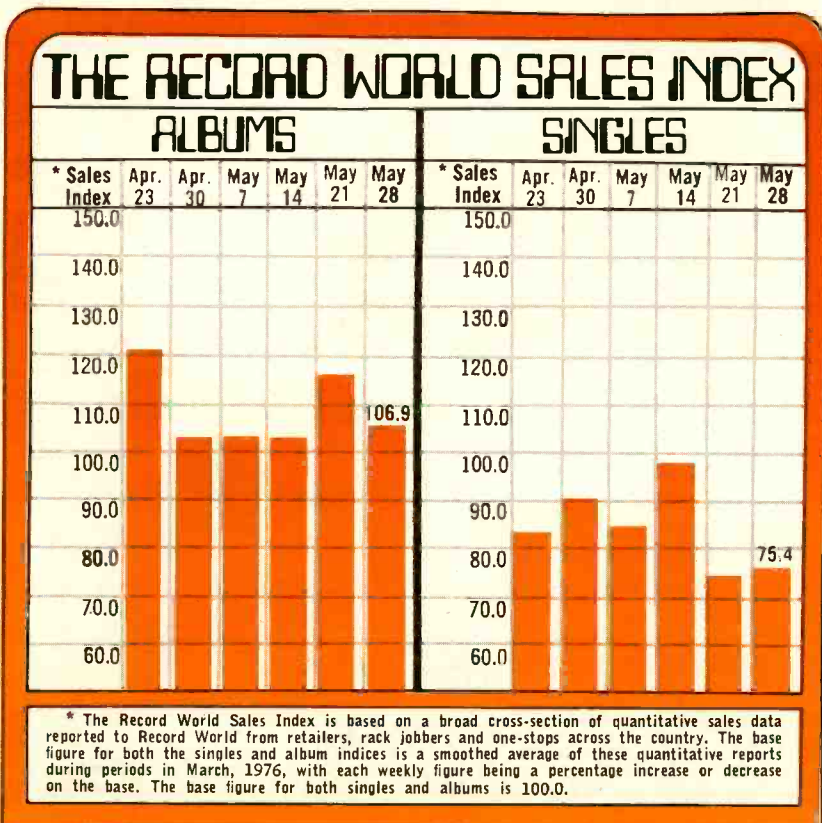
The letter, signed by Theodore F. Shaker, president of Arbitron, is a response to four separate cases of top 40 stations running contests—just before an ARB rating period—that asked listeners to keep track of the length of time they tuned to the stations each day, much as they would be

asked to do for an Arbitron diary. The longer the listening hours recorded, the more money the contestants could win.

"Such contests could confuse diarykeepers or entice them to use their diaries as 'entry forms' and to record inflated listening or viewing hours in their diaries," Shaker's letter said.

"In order to protect the validity of our surveys and the interest of our subscribers," the letter continued, "we will delete from our published surveys the audience

(Continued on page 30)



WOL Plugola/Payola Trial Marked by Discrepancies

By MICHAEL SHAIN

■ WASHINGTON — A Federal Communications Commission probe of alleged plugola/payola at a Washington radio station was rocked last week when discrepancies in earlier testimony by concert promoter William Washington came to light.

Washington instigated the investigation of WOL-AM here more than a year ago by complaining to the FCC about several disc jockeys who had set up a concert company in competition with Washington's Dimensions Unlimited. Singer/evangelist Al Green and his manager, John Cleaves, appeared before the commission last week and presented testimony that directly conflicted with Washington's earlier statements about a date his company co-promoted with the WOL deejays in 1975 featuring Green at the Capital Centre.

At the heart of the conflict are two different sets of contracts for the 1975 Green data. When the probe opened in February, Washington testified that his company and the announcers' concert firm, DJ Productions, agreed to go 50-50 on cost and risks and for the Green show. When the concert "bottomed out," as Washington

put it, the deejays approached Green and asked him to accept a lower fee than the contract price of \$35,000. Eventually Green agreed to take \$13,500 for the date.

Washington testified in February that the deejays were able to talk Green down, he assumed, by promising him extra airplay for his new album. The idea of a reduced fee, Washington said, was all the deejays', that they negotiated it with Green and his manager, and that he paid manager Cleaves \$10,000 just before Green went on stage.

Both Green and Cleaves testified last week that neither had any idea that the deejays were involved financially in the show and that neither ever saw Washington on the night of the performance. Green said he assumed the deejays were either working for Washington or were simply there to MC the program and see the performance. Green said he had held Washington responsible for not being paid his full contract price.

Green produced his copy of the contract for that program which showed Dimensions Unlimited and Bill Washington as the sole promoters of the date. The Green version of the contract was at odds with a similar document submitted to the FCC by Washington last February.

The copy of the contract that Washington provided to the FCC showed Dimensions Unlimited
(Continued on page 80)

Motown Is Top Black-Owned Firm

■ NEW YORK — Motown Industries was the top black-owned company in America for the fifth consecutive year in 1976, according to an annual survey published last week by Black Enterprise magazine. Motown's sales rose from \$43.5 million in 1975 to \$50 million last year, putting it \$2.4 million ahead of its closest competitor, Johnson Publishing.

Revenues for the year for the top 100 companies, according to the survey, climbed 24.2 percent to \$775.2 million from \$623.9 million in 1975.

Motown was the only entertainment company to reach the upper portion of the top 100. Several black-owned broadcasting operations also made the list.

Arista To Make Royalty Payments On Two Savoy Vault Recordings

By MARC KIRKEBY

■ NEW YORK — The heirs of Charlie Parker and Lester Young, and a number of their unheralded sidemen, will receive royalty payments and session fees from Arista Records for their work on two previously unreleased records from the Savoy vaults, to be released on that label this month.

Because the live performances that will make up the albums were not made under a union

Polygram Names Weiser Intl. Publishing VP

■ NEW YORK—Norman S. Weiser, president of Chappell Music Company and a senior vice president and director of Polygram Corporation, has additionally been named vice president of the International Publishing Division of the Polygram Group. His new title at Polygram Corporation will be senior vice president-publishing.



Norman Weiser

Weiser joined Chappell in August, 1969 as vice president and general manager and became its president in June, 1973.

NARAS Elects Denny President

■ LOS ANGELES — The national board of trustees of the Recording Academy (NARAS), meeting in Atlanta over the May 22 weekend, elected Bill Denny, music publisher and record producer, as the Academy's new national president, and national trustees Bernie Fleischer and Jay Lowy as first vice
(Continued on page 95)



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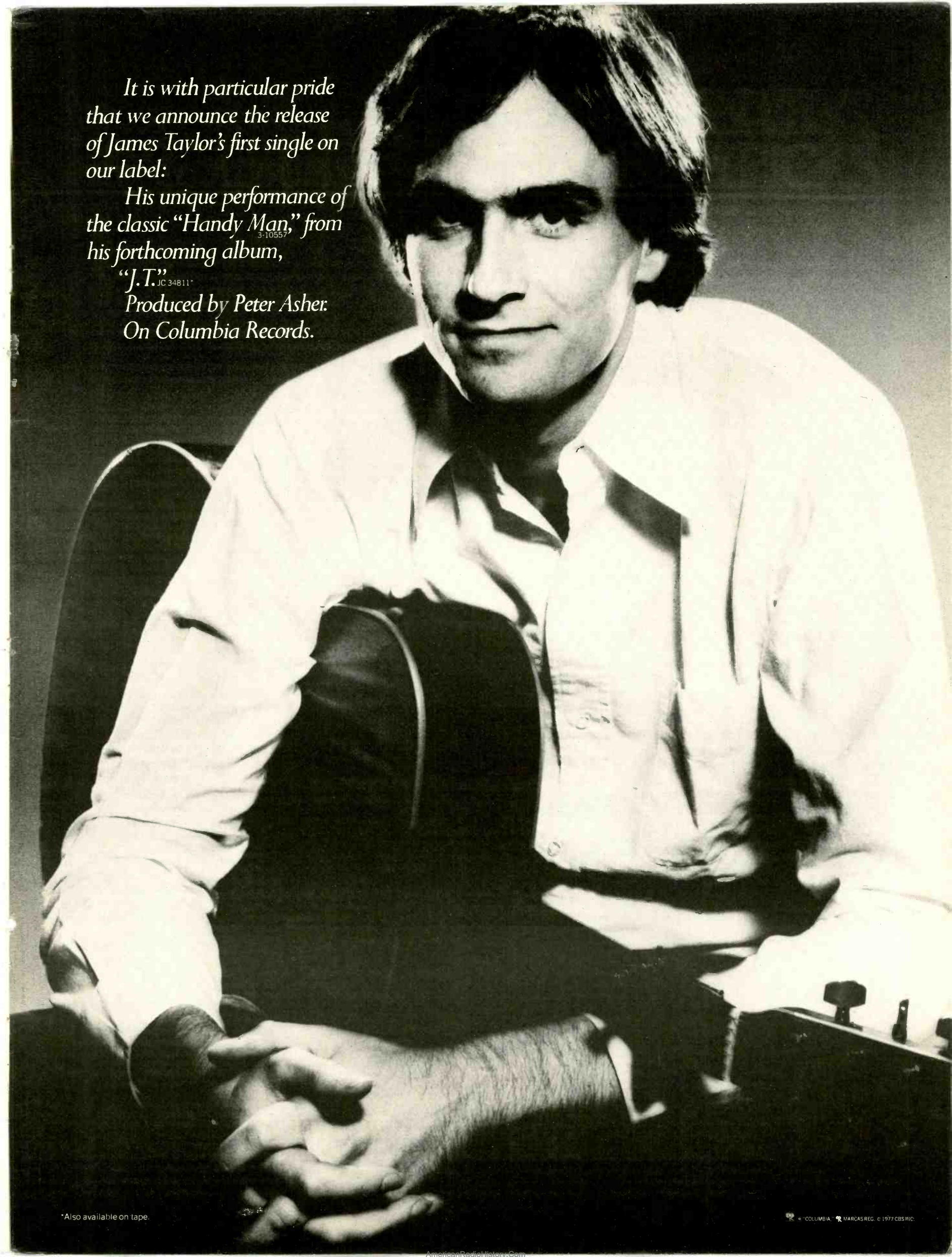
Powerhouse Picks

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

Peter Frampton (A&M) "I'm In You."

Absolute demand at radio and instant sales clear the boards for this one to shoot right to the top.





*It is with particular pride
that we announce the release
of James Taylor's first single on
our label:*

*His unique performance of
the classic "Handy Man," from
his forthcoming album,*

"J.T."³⁻¹⁰⁵⁵⁷

*Produced by Peter Asher.
On Columbia Records.*

Fleetwood Widens LP Chart Lead; Wonder Top Single

Black Product Strong

By Lenny Beer

■ Fleetwood Mac (WB) not only held onto the No. 1 position on The Album Chart this week, but they also expanded their lead significantly over the field by maintaining their edge at retail and picking up at the racks. The album is now selling at its best pace ever, and with their second hit single from this album now in the national top 5, it will be difficult to knock them out of the top. The Eagles (Asylum) held the No. 2 position, but is falling now at retail and is only slightly ahead of Marvin Gaye (Tamla). Also strong in the top 5 are the Isley Brothers (T-Neck) and the Commodores (Motown). There were no new entries in the entire top 10, and the only album gaining enough to earn a bullet was The Beatles (Capitol) "Live at the Hollywood Bowl" set.

In the teens, however, there are some exceptionally strong hit albums. Steve Miller (Capitol), in its second week of charting, is selling well and moved to No. 15, only four points behind his "Fly Like An Eagle" set, which has been charted for 54 weeks. Foreigner (Atlantic), with its debut album, has achieved both a top 20 single and album, and is bettering that weekly. Current statistics show the album at 17 and the single at 12, both with bullets.

A little further down the list, the Brothers Johnson (A&M) are doing it again as their second album now stands at No. 20 with a bullet in its third week in the street, ahead of the charging Cat Stevens (A&M), also in its third week of stock. Waylon Jennings (RCA) appears headed towards achieving what his "Outlaws" with Willie Nelson, Tompall Glaser, and Jessi Colter album did without the cast of extras. The album, which tops the country list, is exploding on the pop side also, and the sales are coming from everywhere. Now one month old and fully crossed over, it jumped from 52 to 31 with a strong bullet.

The Jennings album is just ahead of this week's Chartmaker, Barry Manilow (Arista), the Parliament live album (Casablanca), and the hot r&b item by Johnny Guitar

Pendergrass Gets Gold

■ NEW YORK—Philadelphia International recording artist Teddy Pendergrass' debut solo album, "Teddy Pendergrass," has been certified gold by the RIAA.

Watson (DJM). Manilow is selling at a fast clip for those who have had stock long enough, but is not yet across the board. Parliament is selling everywhere, including strong rack pick-up this early on a black group. Watson's sales base is from black areas, and it seems that his crossover as an artist is yet to come.

Other strong charging albums on this week's chart were Heart (Portrait), exploding out of the box and continuing even stronger this week; Outlaws (Arista), fully on the comeback trail after their disappointing second album; the O'Jays (Phila. Intl.), with continued strong pick-up on their latest; Jerry Jeff Walker (MCA), selling very well and in some places that would surprise, including New York City; Bette Midler (Atlantic), with her second strong week; Poco (ABC), another with surprising strength that is already showing at some racks; Kenny Rogers (UA), still a regional item in the south and southwest mainly; and Linda Ronstadt (Capitol), with a strong repackage.

Two new albums burst onto the top 100 with similar sales reports. Dan Fogelberg (Full Moon/Epic) and the Bee Gees (RSO). Fogelberg is coming back strong after the disappointing sales on "Captured Angel," while the Bee Gees are off and away again with this, their first live album compilation.

Foreigner Shows Durability

(Continued from page 3)

while Fleetwood Mac (WB) surged forward into the four position with a bullet and a good shot at the top in the coming weeks. Leo Sayer (WB), which has been the story of the singles market for the last few weeks, rounds out the top 5 with "When I Need You." Overall, however, singles sales continued at a slow clip as reflected in *The Record World Sales Index*.

Checking the rest of the hits in the top 10, Bill Conti (UA) had another good week and moved forward to #6, Kenny Rogers (UA) also gained to #7, Andrew Gold (Asylum) moved up to #8 with a bullet, Alan O'Day (Pacific) continued to gain and jumped into the top 10 at #9, and Joe Tex (Epic) finally slipped in at #10 in its twelfth week of pop charting. All of these records are relatively close in positioning and will continue to jostle for position in the upcoming weeks.

Outside the top 10, Foreigner (Atlantic) is the heir apparent. The Foreigner single has surprised many in radio with its durability, as it has lived through a couple of periods where it looked very marginal, but it is now selling well in the major markets and is sitting comfortably at 12 with a bullet, waiting for the next open space. The Sylvers (Capitol) is continuing to score at the radio

and store levels on its way to being another major hit for the group, and Marshall Tucker (Capricorn), another record with the strength to survive crisis after crisis, has, in its 13th week of charting, finally broken into the top 20.

Other strong singles on the top half of the chart include Steve Miller (Capitol), with his fourth straight hit; Barry Manilow (Arista), with another big one in his string of hits; Eagles (Asylum), with their third from the "Hotel California" album; Jimmy Buffett (ABC), with his first big national hit; Peter Frampton (A&M), with excellent radio and early dealer reaction to his latest; Shaun Cassidy (Warner/Curb), with the hottest teen item and phone request record of the year; Kenny Nolan (20th Century), with a big week on his follow-up that just might make it two biggies in a row; Pablo Cruise (A&M), with their first hit ever; Barbra Streisand (Columbia), showing a positive picture and her chance for two straight hits looking brighter daily; and Rita Coolidge (A&M), another for the currently hot label.

On the second half of the chart this week Helen Reddy (Capitol) is leading the pack with "You're My World" breaking big in the east; Boston (Epic) is showing strong early action; Kris Kristofferson (Columbia) is breaking big out of San Diego; Alice Cooper (WB) is starting to show signs of being his third straight hit ballad; Heart (Portrait) shows quick airplay response; and the Commodores (Motown) is starting its crossover from a strong r&b base.

New on the chart with bullets were the Bay City Rollers (Arista) as Chartmaker; Merri Wilson (GRT), with the current hot novelty item; Neil Sedaka (Elektra), with his first for the label; and Crosby, Stills & Nash (Atlantic), with their comeback item.

Hoff Exits Threshold, Debuts Own Company

■ NEW YORK—Gerry Hoff, president of Threshold Records, has announced his resignation.

Hoff, the head of the Moody Blues-owned label for the past six-and-a-half years, will be returning to the west coast to operate his own company, Manipulations, in Los Angeles. The company will be representing artists, music and film projects.

REGIONAL BREAKOUTS

Singles

East:

Shaun Cassidy (Warner/Curb)
Peter Frampton (A&M)

South:

England Dan & John Ford
Coley (Big Tree)
Rita Coolidge (A&M)
Commodores (Motown)

Midwest:

Waylon Jennings (RCA)
Shaun Cassidy (Warner/Curb)
Peter Frampton (A&M)
Pablo Cruise (A&M)

West:

Shaun Cassidy (Warner/Curb)
Waylon Jennings (RCA)

Albums

East:

Barry Manilow (Arista)
Neil Sedaka (Elektra)
Jerry Jeff Walker (MCA)
Poco (ABC)

South:

Barry Manilow (Arista)
Dan Fogelberg (Full Moon)
Bee Gees (RSO)
Jerry Jeff Walker (MCA)
Poco (ABC)
Charlie (Janus)

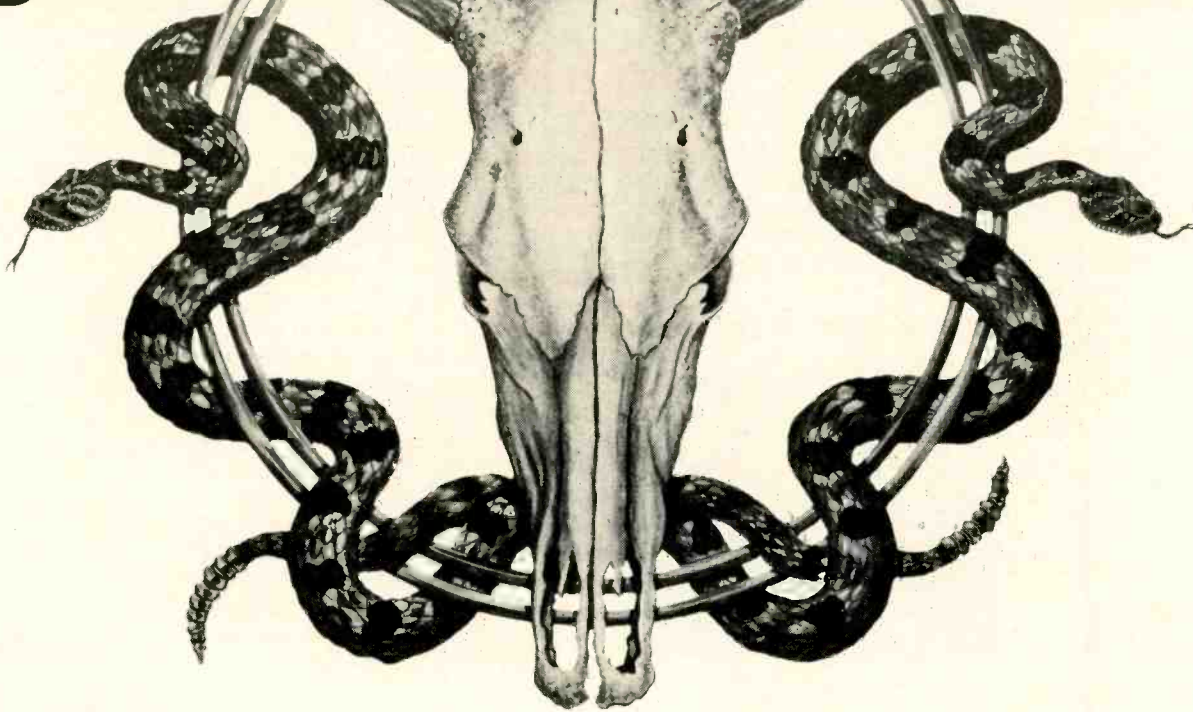
Midwest:

Barry Manilow (Arista)
Dan Fogelberg (Full Moon)
Bee Gees (RSO)
Linda Ronstadt (Capitol)
UFO (Chrysalis)
Neil Sedaka (Elektra)
Alice Cooper (Warner Bros.)

West:

Barry Manilow (Arista)
Dan Fogelberg (Full Moon)
UFO (Chrysalis)
Idris Muhammad (Kudu)

"Hurry Sundown" Triggers The Year Of The Outlaws!



"Hurry Sundown" captures all of the electrifying rock 'n' roll that has made the Outlaws the most explosive guitar band in America. And with immediate sales impact, tremendous reaction from radio stations and at their legendary live performances all across the country, the Outlaws are riding straight to the top.

#13 Radio & Records Album Airplay Chart

"FLASHMAKER OF THE WEEK"—Record World

"TOP NATIONAL ADD-ONS"—Billboard

★74-★46 Record World ★168-★95 Billboard ★139-★91 Cashbox

Now On Tour:

- June 2 Chicago Stadium, Chicago, Ill.
- 3 Wings Stadium, Kalamazoo, Mich.
- 4 Olympia Stadium, Detroit, Mich.
- 5 Freedom Hall, Louisville, Ky.
- 9 Coliseum, Charlotte, N.C.
- 10 Coliseum, Greensboro, N.C.
- 11-12 Capital Center, Washington, D.C.
- 16 Mississippi Coliseum, Jackson, Miss.
- 17 LSU Assembly Center, Baton Rouge, La.
- 18 Mid-South Coliseum, Memphis, Tenn.
- 19 Civic Center, Birmingham, Ala.
- 23 Bay Front Center, St. Petersburg, Fla.
- 24 Sportatorium, Miami, Fla.
- 25 Coliseum, Jacksonville, Fla.
- 26 The Omni, Atlanta, Ga.



**"Hurry Sundown"
produced by
renowned rock specialist
Bill Szymczyk.**

1977 will be The Year Of The Outlaws. On Arista Records

Tower Names Classical Merchandising Dir. In An Effort To Exploit Retail Classical Sales

By JOHN MANKIEWICZ

■ LOS ANGELES—In an unusual move for a large discount retail chain, Tower Records has created a new management position: director of classical merchandising, which will be filled by Ray Edwards, formerly the classical buyer for the San Francisco Tower outlets.

"Classical sales," said Tower president Russ Solomon, "have never been properly exploited. We feel that they can be dramatically increased by refining and perfecting our classical merchandising on a chain-wide basis, not just store by store."

Although classical sales vary within the 15 Tower outlets, that area accounts for 8-9% of the chain's total sales, and approximately 15% of its inventory.

RCA Names O'Grady Industrial Rel. VP

■ NEW YORK—The appointment of William O'Grady as division vice president, industrial relations, has been announced by Kenneth Glancy, president of RCA Records.



William O'Grady

O'Grady replaces Ed Scanlon, who has moved from RCA Records to the Hertz Corp. as executive vice president, industrial relations.

The entire 12 years of O'Grady's professional career has been with RCA Corp. For the past two years, he was director, organizational planning and management development with the RCA Service Company in Cherry Hill, N.J.

Prior to that, he spent three years as manager, industrial relations-consumer services with the RCA Service Company, a position to which he had been elevated after having spent 18 months as manager, wage and salary, consumer services.

O'Grady joined RCA Service Company's government services activity as a wage and salary analyst in Cherry Hill and held positions with that group as manager, employment and organizational development for 18 months, and manager, wage and salary for two years.

"If a store is committed to being in the classical business," Solomon continued, "then it must go all the way. You have to keep a large inventory, because classical catalogue is what sells; there aren't a great many 'hit' titles. You have to carry every major title along with minor ones; customers are attracted by a large selection. If we manage the de-

(Continued on page 78)

Arista Signs Kendricks



Arista Records president Clive Davis has announced the signing of Eddie Kendricks to an exclusive long-term agreement. Pictured above at the signing ceremony are (from left) Davis and Kendricks, whose first album for the label is scheduled to be recorded this summer.

Harry Balk Named Rogo President

■ LOS ANGELES—Robert Goulet has announced that Harry Balk, formerly head of Motown's artistic and creative development department, will helm Goulet's Rogo Records, Inc.

Balk stated that the new record company is actively seeking to sign various name artists, as well as new creative talent.

The first Rogo release will be "I Will Love You Uncle" backed with "The Ballad of Chowchilla Ray," Goulet's first nationally released single on the label.

Motown Honors The Commodores



Over 500 celebrities, friends, disc jockeys and members of the press jammed the Pacific Design Center last week to welcome the Commodores back to the United States following a concert tour of Australia and New Zealand. The gala occasion was Motown's way of honoring the Commodores, whose latest album, "The Commodores," was declared platinum six weeks after its release. In addition to the presentation of the group's platinum album, Mrs. Coretta Scott King presented the group with a Brotherhood Citation for "Outstanding Inspirational Contributions to the Furtherance of Brotherhood" on behalf of the Martin Luther King, Jr. Center for Social Change in Atlanta, Georgia. Shown above, at left: Mayor Tom Bradley (left) presents a proclamation from the City of Los Angeles to Commodores Ronald LaPreard, Lionel Richie, Thomas McClary, Milan Williams, Walter Orange and William King. At right, Tuskegee Mayor Johnny Ford presents the Keys to the City of Tuskegee to Berry Gordy, chairman of the board of Motown Industries, as a part of Motown's salute to the Commodores.

Live Albums Continue Chart Clout

By BARRY TAYLOR

■ NEW YORK—With two albums in the top 10 and a third being this week's Chartmaker at #33 with a bullet, the live album continues to be an attractive package to the consumer.

Seen As Career Boost

Proving numerous times over the past year that it can successfully boost an artist's career, live albums account for over 10 percent of the top 200 album chart positions this week. Of those, 13 are multiple record sets.

Two particularly dramatic instances of live album success can be seen in the top 10 with "Marvin Gaye Live at the London Palladium" (Tamla) at #3 for the second consecutive week and "The Beatles at the Hollywood Bowl" (Capitol) at a bulleted #7 in its third week of release. For Gaye, it is his first top 10 album since "Let's Get It On," which was released four years ago. For The Beatles, it is the first officially released album of live material, recorded in 1964 and 1965.

Manilow Chartmaker

"Barry Manilow Live" (Arista) is this week's Chartmaker, bowing at #33 with a bullet. The two record set, which was recorded for the most part at the Uris Theatre during his 1976 engagement, is his first live recording.

Live LPs Attractively Priced

"I'm certainly impressed by the sales of live albums," Ken Dobin of Waxie Maxie told RW. "There was a time when live albums were a letdown, both artistically and in their sales. Recently, there's been a certain excitement created by live albums. For the most part, they're attractively priced—especially in the case of Peter Frampton and Marvin Gaye: if those had been twice the price, I wouldn't have expected the same results. A dollar more for another lp is a

good value."

Among the recently released live albums are sets by Parliament, "Parliament Live/P Funk Earth Tour" (Casablanca) at #34 with a bullet; Jerry Jeff Walker, "A Man Must Carry On" (MCA) at #63 with a bullet; Bette Midler, "Live At Last" (Atlantic) at #76 with a bullet; and The Bee Gees, "Here At Last . . . Bee Gees Live" (RSO) at #73 with a bullet.

Other Live LPs

Also on the chart with live sets are Peter Frampton, whose monumental "Frampton Comes Alive" (A&M) is at #58 after 71 weeks, REO Speedwagon (Epic) with "Live—You Get What You Play For" at #49, "Kiss Alive" (Casablanca) at #81, Neil Diamond with "Love At The Greek" (Columbia) at #85, "Wings Over America" (Capitol) at #99 and 'Jeff Beck With the Jan Hammer Group Live" (Epic) at #100.

L.A. NARAS Chapter Elects New Governors

■ LOS ANGELES—21 new governors-at-large have been elected by ballots sent to the 1500 voting members of the Los Angeles chapter of the Recording Academy (NARAS). They will join 21 governors elected last year representing the various membership classifications within the Academy.

New Governors

The new governors are: Marilyn Baker, George Butler, Red Callender, Michel Colombier, Jackie DeShannon, Jack Gold, Bruce Johnston, Mauri Lathower, Tommy LiPuma, Benny Powell, Sue Raney, Jerome Richardson, Alfred Schlesinger, Al Schmitt and Tommy Wolf; re-elected are Michael Anthony, Bernie Fleischer, Michael Lang, Gary LeMel, Jay S. Lowy and Jackie Lustgarten.

REO Speedwagon proves you get who you play for!



REO fans are seeing the group live and then rushing out to buy their live, two-record album.

In the last five weeks over 150,000 people have seen them, and our sales figures in those markets indicate that

the album is selling in big numbers immediately after the group has performed.

What does that say about REO Speedwagon?

Just that you get who you play for.

“You Get What You Play For.”
PEG 34494
And how!
On Epic Records and Tapes.

A Specially-Priced 2-Record Set

REO
SPEEDWAGON
LIVE

You Get What You Play For
 including:
 Keep Pushin' (Only A) Summer Love
 157 Riverside Avenue/Ridin' The Storm Out
 Little Queenie

R. E. O. SPEEDWAGON — SUMMER TOUR 1977

June

- 3 Braun County Coliseum
Green Bay, Wisc.
- 4 Mary E. Sawyer Auditorium
LaCrosse, Wisc.
- 6 Sioux Falls Auditorium
Sioux Falls, S. D.
- 8 Fargo Auditorium
Fargo, N. D.
- 9 Minot Auditorium
Minot, N. D.
- 10 Rushmore Plaza
Rapid City, S. D.
- 11 Metra
Billings, Mon.
- 12 Arena
Billings, Mon.
- 17 Civic Center
Amarillo, Tex.
- 19 Texas Hall
Dallas, Tex.
- 20 Music Hall
Houston, Tex.
- 21 Municipal Auditorium
San Antonio, Tex.
- 22 Memorial Coliseum
Corpus Christi, Tex.
- 24 Hermitage Landing
Nashville, Tenn.
- 26 Royal Stadium
Kansas City, Mo.
- 28 Music Hall
Oklahoma City, Okla.
- 30 Coliseum
Jackson, Miss.

July

- 1 Municipal Auditorium
Birmingham, Ala.
- 2 Fox Theatre
Atlanta, Ga.
- 3 Municipal Auditorium
Columbus, Ga.
- 5 Municipal Auditorium
Charleston, W. Va.
- 6 Freedom Hall
Johnson City, Tenn.
- 7 Rupp Arena
Lexington, Ky.
- 9 Busch Stadium
St. Louis, Mo.

Females Make Singles Chart Inroads Despite 'Bias' of Pop Radio Stations

By JOHN MANKIEWICZ

■ LOS ANGELES — This week's RW pop singles chart shows a plethora of fast rising songs with female-dominated lead vocals.

The six bulleted titles include: "Dreams," Fleetwood Mac (WB), at #42; "My Heart Belongs To Me," Barbra Streisand (Col.), #44; "Your Love Has Lifted Me," Rita Coolidge (A&M), #47; "You're My World," Helen Reddy (Capitol), #52; "All You Get From Love," The Carpenters (A&M), #83; "Runaway," Bonnie Raitt (WB) #88, which gained 11 points and a bullet from last week's listing.

Three Additions

Pop radio is traditionally tight in regard to singles with female lead vocals; this week, there are three more entries in that competitive market, singles by the established artists Linda Ronstadt, Olivia Newton-John and Captain & Tennille. These new additions will test the durability and validity of the established radio rule of thumb: that is, there should be more male singers aired on controlled playlist outlets than female.

"I think there is a definite bias," said Charlie Lake, program director at KSLQ-AM, the St.

Louis top 40 outlet of the Bartel chain, "against female oriented product. It's a question of balance: true, these kind of songs sell a lot of singles, but we also don't want to lose our male audience, let them drift over to FM rock. I don't want to follow an ABBA record with one by Olivia Newton-John. It's hard finding good, straight ahead hard rock to play, to hold our male audience. I'm not against female oriented product, per se, but we've got to keep out playlist in line with our audience. We shouldn't go overboard either way."

Gryphon Productions Expands Activities

■ NEW YORK — Gryphon Productions' executive and managing directors Nat Shapiro and Norman Schwartz have jointly announced the addition of Ruth Brown, Buddy Rich, Mel Torme, Brazilian jazz fusion composer Tristao, jazz trumpeter/composer Tommy Harrell and composer and arranger Larry Wilcox to Gryphon's family of artists.

Woody Herman

Gryphon, whose product is manufactured and distributed by RCA Records, currently has in release Woody Herman's "40th An-

Scott Christianson, PD at WEAQ-AM in Au Claire, Wisconsin, allowed: "For markets that require a strict balance of male to female-oriented product, the amount of product coming out by and for women is certainly something to think about. But I think there's too much emphasis placed on that balance. We want to play peoples' favorite songs. There are trends in this business, and we follow the trends. If a record has mass appeal, according to our research (passive call-out on a weekly basis), we'll play it."

niversary Carnegie Hall Concert, Recorded Live;" Phil Woods Six: Live from the Showboat;" and jazz fusion artist Barry Miles making his RCA/Gryphon debut with "Sky Train."

Already completed and scheduled for imminent release are "Buddy Rich Plays and Plays . . ." and Tristao's "Brazilian Roots."

The fall release will be highlighted by Phil Woods' "Seven Deadly Sins Circa 1977," as well as Tommy Harrell's first album.

June

Scheduled for June production are Mel Torme's RCA Gryphon debut; Ruth Brown's return to the recording scene; a second album by Barry Miles; plus two albums by Michael Legrand, commissioned by RCA, one composed of contemporary pop hits and the other of recent TV and motion picture themes as well as Broadway tunes; and a jazz album by arranger/composer Larry Wilcox.

Gryphon's fall production schedule encompasses recordings by Lena Horne, Woody Herman, Buddy Rich and Phil Woods.

Rock Stars Sue Merchandise Mfrs.

By MARK KIRKEBY

■ NEW YORK — Lawyers for several rock performers filed suit here last week against eight manufacturers to stop sales of allegedly unlicensed "personality" merchandise. Fifteen separate suits were brought against the defendants, all of whom were participants in the National Fashion & Boutique Show, a trade exhibition held at the New York Coliseum.

Plaintiffs in the actions are Bandana Merchandise and Star Rights, companies which handle the licensing of personality merchandise for such artists as Peter Frampton, Bruce Springsteen, Yes, The Who, Roger Daltrey, Jeff Beck and Willie Nelson. Both companies are represented by Beldock, Levine & Hoffman, a New York law firm that specializes in such licensing cases (RW, March 12, 1977).

According to Elliott Hoffman of that firm, investigators attended the boutique show and "just walked around and made a list." The defendants received summonses before the show closed last Tuesday.

In all but one case, Bandana and Star Rights each filed separate suits against the eight manufacturers. The merchandise involved included T-shirts, posters, belt buckles, heat transfers, key chains, jewelry and shoulder patches bearing the likenesses of the various artists.

All complaints were filed in the Supreme Court, New York County. The plaintiffs seek permanent injunctions against the sale of the goods, and damages.

ABC Inks Williams

■ LOS ANGELES—Otis Smith, vice president, ABC Records, has announced the signing of Lenny Williams to an exclusive long-term recording contract.

Chicago's Big Apple Benefit



Chicago's benefit concert for the One To One organization at the Nassau Coliseum recently netted \$85,000, the most money earned for the charity from an individual concert evening. Seen here (standing from left) are: Chicago's James Pankow, Danny Seraphine, Bobby Lamm, Peter Cetera and Laudir de Oliveira. Seated (from left) are the group's Terry Kath, Lee Loughnane and Walter Parazaider. Standing at the far right is Bernard Jackson, special assistant to Governor Carey.

KEEP AN EYE OPEN FOR IT...



ANOTHER HIT SINGLE SURFACES FROM "DECEPTIVE BENDS." 10cc's "PEOPLE IN LOVE" (73917)



"The Things We Do For Love" was the first single released from "Deceptive Bends." It went gold.

Now, a second single, "People In Love," emerges from that same album. Watch it rise to the top too.



product of PHONO DISC INC., distributed by PHONO DISC, INC.
POLYGRAM COMPANIES

Write or call your local Phonodisc distributor sales office
for displays and other promotional items.

Produced by 10cc



Mercury SRM-1-3702
E-Track MCE 1-3702
Musicassette MCR4-1-1702

Sedaka Promo Tour



Neil Sedaka, producer George Martin and Elektra/Asylum chairman Joe Smith recently led a three-day promotional tour of five cities to preview Sedaka's new album "A Song." Pictured above during the tour are (top, from left), attired in their tour jackets, Smith, Sedaka and Martin; during the New York luncheon at the Pierre Hotel are ABC vice president Rick Sklar, Sedaka and his wife Leba; (bottom, from left) Record World publisher Bob Austin and Sedaka; before the Philadelphia dinner at Bookbinder's Restaurant, WFIL program director Jay Cook; Dean Tyler, program director of both WIP and WNEW-AM in New York; Sedaka and Shirley Tyler.

K-Tel Sales Drop

■ NEW YORK — K-Tel International, Inc. has reported a sales drop of more than 25 percent for the third quarter ended March 31, 1977 from the totals reported for the same period in 1976. Philip Kives, president of corporation, attributed the decline to "economic uncertainties" limiting consumer spending.

K-Tel sales for the third quarter recently completed totalled \$31,031,000, down from \$39,996,000 a year ago. The decline nearly wiped out gains made during the first two quarters; nine-month totals show company sales at \$90,643,000, an increase of \$1,600,000 over fiscal 1976.

Net income for the third quarter declined similarly. K-Tel earned \$1,888,000 for the period, down from \$4,212,000 in 1976. Net income for the nine month period was \$814,000, compared to \$3,069,000 a year ago.

Kives said the increase in the cost of television advertising, upon which K-Tel relies to sell most of its products, was largely responsible for the earnings decline.

An average share of K-Tel stock earned \$.52 during this year's third quarter; it earned \$1.15 last year during the same period.

Aucoin Names Mann Financial Vice Pres.

■ NEW YORK — William Aucoin, president of Aucoin Management, Inc., has announced the appointment of Marvin Mann to the position of vice president, finance, for Aucoin Management, Inc. and the firm's production arm, Rock Steady Productions.

In his new capacity, Mann's responsibilities will encompass all

financial matters relating to both Aucoin Management and Rock Steady. He will report directly to Aucoin.

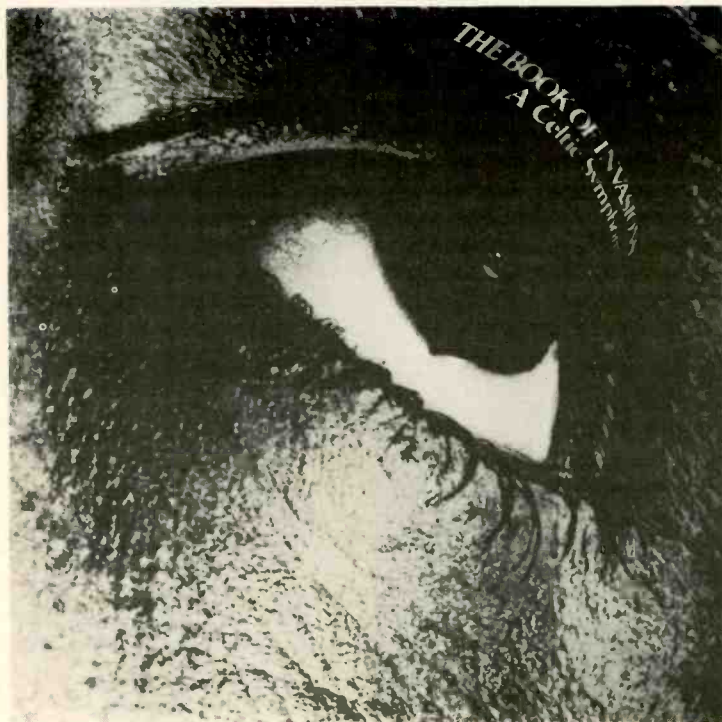
Mann joined Aucoin Management, Inc. in September, 1976, as controller. Prior to that, he served in a similar capacity at ICM, and, before that, was director of personnel at the William Morris Agency.

Palmieri to Epic



Ron Alexenburg, senior vice president, Epic, Portrait and Associated Labels, has announced the signing of pianist/orchestra leader Eddie Palmieri to an exclusive signing pact. The internationally-renowned giant of Latin music comes to Epic with a well established performing and recording career. Palmieri will enter the studios in July to record—and produce—his debut Epic lp for August release. Shown at the Epic offices at the signing are, from left: Larry Schnur, assistant to the vice president of a&r, Epic Records; Eddie Palmieri; Michelle Zarin, Palmieri's manager; and Ron Alexenburg.

THE BOOK OF INVASIONS...



THERE WAS A BUZZ ON THE BABYS

WABX in Detroit heard it.
Bob Bagaris of Bamboo Productions heard it.
WMMS in Cleveland heard it.
Hank Laconti and Ron Worsley heard it.
WCOL-FM in Columbus heard it.
Rob Friedheim and Jules Belkin of
Belkin Productions heard it.
KSHE in St. Louis heard it.
Irv Zuckerman of Contemporary Productions heard it.
WYSP in Philadelphia heard it.
Larry Magid of Electric Factory Concerts heard it.
DC-101 in Washington, D.C. heard it.
Jack Boyle of Cellar Door Concerts heard it.
KMET in Los Angeles heard it.
Elmer Valentine heard it.
KSAN in San Francisco heard it.
Jeff Pollack heard it.
Arnie Granat and Jerry Michaelson of
Jam Productions heard it.
Ron Delsener of Ron Delsener Presents heard it.
And everyone at the Royal Oak Theater in Detroit,
the Agora in Cleveland and Columbus, the
American Theater in St. Louis, the Tower Theater in
Philadelphia, Lissner Auditorium in Washington, D.C.,
The Whisky in Los Angeles, The Old Waldorf in
San Francisco, the Ivanhoe in Chicago and Yorkville
Theater in New York heard it, too.



There's no question about it. Everyone's been talking about The Babys. And with good reason. Their first album landed on almost every progressive radio station in the country. They appeared on The Mike Douglas Show, American Bandstand, Midnight Special, Don Kirshner's Rock Concert and the Dinah Shore Show. Their recent ten-city tour brought out enough fans to sell-out every theater they played in. And we're going to make even more listeners happy when The Babys' live performance on WYSP is featured on the Burkhart-Abrams SuperStar stations across the country. Is the buzz on



The Babys over? Definitely. You see, the roar has already begun.

Chrysalis Records and Tapes
The Sound Reason

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **HOT LUNCHES** are no big deal in this era of three-car garages and pot in every jacuzzi, but lunch with **Hot** proved to be something else. Perhaps because we've grown more accustomed to visits from burly power-chord specialists, we made the nearly lethal mistake of starting a straight interview on a rather meek track.

Not a smart move with these girls, whose first single was just nudging the top twenty and backing up the trio's contention that their approach touches a number of stylistic bases. "Our manager does what we tell him to," warned **Cathy Carson**, resident blonde, former stewardess and probably the saltiest of the group.

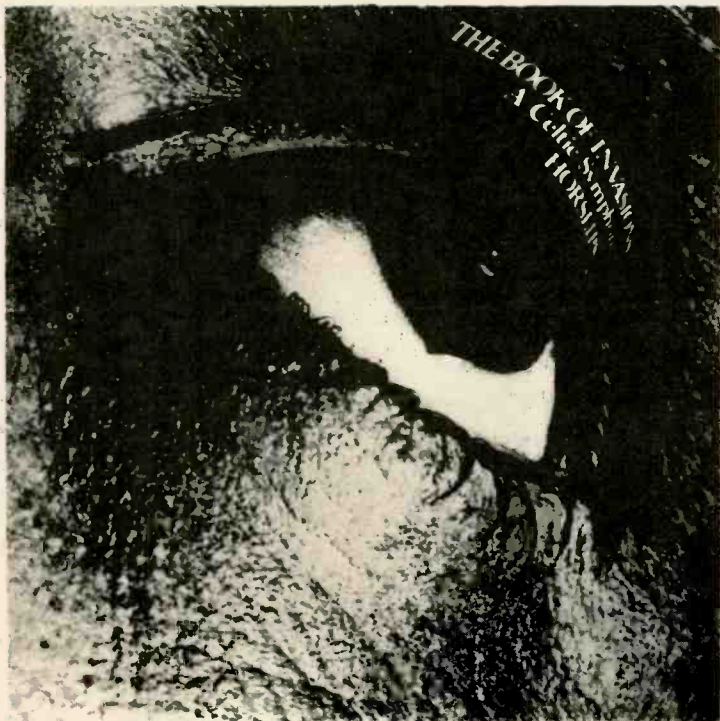
Juanita Curiel, group Mexican and full-fledged hypnoterapist, took a gentler tack, stressing the democratic focus for the band and their combined credentials as backing plus solo vocalist as the key to the group's sense of style. "A lead singer can have this grand note, but there are also three or four other notes behind it, that spread that chord, that really provide some kind of impact," she noted.

"What we've got we've earned" was **Gwen Owens'** pronouncement, and it's tough to argue with a former private investigator and double-threat singer and songwriter. Like her partners, she sidesteps some of the more obvious facets of **Hot's** image—such as its ethnic diversity and the proud emphasis on the woman's point of view in their choice of material—when she concludes, "When we say we're **Hot**, we're not jiving."

FANNING THE FLAMES: One of the more refreshing, not to mention professional-looking, fanzines we've seen recently is "Pet Sounds," a nifty little rag devoted entirely to the **Beach Boys** and their various offshoots and associates. The second issue, which is now available in such exotic locales as Houston, London and Van Nuys, features an interview with **Earle Mankey**, engineer on the **Boys'** "Love You" album—the interview was conducted by the gregarious **Harvey "The K" Kubernik**, one of the contributing editors. Anyone wishing a copy should send a crisp 1 (one) dollar note to Leaf Publications, 1546 S. Saltair Ave., #7, Los Angeles 90025 . . . Kubernik also informs us that **Bruce Springsteen** may be the subject of his own upcoming fanzine, tentatively titled "Thunder Road"—not that Bruce isn't good.

(Continued on page 95)

New...from HORSLIPS



On DJM Records and Tapes
Distributed by Amherst Records



Polydor Signs Nektar



Irwin Steinberg, president of Polydor, Inc. and the Phonogram Record Group, has announced the signing of Nektar to the label. The group is currently at work on their first album for Polydor, due for summer release. Pictured here after the signing are, top row, from left: Bill Levy, creative services director for Polydor; Mo Moore, Nektar bassist; Lou Simon, executive vice president and general manager for Polydor; Ron Howden, Nektar drummer; Taff Freeman, keyboardist for Nektar; and Rick Stevens, east coast a&r director. Middle row: Ken Sander, Nektar's manager; and Mik Brockett, light musician for Nektar. Bottom row, from left: Len Eppard, acting publicity director for Polydor; Clay Baxter, national promotion-secondaries; and Jerry Jaffe, Polydor national album promotional director.

RCA Names Siegel Album Promo Dir.

■ **NEW YORK**—Niles Siegel has been appointed director, national album promotion, RCA Records. The announcement was made by Ray Anderson, division vice president, promotion, to whom he will report.



Niles Siegel

From 1975 to the present, Siegel was national album promotion director at Polydor Records. Before joining Polydor, Siegel was with Shelter Records as east coast regional promotion manager.

20th Releases 'Star Wars' LP

■ **LOS ANGELES**—Harvey Cooper, senior vice president, A&R, 20th Century Records, has announced the release of the movie soundtrack from "Star Wars" in conjunction with the release of the film by 20th Century Fox Film Corporation. The soundtrack is a two-disk companion to the movie.

A major advertising campaign is currently being implemented by 20th Century Fox Film Corporation and will encompass all forms of the media, from major daily newspapers to radio advertising to television.

Cirillo Will Head CRI Latin Operations

■ **NEW YORK**—Nicholas Cirillo has been promoted to vice president, Latin American operations (OLA), a position held by Manuel Villarreal since its establishment in 1962. The announcement was made by Dick Asher, president, CBS Records International.



Dick Asher, president of CBS Records International, presents an antique clock to Manuel Villarreal in recognition of 15 years of service as head of CRI's Latin American Operations, a post from which Villarreal retires to resume duties, full time, as president of CBS Records Mexico. His successor is Nick Cirillo (right), newly named vice president of OLA.

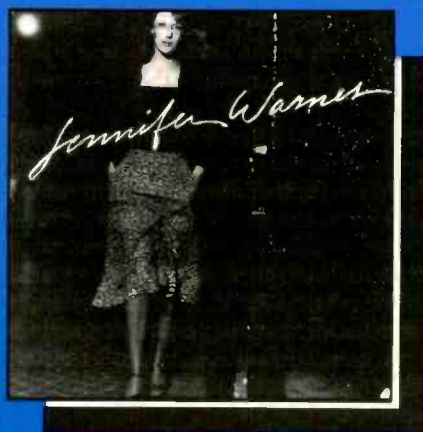
"After many years of traveling and being away from his family," Mr. Asher said, "Mr. Villarreal has requested that he be relieved of his OLA responsibilities. He will now devote his full time and energy as President of CBS Records Mexico, a position he held in conjunction with his OLA duties for a number of years."

Effective July 1, 1977, the office of Latin American Operations of CBS Records International will move from Mexico City, its base for 15 years, to Coral Gables, Florida.

Cirillo has served CBS Records International as vice president, operations, for the past four years. Prior to that he was for many years controller of CRI.

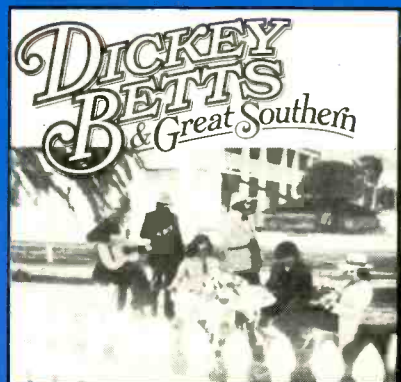
What A Spring Story!

First, Barry Manilow breaks all industry records with an unprecedented achievement: Two of his albums go double-platinum the same week!



Next, Jennifer Warnes bursts on the scene with a smash hit single, "Right Time Of The Night," and her beautiful debut Arista album becomes one the best-sellers by a new artist this year.

Then, The Kinks are launched to new heights of international stardom with a remarkable Arista debut, "Sleepwalker," their biggest selling album in years, being hailed worldwide as a classic.



And then, Dickey Betts brings his new band to Arista and immediately explodes with his most exciting album ever, winning raves that herald his return to southern rock supremacy.

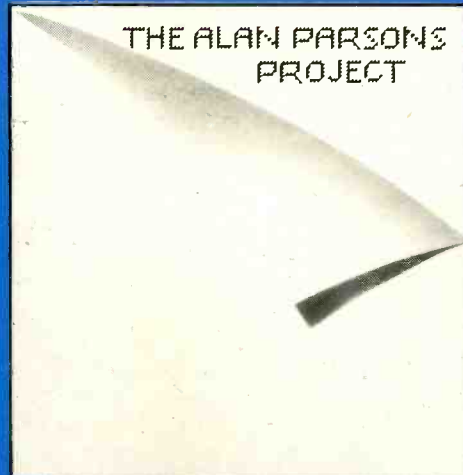
And look what's coming

GRATEFUL DEAD



The Arista debut by the Grateful Dead, "Terrapin Station," will stun you. With the Dead playing as they never have before, this album is sure to become a landmark recording and a major event in itself.

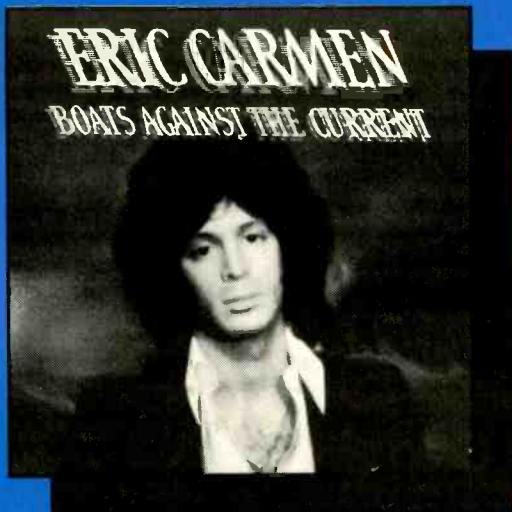
THE ALAN PARSONS PROJECT



The first Arista album by Alan Parsons. The successor to his "Tales Of Mystery & Imagination/Edgar Allan Poe," it is purely and simply a rock masterpiece.

Eric Carmen's second album confirms the unanimous acclaim that has singled him out as the most impressive rock talent to emerge in years.

ERIC CARMEN BOATS AGAINST THE CURRENT



Melissa Manchester's new album is her finest ever. It's the realization of every facet of the brilliant talent that has made her one of the most dynamic new stars of the seventies.

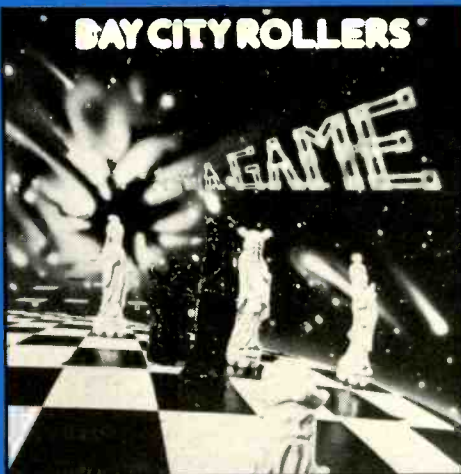
MUHAMMAD ALI "THE GREATEST"



Far more than just a soundtrack recording, this dazzling album explodes with stunning songs and music written and produced by Michael Masser, composer of #1 hits "Touch Me In The Morning" and "The Theme From Mahogany." Featured on this milestone album are truly incredible vocal and instrumental performances by George Benson, the pulsating knock-out rhythms of Mandrill, and Michael Masser.



BAY CITY ROLLERS



An excellent follow up to their previous album which sold more than two million copies worldwide, "It's A Game" coincides with the Rollers' first major U.S. tour, covering nearly 30 cities. Prepare for the invasion.

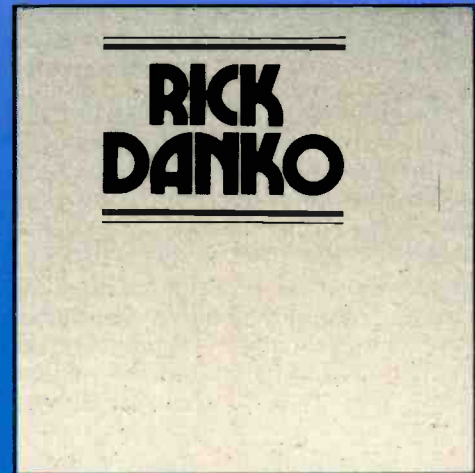
in the next four weeks!



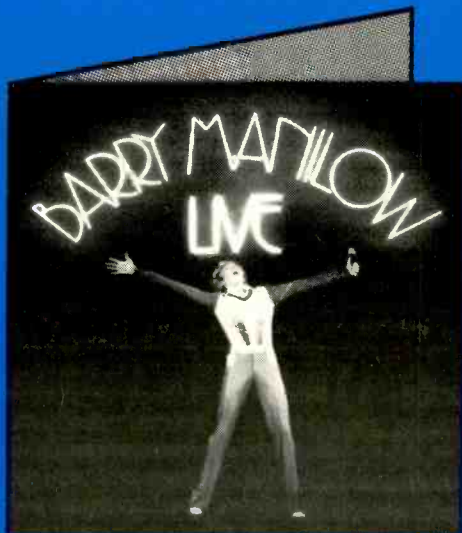
With this, their third album, the Outlaws are now ready to explode on record as they have in concert for the past year. Produced by Bill Szymczyk, this album will make 1977 the year of the Outlaws.



Lily Tomlin's smashing Arista debut captures all the brilliance of her "On Stage" Broadway performance, hailed as "the most dazzling one person show ever mounted." With recent cover stories in Time magazine and Rolling Stone, the timing is perfect.



The eagerly anticipated solo debut by Rick Danko. Stepping out from The Band, the great unmistakable Danko voice combines with great songs and inspired musicianship to make a truly exceptional album that will establish this major star.



And

With all four of his albums still on the charts, he's already the biggest-selling artist in America today. Now this special 2-record set captures the spectacular excitement of Barry Manilow live in concert, performing all of his classic hits, great new songs and his famous commercials medley. Double platinum? or Triple platinum?...

*An unprecedented show of strength
from today's fastest growing record company.*

Arista Records

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ PURE POP FOR NOW PEOPLE: "It makes no difference if you're rich or poor or even smart or dumb./ A woman's place in this world is under some man's thumb."

The lyric that your columnists found fitting to use as a lead this week was written by **Martha Sharp** in the song "Born A Woman" which became a top ten hit for **Sandy Posey** in 1966.

It is also included on **Nick Lowe's** new Stiff ep, "Bowi" (the title refers back to the title of the last **David Bowie** album). Lowe, who inaugurated "the world's most flexible record company" fifteen months ago with the single, "So It Goes"/"Heart Of The City" has spent the better part of the year producing other artists for Stiff and helping **Dave Edmunds** put his **Rockpile** group on the road.

"Born A Woman" is probably his best recording yet, with jangly guitars, powerhouse drumming by **The Rumour's Steve Goulding** and an irresistible hook. "Shake That Rat," a two-minute pseudo-sixties instrumental with Lowe's bass as the lead instrument follows on the "Live Side." The "Dead Side" is highlighted by the rocker, "Marie Provost" and a ballad titled "Endless Sleep" that is so quiet, you can't hear it.

Lowe has yet to be signed by an American record company, but with all his songwriting/production talent (he also produced the first **Graham Parker and the Rumour** album) we hope to see his records being made available in this country soon.

SUZY WHO? The song, "Seaside Woman" by **Suzy and the Red Stripes** that you've probably been hearing on the radio lately, is actually as most people know by now. **Wings** with **Linda McCartney** singing lead. The single will be shipped this week on red vinyl and is being backed with "B-Side At The Seaside." Both sides were produced by **Paul McCartney** and mastered by **Steve Popovich**. There is no album in the works, but the possibility exists that Epic will release a total of three singles by Suzy & co.

WE WON IT FOR THE SCHANZ: With their likably bizarre leftfielder **Michael Schanzer** sidelined by injuries, the **Record World Flashmakers** were a team with a mission last Tuesday—to win one for the Schanz. Which they did by displaying some long-dormant batting muscle in a 10-6 roughing up of the B'nai B'rith Music Lodge. In his first start of the season, ace hurler **Howie "Ol' Ragarm" Levitt** went the distance, struck out five, wore the **Baron's** magic hat and was supported by a robust Flashmakers offensive spearheaded by home run blasts off the bats of **Bob Jacino** (a tape measure job, his) and **Steven "Buck" Baker**. This week's opponents: CBS and the William Morris Agency.

JOCKEY SHORTS: Everybody wants to own a record company, and **Jon Tiven** is no exception, as we learned last week in a letter from the self-noted managing director of Big Sound Records. The Big Sound artists (the **Nelson Adelard Band**, **Prix**—pronounced as it's spelled)—**Philip Rambow**, the **Scratch Band**, **Bob Orsi**, **Vince Whirlwind**, **Roger Reale** and the **Rue Morgue**) are all featured on Big Sound's "Bionic Gold" albums, which is a collection of thirteen covers of songs "either produced and/or written by Phil Spector in their original form." A similar project is underway at Ork Records, only it involves cover versions of **Rolling Stones** songs and is entitled "Sun Blotted Out From the Sky." Artists on this one include **Blue Vein**, the **Feelies**, **Prix**, **Mick Farren** and **Terry Ork** (singing "I Am Waiting"). Is anyone doing "Empty Heart"? . . . **Kenny Passarelli** replaces **Stephen Dees** in the **Hall & Oates Band** . . . **Nancy Sinatra** is in Columbia's 30th Street Studio finishing an album, with **Charlie Calello** producing . . . Rumor of the week: **David Geffen** to return to Elektra/Asylum records as **Joe Smith** departs to become chairman of the FCC?

ON THE TOWN: New York's cabaret circuit has a promising newcomer in **Jimmy Miller**, who recently completed a four-night engagement at Tramps. Although material is a problem at this point, Miller is blessed with a rich tenor voice that is very nearly as prepossessing as the singer's considerable physical presence, and a delivery that is rooted predominantly in the styles of **Paul Robeson** and **Joe Williams**. Miller's set, however, went off in so many directions musically that it lacked much emotional impact, proving that eclecticism for its own sake is pointless. But anyone who opens with a song about basketball ("Hoops") is, we feel, worth watching.

Arista Launches 'Manilow/Live' Campaign

■ NEW YORK — In conjunction with the recent release of the two record set, "Barry Manilow/Live," Arista Records has launched one of the largest advertising and promotional campaigns in the company's history, according to **Rick Dobbis**, vice president, artist/development.

The initial thrust of the campaign, Dobbis revealed, consists of two distinct stages, both maintaining the concept of consistently very high visibility on all levels for the double album package.

The first stage of the campaign consists of an effort to achieve maximum exposure in the marketplace through a coordinated effort by Arista personnel and the company's independent distributor personnel working with major chain accounts, rackjobbers and all types of retail outlets from the moment of the album's release. Special attention was paid to the artist's history as a salesman at rack accounts, and numerous in-store merchandising aides were specially created for this stage of the campaign, including full-sized and miniature stand-ups of Barry Manilow, post-

ers and other counter-top and floor displays.

Stickers were also specially designed and attached to "Barry Manilow/Live" to indicate that a live version of the artist's current single, "Looks Like We Made It," is on the new album.

The second stage of the campaign, which also began upon the album's release, consists of a meshing of national and regional media advertising. Full-color two-page advertisements were taken in trade publications, full page advertisements were taken in both the Los Angeles Times and New York Times Sunday editions; and an advertisement was placed in national weekly magazine, *People*.

Each of Arista's regional marketing managers were then called upon to create regional marketing campaigns within the framework created by the national Arista office. Print, radio and television buys are being utilized and, in cooperation with the national Arista office, each regional marketing manager is currently implementing media campaigns on behalf of "Barry Manilow/Live."

London, Schwartz Bros. Celebrate



To coincide with London Records joining Schwartz Bros. for regional east coast label distribution, London recently introduced their catalogue to Schwartz via "That's Entertainment," an audio-visual slide presentation showcasing London's product, which includes the **Moody Blues** and their solo projects, **Z. Z. Top**, **John Miles**, **Phase 4 Stereo**, **Argo** spoken word division, and the classical repertoire. Shown above at the slide presentation at the Regency Hyatt Hotel in Washington, D.C. are (from left): **Aubrey Moore**, general manager for Schwartz Bros.; **John Heider**, London's northeast district manager; **Sy Warner**, London's national sales manager; president of Schwartz Bros. **Jim Schwartz**; London's classical sales manager **John Harper**; and **Don Wardell**, director of creative services at London Records.

CBS Names Fishel

■ NEW YORK—CBS Records has announced the appointment of **Jim Fishel**.

Jim Fishel has been named to the newly created position of jazz/progressive publicist, CBS Records, it was announced by **Bob Altshuler**, VP press and public affairs, CBS Records Group.

Duties

In this position, **Fishel** will be responsible for insuring coverage of all jazz and progressive artists on the Columbia, Epic and Associated labels.

Prior to joining CBS, he served with *Billboard* for three years and has a background in newspaper reporting. He will report to **Altshuler**.

Athena, Republic Merge

■ LOS ANGELES — **Chet Hanson** and **George Carroll**, president and executive vice president of **Athena Artists**, and **Lon Harri-man**, president of **Republic Artists**, have announced that **Republic** has been merged into **Athena**.

The new agency represents such singer-songwriters as **Randy Newman**, **Michael Murphey**, **Kenny Rankin**, **Tom Waits**, **Jerry Jeff Walker**, **Steve Goodman**, **John Prine**, **Leon Redbone**, **Ry Cooder**, **Wendy Waldman**, **Jonathan Edwards**, **Guy Clark**, **Taj Mahal**, **Jimmie Spheeris** and **Tom Rush**. **Athena** will also be branching into comedy with **Proctor and Bergman** of the **Firesign Theater** and selected projects of **Robert Klein**.

presenting...



Robbie

Randy

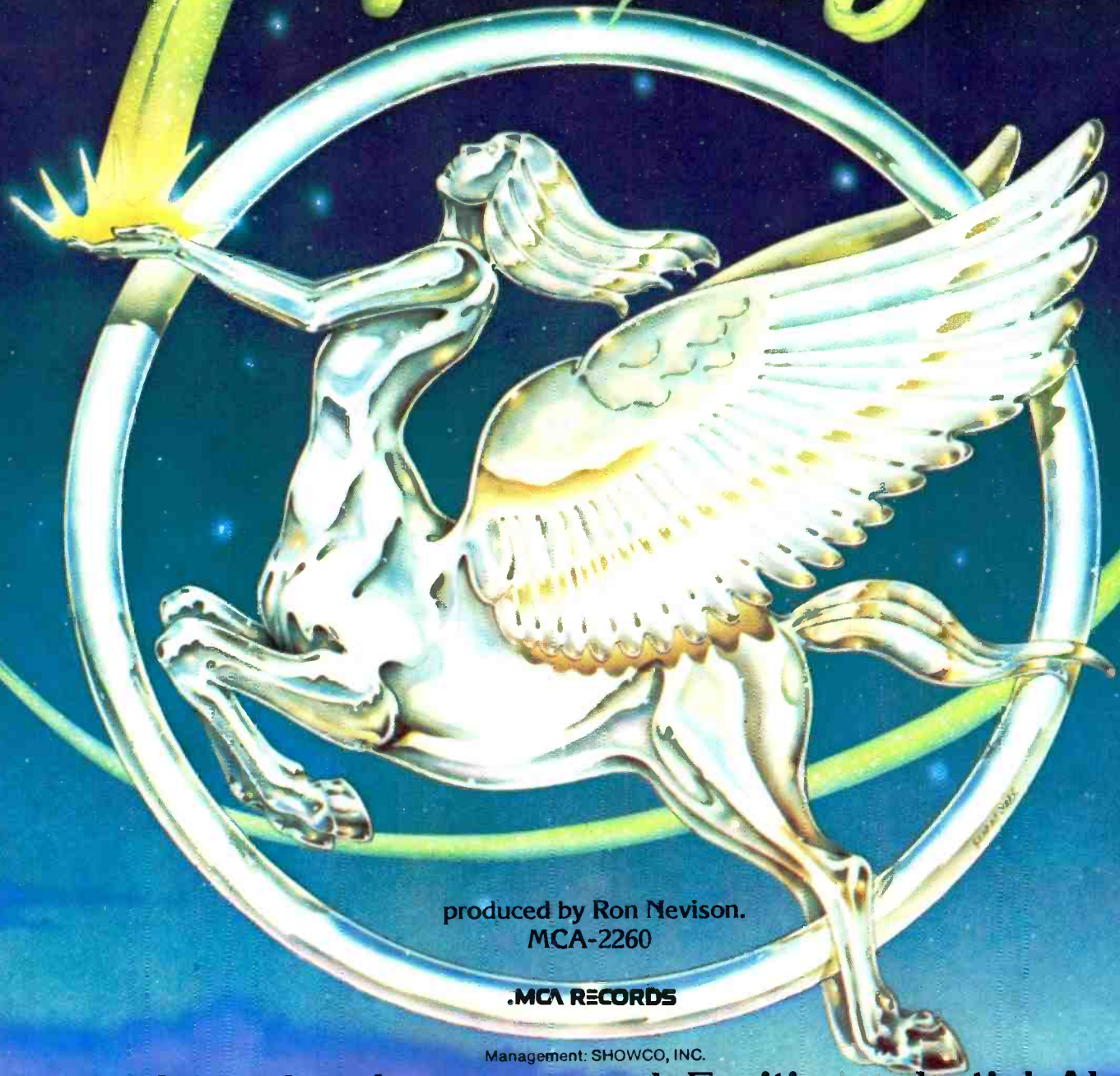
Dave

Eddie

Barry

Dick

Alexis



produced by Ron Nevison.
MCA-2260

MCA RECORDS

Management: SHOWCO, INC.

Alexis. A new band, a new sound. Exciting, celestial, Alexis.

MOM Meet Stresses New Image

■ MINNEAPOLIS — An opportunity to share ideas and discuss common problems was the outstanding feature of the Music Operators of Minnesota (MOM) 1977 Annual Convention and Trade Show held here May 20-22.

The three-day convention held at the downtown Holiday Inn was attended by more than 150 representatives of the coin-operated music, game and vending machine industry in the upper mid-west.

AMOA President's Address

Addressing the convention on Saturday, May 21, were representatives of the national Amusement and Music Operators Association (AMOA).

AMOA president Garland Garrett, Sr., who spoke on industry conditions, said that though the industry has come a long way in projecting a more favorable image to the public, members must continue to strive for increased public awareness and respect for the business. To help attain this goal the national organization is producing a public relations audio visual slide program covering all phases of the business.

Association's Growth Rapid

AMOA executive vice president Fred Granger spoke on the status of the organization and federal legislation. According to Granger, the national association is growing and predicted that the 1977 AMOA Exposition and Trade Show held at the Conrad Hilton, Chicago, October 28-30 will be the biggest in history. He also noted that many coin-operators from around the world were planning to attend.

Also addressing the convention's participants was Ruth Dembowitz, editor of the industry

trade publication Vending Times, who spoke on the importance of promoting the industry. She said that favorable legislation and increased business would be the benefits derived from a more positive feeling held by the public about the industry.

Calls For Clean Image

Dembowitz suggested that operators could project a clean and legitimate business image and draw the attention of the public on a day to day basis by sporting the company's name on the front of their buildings, on service trucks and uniformed personnel, by keeping equipment clean and filled, by being an active member of the community, plus striving for local media coverage.

During the convention, MOM members also elected their officers and directors for the coming year. Re-elected was president Dick Hawkins, owner of D&R Novelty, Rochester, Minn., and the person instrumental in coordinating the successful three-day affair.

Lieberman Among Exhibitors

Lieberman Music Company, Minneapolis, was one of several Midwest distributors that exhibited their latest equipment and related supplies at the association's trade show.

Highlight of the festivities was the Saturday evening banquet which featured entertainment by country singer Sherwin Linton, his five piece band, the Cotton Kings, and vocalist Cassie Freeman.

Wrapping up activities on Sunday following a buffet breakfast was J. W. Snead of Kurz-Kasch who gave a talk on "The Future of Electronics: What Will It Do For Your Business?" and conducted a service workshop.

Greetings for Gato



Congratulations were in order after Gato Barbieri's exciting set at Los Angeles' Santa Monica Civic last week. On hand to greet him after the show were A&M's chairman Jerry Moss and vice chairman Herb Alpert.

Polydor Releases Seven

■ NEW YORK — Polydor Incorporated has announced their album release for late May. Included are the new Roy Ayers album "Lifeline," Dirty Tricks' "Hit and Run" and Dave Lewis' "From Time To Time." Also scheduled for release on ECM are Keith Jarrett's first solo album, a double pocket lp entitled "Staircase, Hourglass, Sundial, Sand," Jan Garbarek's "Dis," "Watercolors" by Pat Metheny, and Julian Priester's "Polarization."

In conjunction with the release Ayers' "Lifeline" will be accompanied by a special merchandising campaign based on the album's cover art. The campaign includes a poster for in-store display and a Lucite paperweight keepsake, which is being mailed with the album in a separate shipment to representatives of the media and retail outlets.

FBI Seizes Tapes

■ CANTON, OHIO—More than 12,000 allegedly pirated tapes and a large quantity of duplicating equipment were seized by FBI agents in raids here and in Akron.

The operation raided here was Music Renditions Industries (MRI) at 1458 Hilcher Avenue N.E., said to be owned and operated by Gary L. Belcich. The one in Akron was the premises of John P. Mathys at Alta Street and Millway Avenue.

Amerama Releases First Soundtrack

■ NEW YORK—Maury Benkoil, executive vice president and general manager of Amerama Records, has announced the release of the label's first movie soundtrack album. From the movie "Stunts," the lp features Amerama artist Charlee singing "Daredevil Gonna Make An Angel Out Of You" and "Ease Your Mind."

CBS Names Three To Publicity Dept.

■ NEW YORK—CBS Records has added three people to its publicity department.

Sherrie Levy comes to the post of general publicist, Columbia Records, it was announced by Judy Paynter, director, press and information. She will be responsible for a variety of publicity projects involving all artists on the Columbia label and will report to Hope Antman, associate director, associate director, east coast, press and information.

Levy comes to Columbia from Buddah Records where she was director of publicity.

Gale Sparrow has been named tour publicist, Epic, Portrait and Associate labels, it was announced by Susan Blond, director, press and information for these labels. She will be responsible for insuring print and local TV news coverage on touring artists on the Epic, Portrait and Associated labels in the northeast, midwest, southeast and southwest regions.

She comes to this position from CBS' west coast artist development department and will report directly to Blond. Gail Roberts, director, west coast press and public information, Columbia Records, has announced the appointment of Susan Stewart to the newly created position of coordinator, artist functions, west coast publicity.

Wax Promotes Salzberg

■ NEW YORK—Freddie Salzberg has been appointed manager of the contemporary/pop music department at Morton D. Wax & Associates, it has been announced by Mort Wax, president of the firm. This coincides with new business developments at the company, which has acquired several new clients.

Col Signs Fool's Gold



Don Ellis, national vice president of A&R for Columbia Records has announced that Fool's Gold has been signed to the label. Fool's Gold's debut album, "Mr. Lucky" is scheduled for release in June. Pictured at the signing (from left) are John Baruck, manager of Fool's Gold, Denny Henson and Tom Kelly of Fool's Gold, Michael Dilbeck, director, A&R, west coast, Columbia Records, and Don Ellis.

Frank Marino And Mahogany Rush, Second Bill To Nobody...

On their current tour, Frank Marino & Mahogany Rush are top-of-the-bill for the first time.

And to celebrate, they'll be performing music from their most exciting, fastest-breaking album yet:

"World Anthem." PC31677

**Frank Marino & Mahogany Rush.
On top. On tour. On Columbia
Records and Tapes.**

Mahogany Rush Tour Dates

June

- 5 Youngstown, Ohio, Tomorrow Theatre
- 7, 8 Baltimore, Maryland, Hollywood Palace
- 10 Albany, New York, Palace Theatre
- 11 Rochester, New York, Auditorium Theatre
- 13 Buffalo, New York, Century Theatre
- 15 Kansas City, Missouri, Memorial Hall
- 17 Dayton, Ohio, Victory Theatre
- 19 Medina, Ohio, Chippewa Lake Park
- 23 Detroit, Michigan, Masonic Auditorium
- 24 Louisville, Kentucky, Convention Center
- 25 Columbus, Ohio, Agora Club
- 29 Pittsburgh, Pennsylvania, Stanley Theatre

July

- 1 Chicago, Illinois, Aragon Ballroom

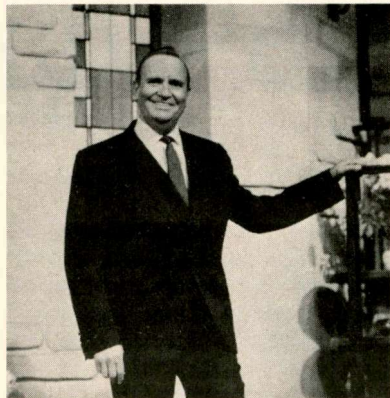
**More Dates To Follow
Throughout July**

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Gene Autry and the Republic Records Story

■ Gene Autry's career has followed the classic Horatio Alger path; from railroad hand to business tycoon. Along the way he turned a \$20 guitar into a career as Hollywood's top western star, composed his own songs to sell 40 million records and used a correspondence school course in business administration to found a financial empire. In his movie career, Autry appeared in 95 films as well as in a 13-part series called "The Phantom Empire." He was the top western box office attraction between 1935 and his



Gene Autry

Air Corps enlistment in 1942. Born Orvon Gene Autry in 1907, he was Gene Autry through his years in front of the cameras and he is now Gene Autry behind his desk. In 1941 he was making \$600 with pictures, records and personal appearances. Autry then enlisted in the Army Air Corps, drawing a salary of \$115 then a month as a tech sergeant. Now it is years later and the Singing Cowboy sings only at birthday parties and rides mainly in limousines. Record World recently spoke to Autry about the latest developments in his much publicized business affairs, which he outlines in the following Dialogue.

Record World: How many films did you make in your acting career?

Gene Autry: I don't really know the exact number of films, but I made 95 films in which I never kissed a girl. I saved a lot of them from runaway buckboards and horses, but never kissed 'em. I'd start out sitting on Champion with my guitar singing a song, along would come a runaway and off I go. I never killed anyone either. Had a lot of fights, but never killed anyone.

RW: How many Champions were there?

Autry: Well, that's hard to say really. We used a number of horses, one for color, one for black and white, one for television, one for stunts, and one was a Tennessee Walking Horse presented to me by the Tennessee Walking Horse Association.

RW: What did you do before you became an actor and singer?

Autry: Well I have done a number of things. I guess mostly I was a telegrapher for the railroad in Chelsea, Oklahoma. I served in the Air Force in World War II; singing and playing the guitar was a hobby with me. I was gonna be an accountant at one time. It was while I was a telegrapher that I was, I guess, discovered by Will Rogers. He came in to send a telegraph on a slow night. I was just sitting there picking away on the guitar and he listened. He told me I could go places, so I took his advice and went to Hollywood.

RW: What was your first singing job?

Autry: Probably back in the '30s when I was doing a 15 minute show on radio station KVOO in Tulsa. I was billed as "Oklahoma's Yodeling Cowboy." I was a semi-pro baseball player around then to.

RW: How did you get your chance to have "Melody Ranch" on the radio?

Autry: Well, I was playing in Dublin, Ireland and Philip Wrigley was there for the show. His ad agency was looking at the time for a radio show for one of the gums. They were my sponsor (Wrigley) and they got me the spot for "Melody Ranch." Doublemint was the gum.

RW: When and how did Republic Records first begin?

Autry: Actually, Republic Records started in 1961, but, we didn't really start making records until about 1969. Before that I had a record label called Melody Ranch. I transferred everything from Melody Ranch after Herb Yates, who owned the company of Republic Films, told me I could use the name. I was talking to Herb one day (up til that time I had made all my pictures for Republic) and I asked him if he was ever going to make records with Republic and he said "No." I said then why don't you let me have the name and he said, "Sure, okay." So he gave me the exclusive rights to the name for

Republic Records.

RW: How many artists did you have on Republic then?

Autry: Well, we had Betty Robinson. She had a song called "I Dreamed." You probably remember that song. I did an album with Betty and some singles with her besides the six albums I had myself. Then of course, earlier, I had Ron Lowery, Billy Brown, Norm Forrest, Ned Miller and myself.

RW: Why did Republic go dormant?

Autry: Actually I was so involved with other things—I have hotels, radio and television stations, a baseball club, etc.—and I was so darn busy about that time. Besides, Charlie Adams, who worked with me, was kind of under the weather then and couldn't run it. So we decided just to let it be dormant for while.

RW: Why did you re-activate when you did?

Autry: Well, my records are my first love. That's how I really started out. I had so many requests for my old songs that were not being sold anymore, and no way to get them to the fans, that I started wondering how to get them out there. About that time Dave Burgess came along and talked to me about reviving Republic for a number of other reasons. He wanted to pick up some masters and some other artists he had in mind and it just all fit. We would put out my old stuff and fill the requests of my fans, take on some new artists, put out packages from my masters, and of course I had Kathy Barnes, who I was interested in.

RW: How did you happen to get involved with Kathy?

Autry: Smiley Burnett brought her to me when she was about 14 or 15 years old. I have always thought that Kathy had something on the ball and could someday be a big artist, so I told Dave about her. He listened to her and we decided to go along with her, put out her records and help her all we could. Dave was busy with his publishing company in Nashville (Singletree Music) but he felt that the record label would be an asset to both of us, so we went with it.

RW: How many artists are signed to the new Republic Records?

[Will Rogers] told me I could go places. I took his advice and went to Hollywood.

Autry: Well, we have Kathy, her brother Larry Barnes, we have the masters from the Champs—you know Dave originally had the Champs. We have Nate Harvell, David Rogers a group called Munch and some others.

RW: How active are you in Republic Records now?

Autry: Well, Dave makes all the decisions as far as artists, material, etc., is concerned. I'm involved as far as administration, budgets, policy, how we'll advertise and things like that. I'm not active on a day-to-day basis, but Dave and I communicate on at least a weekly basis. He was just out here with me for three days and we got to do a lot of figuring and stuff.

RW: Roughly how many corporations do you own?

Autry: How many?

RW: Well roughly!

Autry: I'm gonna have to think. Golden West Broadcasters is one, then I have a corporation in Phoenix with two television and radio stations, a corporation for the ball team, two corporations for the music publishing companies, Golden West Melodies and Western Music—I imagine that over all I probably have six or eight corporations.

RW: Are most of them entertainment oriented?

Autry: No, I wouldn't say they were especially. A lot of them are not.

RW: How do you feel about the prospect of Republic doing its own record distribution?

Autry: Well, I think it will be a big plus for us. When your distributed by someone else, you really don't know how active they are

(Continued on page 102)

SING IT, SHOUT IT

(4434)



TELL THE WORLD ABOUT IT!

The Second Hit Single From The Album, Violation (SW-11617)



Produced by Jack Douglas

A **rock steady** PRODUCTION .INC

Capitol

RIAA Report Details Struggle Against Scofflaws

■ NEW YORK — The sharp decline in the piracy of sound recordings, offset by a substantial rise in counterfeiting and bootlegging, is detailed in the 1976 Annual Report mailed last week to members of the Recording Industry Association of America.

Outlines Involvement

The report also outlines RIAA's involvement in the enactment of the new copyright law; its preparations for the world-wide industry celebration of the Centennial of Sound Recording, its developing study on how to expand the market for recordings, its consideration of a uniform product code, and its clash with the U. S. Postal Service over the auctioning of undeliverable sound recordings. It also describes an aborted attempt at creating a freight shipping association, and an unproductive try at developing a subsonic signal sys-

tem to aid law enforcement authorities in identifying illegitimate recordings.

Jules E. Yarnell, RIAA's special counsel on piracy, is cited as noting that the rise in counterfeiting is ascribable to the fact that the penalties for counterfeiting are no different from those for piracy, that counterfeiters appear to be getting better prices for their merchandise, and that detection of their activities is more difficult.

The report hails the enactment of anti-piracy laws in nine states during 1976, swelling the number of states with anti-piracy statutes to 45. It points out that the

decline in piracy was due in large measure to stepped-up investigations, raids and prosecutions, particularly on the part of Federal law enforcement authorities. The number of convicted pirates actually given and serving jail terms is also on the increase, RIAA notes.

The cliff-hanger enactment of the new copyright law, signed by former President Ford on the last permissible day, is fully detailed, as are the pluses and minuses

RIAA's annual report also pays tribute to David Kapp, a past RIAA president and director, who died in March, 1976.

Summer at KDAY



Donna Summer presents KDAY's J. J. Johnson (left) with a gold album award in commemoration of the station's efforts on behalf of her Casablanca Record and FilmWorks album "Four Seasons Of Love." Donna and Casablanca senior vice president Cecil Holmes (right) stopped by KDAY to present the gold record and deliver a copy of Donna's new single, "Can't We Just Sit Down (And Talk It Over)."

Bareback Sets Pact

■ NEW YORK—A licensing agreement has been reached between Stephen Metz of Bareback Records and Manuel Camero, president of Tape-car Gravacoes, for all Bareback product to be licensed through Tape-car Gravacoes in Brazil.

Licensing Agreement

Metz has also made a licensing agreement with Give and Take Productions, a division of Arobelle Music and Ariola Records. The agreement was negotiated between Metz, president of Bareback Records; Manno Ullrich, general manager of Arobello; and Alf Strager, president of Give and Take Productions.

First product to be released under new agreements is the new R. B. Greaves album and the Beverly Crosby single, "You Can Be My Lover." The Limmie & Family Cookin' single, "I Can Stop (Anytime I Want To)", is also scheduled for release.

Pichinson Bows MPM

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

Pichinson and his associate, Marcia Silverman, represent such artists as The Miracles, Jay Ferguson, Nigel Olsson, Flora Purim, Andy Kim and James Darren.

Humperdinck Platinum

■ NEW YORK—Engelbert Humperdinck's debut Epic album, "After The Lovin'," has been certified platinum by the RIAA.

20th Taps Stolarski

■ LOS ANGELES — 20th Century Records vice president and director of promotion and artist relations Jack Hakim has announced the appointment of Bob Stolarski as western region promotion manager for the company.

Stolarski started in promotion with Warner Brothers Records in 1971 and was with the company over three years before joining Chrysalis Records in Boston as eastern regional promotion manager.

Gershon Tapped At Mushroom

■ LOS ANGELES—Shelly Siegel, vice president of Mushroom Records, Inc. has appointed Susie Gershon to the newly created position of national secondary promotion coordinator.

Background

Ms. Gershon has been involved in the record industry in various positions for the past eight years. She was the buyer for National Auto Sound Tape Distributors in Kansas City, and worked for CBS Records in the St. Louis branch.

Davis Equities Expands

■ LOS ANGELES—Davis Equities Corporation, an investment banker for television and movie projects, has recently expanded its offices to become involved in the financing of record albums via its investment partnerships.

Wade G. Davis, II, president of the corporation, has announced that Davis Equities expects to focus on compilation records and other related projects conceived by and coordinated with record producers in the industry. His director of record financing Adryan Russ, will be in charge of investigating product availability and investment opportunities.

Adler Joins Apostol

■ NEW YORK—Richard Adler has been named vice president at Apostol Enterprises, it has been announced by John Apostol, president of the firm.

Adler was previously the president of Summerset Talent, his own booking agency. He is also experienced in tour promotion, having handled tours for numerous artists.

Epic Promotes Swig

■ NEW YORK—Jim Jeffries, director, national promotion, Epic Records, has announced the appointment of Rick Swig to director, album promotion, Epic, Portrait and Associated labels.



Rick Swig

In his new position, Swig will be responsible for organizing and supervising the promotion and marketing exploitation of all Epic, Portrait and Associated Labels album product. He will report directly to Jim Jeffries.

Prior to this appointment, Swig was associate director, national promotion for Epic Records. He previously served as regional promotion marketing manager, north-east region, Epic and CBS Associated Labels and, before that, was local promotion manager for Epic Records in San Francisco. Prior to joining Epic, Swig worked for an independent distributor in the San Francisco area.

Fania Signs Colon



Willie Colon has been signed to a long-term, exclusive worldwide recording contract with Fania Records, according to Jerry Masucci (right), president of the label, pictured with Willie Colon (center) and Stuart Silverman, representative attorney for Colon. Under terms of the contract, Fania will distribute all future product by Willie Colon. Colon is presently at La Tierra Studios recording an lp with Celia Cruz.

Three Album Release Set by Private Stock

■ NEW YORK—Private Stock Records will release three albums during the month of June.

Scheduled for release are: "Rhapsody In Blue" by Walter Murphy and the Big Apple Band; "Emperor," the debut album of the group by the same name; and "Robert Gordon with Link Wray," produced by Richard Gottehrer.

The Soundtrack Album Of The Year!

GEORGE BENSON and **MANDRILL** Performing
MICHAEL MASSER's Brilliant Music From

The Columbia Pictures Release

"THE GREATEST"

The rave reviews for the movie
and the music
are overwhelming!

"Another Ali victory. He turns a one-in-a-million success story into a first-rate piece of popular Americana"

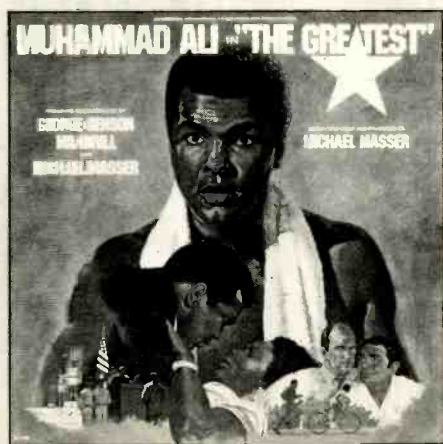
—Vincent Canby, New York Times

"I have heard the music, and it soars. It is alternately sweet and beat; the jungle music of Zaire, pulsating with 'Ali, boom-bay-yay,' the death chant for George Foreman; 'The Greatest Love Of All,' with George Benson crooning the lyrical theme: 'Learning to love yourself is the greatest love of all...' This will be an Academy Award song. Bigger than 'Touch Me In The Morning.'"

—Dick Young, New York Daily News

"Muhammad Ali plays himself so well he might just find himself in another kind of competition—for an Oscar!"

—Kevin Thomas, Los Angeles Times



On Arista Records

Who In The World:

Foreigner's 'First Time' Is a Smash

By BARRY TAYLOR

■ "You're coming on strong, a real showstopper!"

Lou Gramm was bellowing to a crowd that had just left their seats and rushed to the stage for the encore of "Headknocker" at Chicago's Uptown Theatre.

It was a glorious moment for the group—bathing in the adulation of their first headlining engagement and an SRO audience of 4,400. The lyric could just as easily have been describing Foreigner itself, coming on strong with their debut album (bulleted at #17 after ten weeks) and the single, "Feels Like The First Time" (bulleted at #12 after 11 weeks).

Formed less than a year ago after a chance meeting between Mick Jones and Ian McDonald, a couple of seasoned British musicians living in New York City, Foreigner evolved out of their desires to form a band, "to put something really serious together," as Jones described it, "not just a commercial vehicle particularly, just a nice thing that would hopefully have commercial value."

Keyboardist Al Greenwood was the first musician enlisted and was joined shortly after by Lou Gramm (vocals), Dennis Elliott (drums) and Ed Gagliardi (bass).

It was the chemistry of the six musicians working arduously in rehearsal for the recording of their album that immediately set Foreigner apart.

With three British musicians and three American musicians in the line-up bringing a wide range

of influences and varying degrees of experience, the group recorded its album last November. It was released by Atlantic in March with little fanfare. Few even knew of Foreigner's existence as the group, its manager (Bud Prager) and the label deliberately maintained a low profile.

Two weeks later, however, both the single and lp started climbing the charts, proving Prager's belief that "a high profile is not what it takes to break a band." He credits the group's success to a "fantastic album and an incredible job of promotion on the part of Atlantic based on the product.

"High profiles are generally short lived," he says, noting that the band has just recently opened to interviews while on its heavy schedule of dates across the country including two this week at Oakland's Mile High Stadium where they are expected to play before 100,000 each day.

In Chicago, a week after a successful live broadcast over station WKQX, a year of preparation and a month of roadwork with the Doobie Brothers seemed to pay off. The group showed poise and style on stage, adding a couple of new songs to their repertoire and playing the more familiar album tracks with an aggressiveness that easily won over the crowd.

Less than a year after the group was formed, it has already lived up to RW's prediction of last February, that Foreigner was to be "among the most auspicious and welcomed debuts of the year."

Reddy Reception



Following the opening night performance of her 6-day concert series at Philadelphia's Latin Casino, Capitol recording artist Helen Reddy was greeted by radio executives at a reception held in her honor. Congratulating Helen are, from left: Arthur Field, Capitol's promotion manager, Philadelphia; Dean Tyler, program director of WIP in Philadelphia; Jay Cook, program director of WFIL in Philadelphia; and John Sammartino, Capitol's Philadelphia district manager.

Epic Promotes Werman

■ NEW YORK—Tom Werman has been appointed to the position of staff producer, Epic Records. The announcement was made by Lennie Petze, vice president a&r, Epic Records.



Tom Werman

In his new capacity, Werman will be concentrating on specific productions for selected Epic Records artists. He has just completed work on the third Ted Nugent album, "Cat Scratch Fever," the second Mother's Finest album, "Another Mother Further," and has served as executive producer of the live "Jeff Beck-Jan Hammer" album. He is currently in the studio to record Cheap Trick's new album.

Werman joined CBS Records in 1971 as assistant to the director, a&r, Epic Records. In 1973, he became director, talent acquisition Epic Records, a position he held until this new promotion.

UA Signs Springfield

■ LOS ANGELES — Artie Mogull, president of United Artists Records, has announced the signing of vocalist Dusty Springfield to a long-term recording contract.

Miss Springfield's initial UA single, entitled "Let Me Love You Once Before You Go," will be released momentarily. The single was co-produced by Miss Springfield and Steve Dorff. A new album, produced by Roy Thomas Baker, will be scheduled for release shortly.

Brownstein Joins A&M

■ LOS ANGELES—David Hubert, vice president of A&M International, has announced that Bob Brownstein has joined the international division as special projects coordinator. He will concentrate on sales for all A&M international affiliates, international royalties, research and other special projects.

Brownstein, former head of Elektra's international division, has worked as manager of consumer advertising for the MacMillan Publishing Company, and as a media planner for D'arcy Advertising, where he conceived and marketed Colgate's Ultra Brite campaign. He subsequently served as music director for WNEW-FM in New York.

Brownstein joined Elektra Records in 1968 as national promotion coordinator, became head of the college and youth marketing division, and was named head of Elektra's newly-formed international division. He was transferred to California by Elektra at the end of 1974, and in 1975 left to work with songwriters and performers as an independent consultant.

MCA Names Welles Publishing Vice Pres.

■ NEW YORK — Annette Welles has joined MCA Inc. as vice president of MCA Publishing. She will be in charge of development, acquisition, and licensing of publishing rights to all feature film and television properties of Universal City Studios.

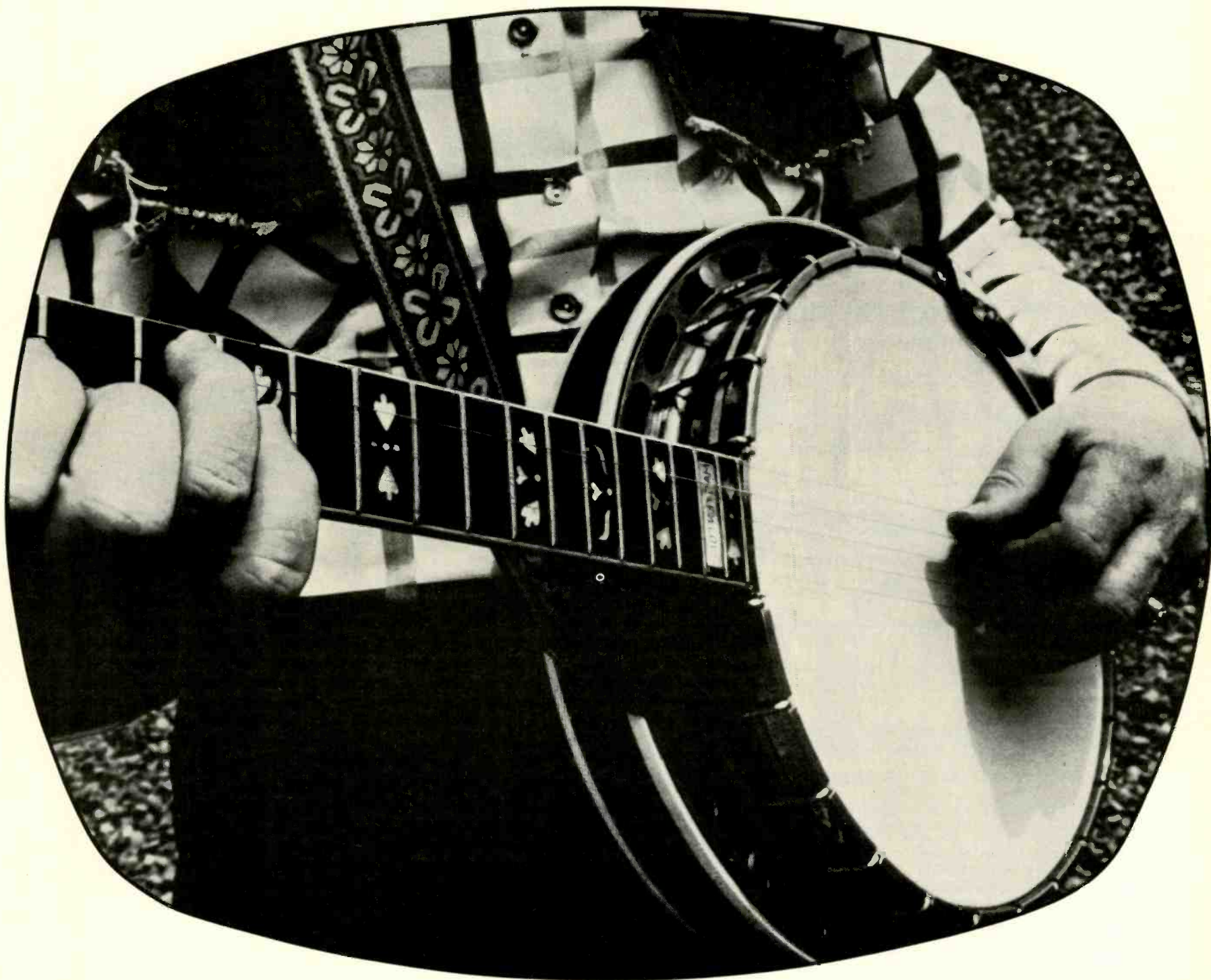
Prior to joining MCA, Ms. Welles was an editor at American Heritage Publishing Company and Field Educational Enterprises. Until recently she was president of Wollstonecraft Inc., a Los Angeles-based publishing house for which she directed all creative activities.

O'Day on 'Bandstand'



Pacific recording artist Alan O'Day made his television debut on Dick Clark's "American Bandstand" last weekend, as his first single for the label "Undercover Angel" continued to climb the charts. Pictured above at the taping session are (from left) program producer Larry Kline, Atlantic's west coast director of artist relations Tony Mandich, personal manager Brian Lane, O'Day, Dick Clark and Atlantic's west coast a&r director John David Kalodner.

WATCH THIS!

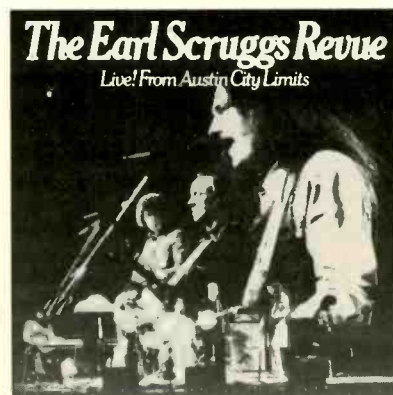


This week, The Earl Scruggs Revue will be delivering their tasty musicianship to millions of homes across the nation.

Earl and the gang are the featured attraction on the hit PBS show, "Austin City Limits."

It's the very same performance captured on the latest Earl Scruggs Revue album, "Live! From Austin City Limits."

The Earl Scruggs Revue, "Live! From Austin City Limits." On PBS this week. And on Columbia Records and Tapes.



RADIO WORLD

Arbitron *(Continued from page 3)*

estimates for any station which engages in activities which Arbitron considers diary distortion as they are described in this letter. This policy will be in effect if diary distortion occurs during the survey period or in the four weeks immediately preceding the survey period."

An arbitron spokesperson said last week that the company would not drop a station that ran such a contest at any other time, because "we can't see that there would be any residual effect."

Among the dangers of diary distortion listed in Shaker's letter is the possibility that "other stations may feel that they must adopt similar activities as a matter of 'self-defense.'" The cases of the four stations at issue seem to make that more than a possibility.

The first such contest was run just before the beginning of the October/November 1976 survey in Phoenix by a top 40 station, KUPD-AM. Another contemporary outlet in the same market, KRIZ-AM, picked up the practice and passed it on—for this year's April/May survey—to a sister station, KXX-AM in Denver. Finally, that station's chief top 40 competition in the Denver area, KTLK-AM, added a similar contest, at which point Arbitron stepped in.

Representatives of the company threatened to take various steps, including a possible deletion of the period's entire rating book in the two markets. All

four stations agreed to stop the contests, and no action will be taken against them by Arbitron.

Shaker's letter took pains to distinguish between diary distortion and "hyoing," the practice of running special contests or promotions during rating periods to increase audience size. While hyoing—which is prohibited by Federal Communications Commission/Federal Trade Commission rules—is generally agreed to increase audience size, however briefly, diary distortion may only change the way in which those surveyed record their listening, effecting the actual time spent tuned to the radio.

A contest that runs consistently, regardless of whether there is a rating period in progress, is not considered hyoing, and thus, in the opinion of Arbitron, the diary distortion contests were probably not prohibited under any regulations now in force. The letter urged the adoption of broadcast industry standards to close the loophole.

All subscribers to the rating service will be mailed amendments to their current license agreements to make the new policy official.

Arbitron will enforce the policy of dropping offending stations from its surveys, the letter said, "with respect to all radio and television, regardless of whether or not they subscribe to the Arbitron service and whether or not existing subscribers choose to accept the amendment."

AM ACTION

(Compiled by the Record World research department)

■ **Shawn Cassidy** (Warner/Curb). Currently top 10 in Boston (14-9 WRKO), Miami (19-10 Y100), Detroit (4-2 CKLW and 9-6 WDRQ), Milwaukee (25-8 WOKY!) and Columbus (17-9 WCOL). Barreling across the nation scooping up majors by the truckload! Added WHBQ, KSLQ, WMPS, WLAC, WGCL, WIFI, KJRB, 10Q, WBBF, KYNO, WOW, KBEQ plus more. Other good jumps — 26-11 WFIL, 30-21 WQXI, HB-27 Z93, 26-20 KLIF, 28-23 WMET, HB-23 KHJ, 16-4 WEAQ, 10-4 WGUY, 25-14 KCPX, 15-4 FM-92, 14-6 WJDX, 17-10 WAIR, 31-18 WFLB and HB-11 WNDE just to name a few.



Helen Reddy

Peter Frampton (A&M). Another great week here following last week's chart-making lead with KFRC, WQAM, WKBW, WLS, WQXI, WOKY (33), WSAI and Z93 all hitting it. Some moves include HB-26 WFIL, HB-24 WRKO, HB-30 WPGC, 37-28 WCOL, HB-23 CKLW, extra-23 KXOK, extra-30 WNOE and HB-29 KHJ. Lo-o-o-king good.

(see Regional Breakouts). (This week's powerhouse pick.)

Peter McCann (20th Century). Sweeps the south picking up WQXI, WHBQ, WLAC (LP), WAUG, KAAV along the way as well as WQAM, WMET (27), KSTP (21), KAKC, KBEQ, WIFI and KDON. Other area action includes 16-10 WOKY, 39-33 WCOL, extra-24 KXOK, 26-22 WMPS, 29-24 WNOE, 21-15 WJBQ, 23-17 KERN, 22-16 WKIX, 9-4 WRFC, 16-13 WGLF, 26-20 WISE and 30-25 98Q.



Alice Cooper

Pablo Cruise (A&M). Continues building steadily on the pop side with the added support of WMPS, WPGC, WTIX, K100, BJ105, WGLF, WAVZ, WRFC and WERC — 20-16 KFRC (LP top 10 in San Francisco), 40-35 WCOL, 16-14 WKBW, HB-24 KJR, 30-23 WIFI, HB-29 WCAO, 21-13 KYA, 16-13 KSLY plus more. Also some significant moves at r&b radio in select cities.

Helen Reddy (Capitol). An explosion of heavy call letters this week — WFIL, 13Q, WGCL, WQXI (day part)— adds new dimension to the heavy developing here.

(Continued on page 97)

TRACKS

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

Album	Label	Top 40 Panel	FM Airplay Panel
Little Feat	WB	Time Loves A Hero	High Roller
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

This week's research involved the hot selling and well received Little Feat album (WB). The group is extremely hot on the FM level, and Top 40 interest is picking up. The FM Panel was split between "High Roller" and the title cut, "Time Loves A Hero," with the former winning. On the Top 40 side, the title cut was the favorite choice.

RADIO SHORT TAKES

By PORTIA GIOVINAZZO

■ **Sandy Sanderson** has been named production director of WABC. He came from CKGM/Montreal as creative director . . . Exit PD **Jim Collins** of WPGC, enter new PD **Dan Mason**, previously of Z93 . . . WSGA takes in two new people; **Steve Christi**, operations manager of G105 now doing mornings and co-music director; also **Jim Lewis** . . . **Mike Bechtel** from KXFM looking for a gig. Call (805) 922-6558. No snow please. . . New line-up at WNDE: 6 a.m.-10 a.m., from WMPS, **Ron Jordan**; 10-3 p.m., **Scott Wheeler**; 3-7 p.m., **Barry Chase**; 7-midnite, from WPEZ, **Jeff Lucifer** (also new MD); midnite-2 a.m., from WAZY, **Dave Denver**; 2-6 a.m., **Mike O'Brien** . . . **Bob Savage** moves from WBBF to 13Q, **Jeff Ryder** moves from WJBQ to WBBF, and **Andy Carey** moves from WHEB to WJBQ.

WAIR needs tapes and resumes for future openings. Contact **Jay McDaniel** at P.O. Box 2099 Winston-Salem, No. Carolina 27102, or *(Continued on page 85)*

SISTER MIDNIGHT

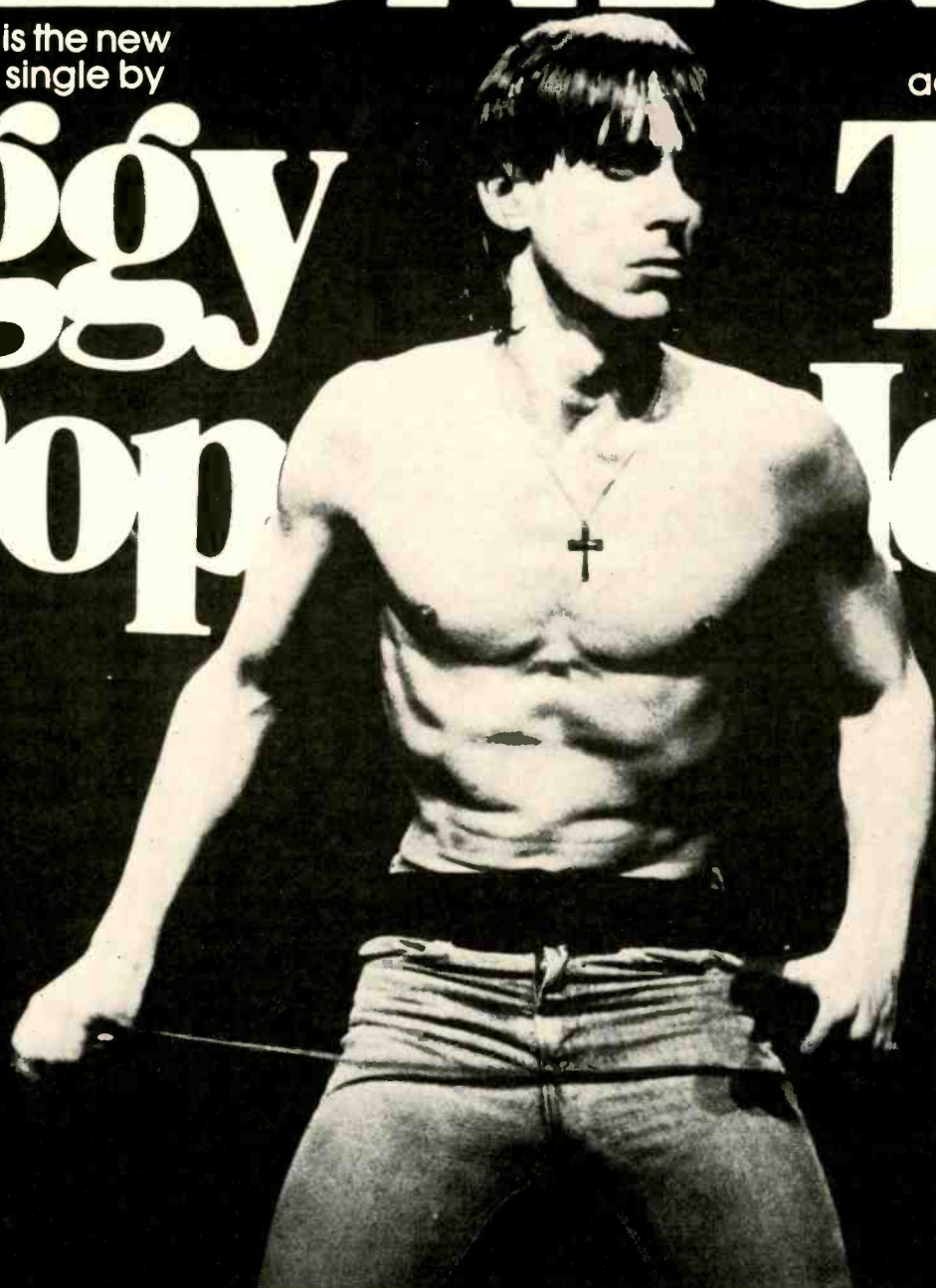
is the new
single by

From his highly
acclaimed album,

Iggy Pop

The Idiot

APL1-2275



IGGY'S TIME IS NOW AND THE CRITICS AGREE:

"Iggy has finally become the superstar we always knew he could be, and he's already transcended the punk-rock he almost single-handedly birthed...." **LESTER BANGS, VILLAGE VOICE**

"Iggy can fill (a spotlight) like very few other performers." **CHARLES M. YOUNG, ROLLING STONE**

"The Godfather of punk rock...sizzling, fension-packed... as captivating as rock can get."
ROBERT HILLBURN, LOS ANGELES TIMES

Co-written and produced by David Bowie



BILLY JOEL—Columbia 3-10562

I'VE LOVED THESE DAYS (prod. by Billy Joel) (writer: Billy Joel) (Home Grown/Tin Pan Tunes, BMI) (3:40)

Joel's momentum seems to grow with each concert and record — both melody and lyrics stand out on this powerful ballad, that could put him over the top.

MICKEY THOMAS—MCA 40732

CAN YOU FOOL (prod. by Allan Blazek) (writer: Michael Smotherman) (Royal Oak, ASCAP) (3:30)

Thomas, who sang "Fooled Around And Fell In Love" to the top, makes his solo move with a ballad, well sung and presented with feeling here.

JOHN BLAIR—CTI 38

WE BELONG TOGETHER (prod. by Creed Taylor) (writers: Danny Seals-John Coley) (Dawnbreaker/Cold Zinc, BMI) (3:26)

Blair has come up with a pop record, perhaps CTI's most pop effort to date, and the solid England Dan-J. F. Coley song could spell a hit for artist and label.

BOB CREWE—Elektra 45404

IT TOOK A LONG TIME (FOR THE FIRST TIME IN MY LIFE) (prod. by Jerry Wexler & Barry Beckett) (writers: Crewe-Brown-Bloodworth) (Saturday, BMI) (3:27)

Crewe emerges from behind the console for the first time in years, with a positive statement in ballad form about his career. His singing is strong.

RAY STEVENS—Warner Bros. 8393

DIXIE HUMMINGBIRD (prod. by Ray Stevens) (writer: Ray Stevens) (Ray Stevens, BMI) (2:42)

Ornithologists and music lovers alike should take note of this latest Stevens effort—it's a pleasant rockabilly song with romantic and humorous overtones.

TONY BENNETT—Improv 715

MR. MAGIC (prod. not given) (writers: Ralph MacDonald-William Salter) (Antisia, ASCAP) (2:53)

One of the fullest orchestral treatments to be given any single lately, Bennett's latest relies on his trademark vocals to create its magic.

BALCONES FAULT—Cream 7714

TAKE ME HOME (prod. by Tom Flye & Robert Margouleff) (writer: J. Jacobs) (Pushy/Butter, BMI) (2:44)

A new group makes its debut with a brassy, percussive rhythm 'n' blues, up-tempo and danceable. Many a record buyer is likely to take this home.

BLONDIE CHAPLIN—Asylum 45400

GIMME MORE ROCK 'N' ROLL (prod. by Rob Fraboni) (writer: Blondie Chaplin) (Tour De Force) (3:05)

The former Beach Boy has already had some success on his own with FM audiences, and makes his first pop bid with a rousing r&r number to please purists.

THE CRUSADERS—ABC Blue Thumb 272

FEEL IT (prod. by Stewart Levine and group) (writers: group and Lamont Dozier) (Four Knights, BMI) (3:05)

The Crusaders is one of the groups most responsible for progressive music's current wave of popularity; here, with a hot instrumental, they show why.

AMERICA—Warner Bros. 8397

DON'T CRY BABY (prod. by George Martin) (writer: D. Peek) (WB, ASCAP) (3:18)

The hook's in the chorus in this latest America single, and they bring it in early —pop and MOR radio are likely to respond as they have in the past.

WILD CHERRY—Epic 8-50401

HOLD ON (WITH STRINGS) (prod. by Robert Parissi & Carl Maduri) (writer: Parissi) (BEMA/RWP, ASCAP) (3:10)

The group from Cleveland has chosen a ballad as its latest single; it's well produced and arranged, and seems appropriate for the summer months.

PATRICE RUSHEN—Prestige 766

(Fantasy)
LET YOUR HEART BE FREE (prod. by P. Rushen-R. Andrews-T. Vicari) (writers: P. & A. Rushen) (Mumbi, BMI) (3:20)

A bright vocal talent already known to jazz audiences, Rushen has applied her abilities to a song that's both progressive and pop, and shows some promise.

KALYAN—MCA 40733

NICE 'N' SLOW (prod. by Tony Silvester) (writer: Ken Gibson) (WB, ASCAP) (2:59)

Good horn work and a synthesizer that sounds like a roller rink organ brighten this bouncy dance instrumental. It could be this group's first pop hit.

JEAN SHY—Playboy ZS 8 5805 (CBS)

SPEAK! TALK ABOUT IT (prod. by Edward Alexander & E. Featherstone) (writers: Shy-Alexander) (Leapto/After Dark, BMI) (3:20)

A loping dance tempo powers this enjoyable song, highlighted by Shy's whooping choruses and some good sax work towards the end. They'll be talking about it.

JAMES DARREN—Private Stock 152

ONLY A DREAM AWAY (prod. by Joel Diamond) (writers: A. Bernstein-R. Adams) (Silver Blue, ASCAP) (3:37)

Darren, best known as an actor but also something of a teen idol in the sixties, returns with a lush ballad that should find favor with pop and MOR.

LUCY SIMON—RCA 10985

IF YOU EVER BELIEVED (prod. by Neil Portnow) (writers: Goldmark-Dashev) (WB, ASCAP) (3:09)

Simon's solo career has been fueled by a recent RCA album; this single from it, a fully-produced ballad, should find believers at MOR and pop stations.

THE TRAMMPS—Atlantic 3403

I FEEL LIKE I'VE BEEN LIVIN' (ON THE DARK SIDE OF THE MOON) (prod. by Baker, Harris & Young) (writer: Baker) (Burma East, BMI) (3:22)

The kings of discodom are only now emerging into full pop acceptance; this full-sounding, uptempo r&b song admirably shows off their talents.

HENRY GROSS—Lifesong 45024

WHAT A SOUND (prod. by Henry Gross) (writer: Henry Gross) (Blendingwell, ASCAP) (3:27)

Gross reexamines his rock 'n' roll origins with this piano-based, thumping single. It's a sound that should return him to the pop charts before long.

DOROTHY MOORE—Malaco 1042 (T.K.)

I BELIEVE YOU (prod. by Couch-Stroud-Stevenson) (writers: D. & D. Addrisi) (Musicways/Flying Addrisi, BMI) (3:39)

The Addrisi penned this new ballad for Moore, whose expressive vocal makes it a likely candidate to add to her string of pop and r&b hits this summer.

CHOO CHOO MONTGOMERY—

Capricorn 0276 (WB)
I JUST CAN'T SAY NO (prod. by Willie Hutch) (writer: Hutch) (Stone Diamond, BMI) (3:09)

Montgomery is the latest of a new wave of r&b artists to try the charts with a ballad; here, the production is full, the performance satisfying and emotional.

THE NEW SEEKERS—Columbia 3-10559

GIVE ME LOVE YOUR WAY (prod. & written by Alan Tarney & Trevor Spencer) (ATV, BMI) (3:14)

A new label and a new lineup now represent this venerable group; their single is an upbeat pop song, with an acappella break that's a sure hook.

CLAUDIA FIELD—Roulette 7207

TO LOVE SOMEBODY (prod. by Tess Teiges) (writers: B., M., & R. Gibb) (Casserole, BMI) (3:15)

The 1967 Bee Gees hit is becoming a standard—here it is given a classic soul treatment with a thumping dance beat, and could return to chartdom.

LENA ZAVARONI—Ashtree 26453

(Audiofidelity)
AIR LOVE (prod. not given) (writers: Charlebous-Pelouin-Fridy-Shifrin) (Popsicle, BMI) (3:13)

The pre-pubescent prodigy of a few years past returns with an offbeat, rather space-age single with a spoken intro and a range of unusual effects.

WILLIE FISHER—Tigress 359 (IRDA)

ONE WAY STREET (prod. by Stu Gardner) (writers: Langner-Zackery) (Selana, ASCAP) (4:00)

Fisher follows several blues and soul traditions on this uptempo rhythm and blues number. His vocal recalls an earlier, more singer-dominated age.

OLIVIA
NEWTON-
JOHN

NEW SINGLE

MAKING
A GOOD
THING
BETTER

From a soon
to be released album.
Produced by John Farrar.

MCA-40737

MCA RECORDS



A good thing getting better. Her new single is just that. It makes you feel so good.

PLAYIN' UP A STORM

THE GREGG ALLMAN BAND—Capricorn CP-0181 (WB) (6.98)

Whether playin' up a storm as they do with "Let This Be A Lesson To Ya'" or gliding through a smooth ballad like Ray Charles' "Brightest Smile In Town," this Allman fronted band shows a versatility and poise. Allman's gravelly vocals and the twin guitar sound recalls the ABB with the title song.



SHIP OF MEMORIES

FOCUS—Sire SA 7531 (ABC) (6.98)

The popular Dutch group returns to the Sire label with a potpourri of outtakes and previously unreleased material dominated by Jan Akkerman's guitar work. The songs date back to the group's very first recordings and are documented by fascinating liner notes written by producer and close friend Mike Vernon.



LET'S BE CLOSER . . . TOGETHER!

TYRONE DAVIS—Columbia PC 34654 (6.98)

Davis' true potential has yet to be reached despite a couple of recent moderate sized hits but all that should change with this collection. "All You Got" and "This I Swear" show a poised uptempo side while "I Got Carried Away" is the type of ballad that provides him the chance to exercise his expressive voice.



JET LAG

PFM—Asylum 7E-1101 (6.98)

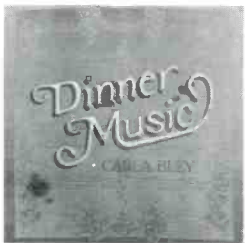
The group's second lp for the label further distinguishes them as one of Italy's premier progressive rock outfits. The similarities to Genesis are not as obvious this time with a greater reliance on electric violin, but Bernardo Lanzetti's vocals remain very close to Peter Gabriel's timber.



DINNER MUSIC

CARLA BLEY—Watt 6 (JCOA)

Bley has taken Eric Gale, Cornell Dupree, Gordon Edwards and Steve Gadd of Stuff into the studio and works off their finely honed ensemble work to create one of her best works to date. Roswell Rudd, Michael Mantler and Carlos Ward round out the line-up and provide the edge which continues to make her sound unique.



DANNY KIRWAN

DANNY KIRWAN—DJM DJLPA-9 (6.98)

A former member of Fleetwood Mac during the "Bare Trees," "Future Games" era, Kirwan has expanded on the ideas of his "Second Chapter" lp with this second solo outing. His songs are melodic and in the soft rock vein with country influences, but he changes the pace with a reggae version of The Beatles' "Let It Be."



REVELATION

CHARLES EARLAND AND ODYSSEY—Mercury SRM-1-1149 (6.98)

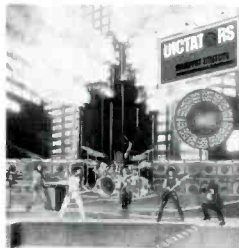
A very free flowing set of electric jazz which should give Earland a solid boost. The groundwork is laid by people like Eric Gale, Harvey Mason and the Breckers while Earland adds the coloring of various keyboards and electronic devices. The occasional vocals provide a change of pace from the extended soloing.



AFTER THE SHOW

BRUCE FOSTER—Millennium MNLP 8000 (Casablanca) (6.98)

Foster either wrote or co-wrote all of the songs on this debut for himself and the Millennium label. He also sings and plays guitars and keyboards with an exceptional prowess. "Born To Break My Heart" is a rousing singalong and is contrasted by the witty "Platinum Heroes."



MANIFEST DESTINY

THE DICTATORS—Asylum 7E-1109 (6.98)

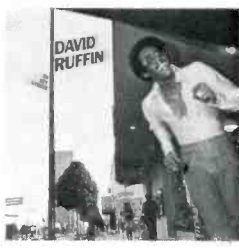
The pride of the Bronx, the Dictators have shown a vast improvement over their first lp in terms of songwriting and musicianship. Producers Murray Krugman and Sandy Pearlman have captured the fire and electricity with a very hot studio sound and a very loud live version of the Stooges' "Search and Destroy."



THRILLINGTON

PERCY "THRILLS" THRILLINGTON—Capitol ST-11642

A musician well versed in conducting and arranging, Thrillington has assembled an orchestra of leading London sessionmen. He has interpreted all of the songs from Paul McCartney's "Ram" album in a style that conveys an understanding of the music as well as a sense of humor. "Too Many People" is outstanding.



IN MY STRIDE

DAVID RUFFIN—Motown M6-88551 (6.98)

The combination of Ruffin and the production/songwriting team of Van McCoy and Charles Kipps, Jr. has resulted in the singer's most spirited lp in some time. The opener, "You're My Peace Of Mind" gets things rolling while "Jealous" and "Nightmare" are unrelenting.



GET UP & DANCE

THE MEMPHIS HORNS—RCA APL1-2198 (6.98)

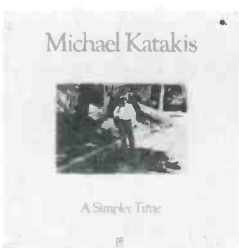
The group's five man horn line-up is always much in demand for sessions, but here they get to play their own type of music — sparked by a strong, danceable beat on "Get Up and Dance" and "What the Funk." Deniece Williams, Lani Groves, and D. J. Rogers occasionally add vocals.



MUNICH MACHINE

MUNICH MACHINE—Casablanca NBLP 7058 (6.98)

The "Munich sound" has been a very popular one in the discos of late in large part through the efforts of producers Giorgio Moroder and Pete Bellotte. The two have put together an excellent sampling of their craft here with the 15 minute first side and side two's instrumental medley of Donna Summer/Roberta Kelly hits and dancing rhythms.



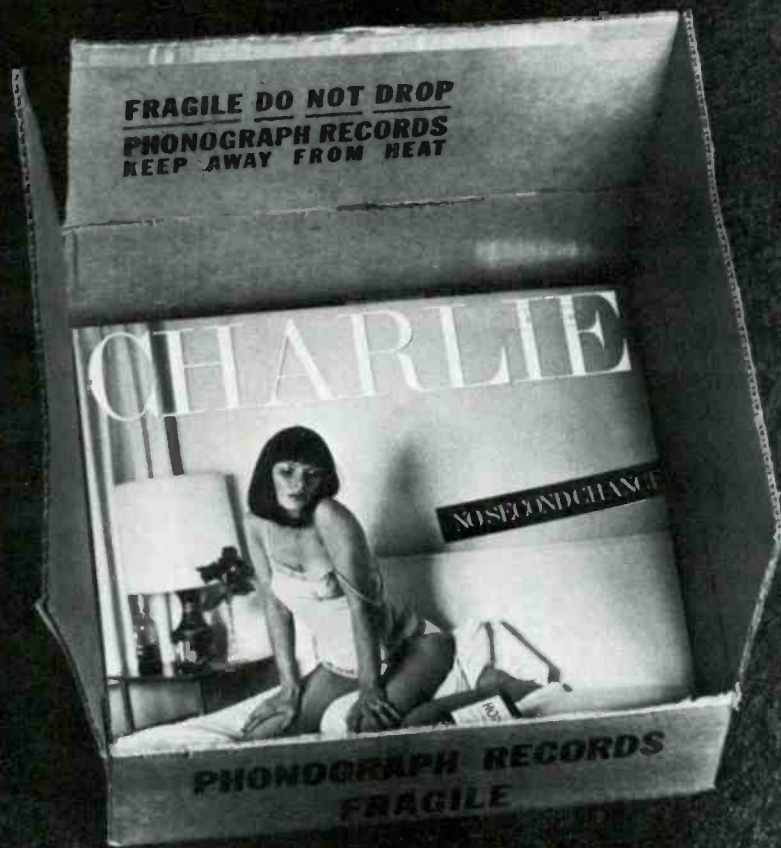
A SIMPLER TIME

MICHAEL KATAKIS—A&M SP-4635 (6.98)

The title track of the album best describes the dreamy quality of the music and Katakis' lyric. The artist takes a sentimental look back and the soothing sounds should pick up some easy listening play, especially with the title tune, "I Was So Sure" and "I Got No Lights."

(Continued on page 86)

Janus Announces The



Single Release.

“Turning to You” J-270
from

“NO SECOND CHANCE”
CHARLIE JXS-7032

**We care enough to send
The Very Best
Coming Soon**



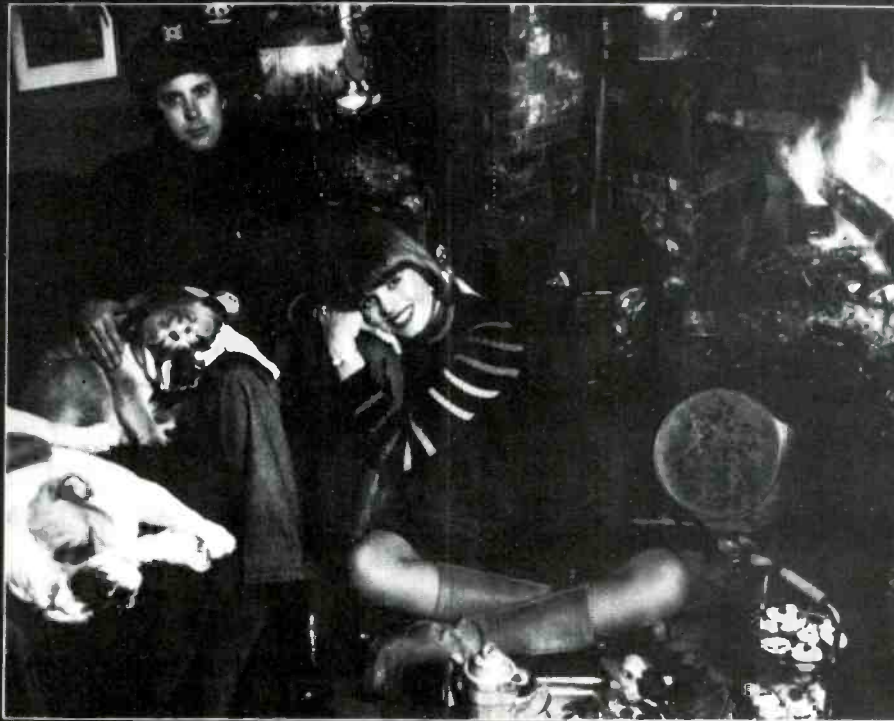
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PLATINUM IS NOW
A SINGLE.

CAPTAIN & TENNILLE
COME IN FROM THE RAIN



AM-1944

FROM THE A&M ALBUM "COME IN FROM THE RAIN" SP-4700

Produced by Daryl Dragon Associate Producer: Toni Tennille

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"COME IN FROM THE RAIN"
THE SINGLE. AM 1944

ON A&M RECORDS

Produced by Daryl Dragon

Associate Producer: Toni Tennille



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 WVBF KDON
KFRC KYA KYNO Y100 13Q 14ZYQ 99X

RW II

WAAY WABB WAIR WAKY WAUG WBBQ
WBSR WERC WFLB WFLI WGLF WGSV
WHBQ WHYY 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 KSLG
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:

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

Adds: Steve Miller
Helen Reddy

Extras: ABBA
Bob Seger
England Dan
Sylvers

LP Cuts: Boston (Peace)
Heart (Barracuda)

Also Possible: Hall & Oates
Andy Gibb
Bay City Rollers
Pablo Cruise
Alice Cooper
Kenny Nolan

Last Week: This Week:

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

Adds: Boston
Pablo Cruise

Extras: Barbra Streisand
Carpenters
Commodores
Alice Cooper

LP Cuts: Kris Kristofferson (Watch)

Also Possible: Crosby, Stills & Nash
Ram Jam
Frank Lucas
Merri Wilson

Last Week: This Week:

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

Adds: Boston
Alice Cooper
ABBA

Extras: Pablo Cruise
Reo Speedwagon
Andy Gibb
England Dan

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

Also Possible: John Miles
Bay City Rollers
Dean Friedman
Ram Jam

Hottest:

Rock 'n' Roll:

Boston

Adult:

Barbra Streisand

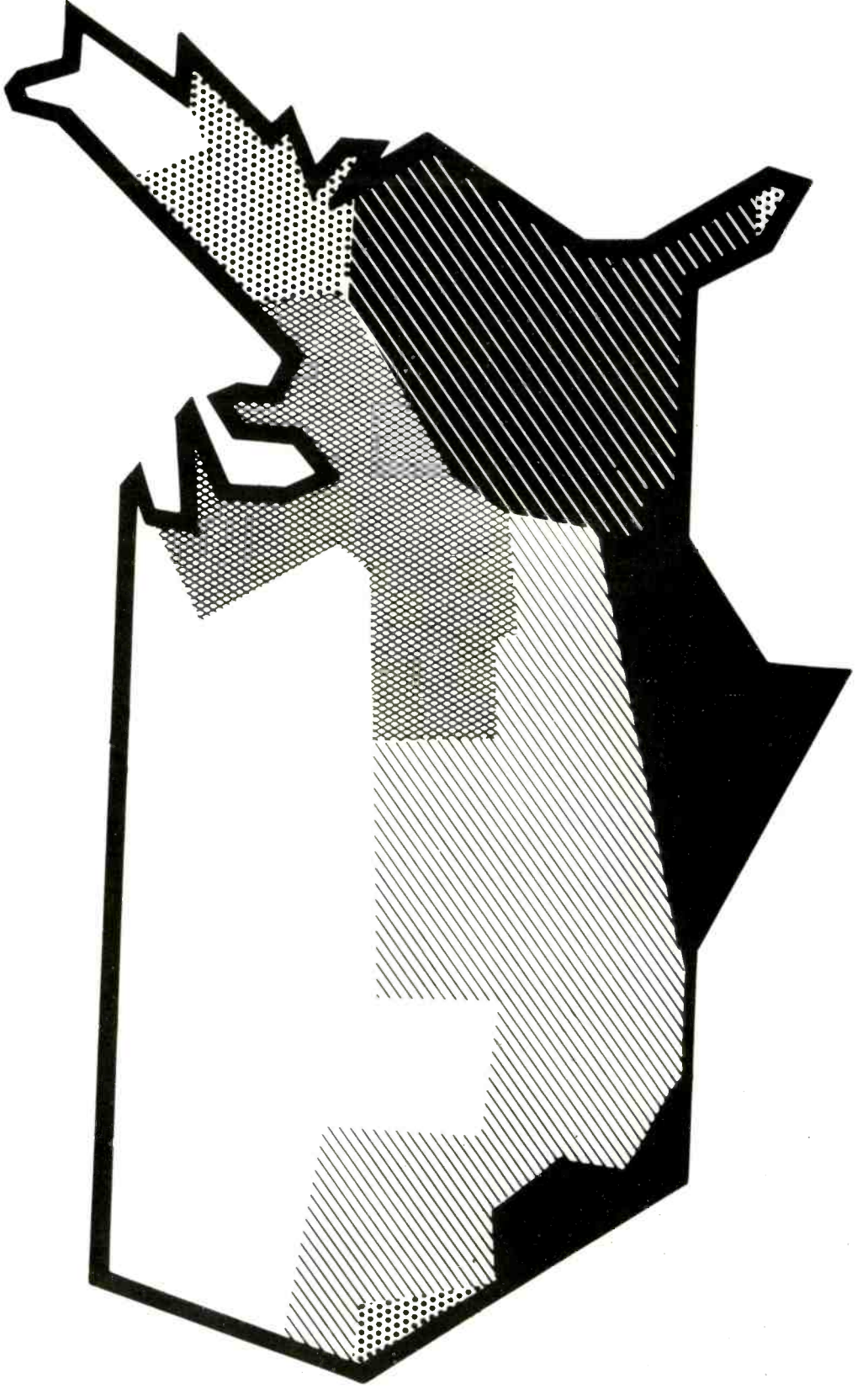
R&B Crossovers:

Commodores

June 4, 1977
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists




A work of heart.

Inside is where it comes from. Deep inside... where the center of his soul is singing... where the joy he feels is unfolding. D.J. Rogers' songs feel like they're larger than life because they're so connected to it. And it's a beautiful thing to hear because all their truth comes through his voice without losing anything along the way.

D.J. Rogers. "Love, Music And Life." A work of heart from a man who's got one that's big enough to wrap around us all.



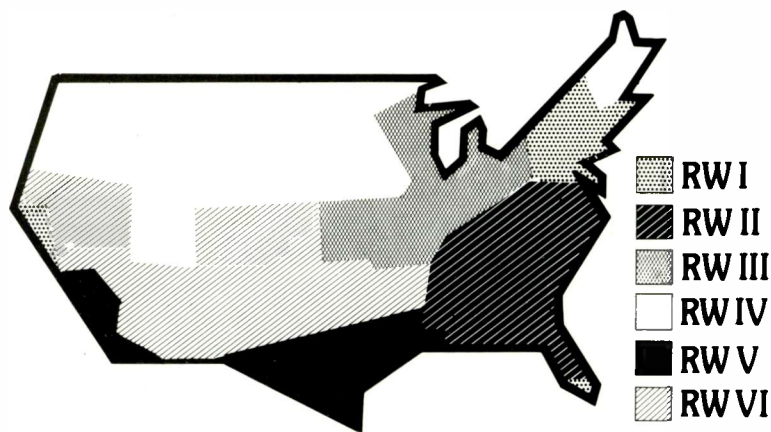
DJ Rogers *Love, Music & Life*



RCA

APL1-2218





Stations:

□ RW IV

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

■ RW V

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

Adds: Stephen Bishop
Rita Coolidge
Andy Gibb

Extras: England Dan
Bette Midler
Addisi Bros.
Crosby, Stills & Nash

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

Also Possible: Shaun Cassidy
Alice Cooper
Waylon Jennings
Kenny Nolan

Last Week: This Week:

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

Adds: Shaun Cassidy
Barry Manilow
Peter McCann
Waylon Jennings

Extras: Barbra Streisand
Bob Seger
Boston

LP Cuts: ZZ Top (Enjoy)
Supertramp (Give)
Linda Ronstadt (Lose)

Also Possible: Alice Cooper
England Dan &
John Ford Coley
Rufus
Kenny Nolan

Last Week: This Week:

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

Adds: Neil Sedaka

Extras: Pablo Cruise
Foreigner
Merri Wilson

LP Cuts: None

Also Possible: Hall & Oates

Hottest:

Country Crossovers:

Waylon Jennings

Teen:

Shaun Cassidy

LP Cuts:

Heart

“If It’s The Last Thing I Do” T 54283 F

by
THELMA HOUSTON

**The 2nd Single From The Album
“Any Way You Like It”**



T6-345S1

On Motown Records & Tapes



©1977 Motown Record Corporation

OVER 1 MILLION SOLD IN EUROPE!

"IF YOU THINK YOU KNOW HOW TO LOVE ME"

RS-874

THE NEW SINGLE BY

Smokie

A SMASH
TO FOLLOW THEIR
LAST HIT SINGLE,
"LIVING NEXT DOOR
TO ALICE"



RS-1-3005

From their LP, "Midnight Cafe"



Records and Tapes

The RSO Family

Produced by: Mike Chapman in association with Nicky Chinn for Chinnichap.

Manufactured and marketed by 

THE SINGLES CHART

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

JUNE 4	MAY 28		WKS. ON CHART
1	1	SIR DUKE STEVIE WONDER Tamla T 54281F (Motown) (2nd Week)	10
2	4	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)	9
3	3	I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND/ T.K. 1022	14
4	5	DREAMS FLEETWOOD MAC/Warner Bros. WBS 8371	8
5	2	WHEN I NEED YOU LEO SAYER/Warner Bros. WBS 8332	15
6	7	GONNA FLY NOW (THEME FROM "ROCKY") BILL CONTI/ United Artists XW940 Y	7
7	8	LUCILLE KENNY ROGERS/United Artists XW929 Y	12
8	10	LONELY BOY ANDREW GOLD/Asylum 45384	12
9	15	UNDERCOVER ANGEL ALAN O'DAY/Pacific 001 (Atlantic)	7
10	11	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313	12
11	9	COULDN'T GET IT RIGHT CLIMAX BLUES BAND/Sire 736 (ABC)	14
12	14	FEELS LIKE THE FIRST TIME FOREIGNER/Atlantic 3394	11
13	6	HOTEL CALIFORNIA EAGLES/Asylum 45386	14
14	12	DON'T GIVE UP ON US DAVID SOUL/Private Stock 129	19
15	13	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol P 4376	15
16	16	RICH GIRL DARYL HALL & JOHN OATES/RCA PB 10860	19
17	17	LIDO SHUFFLE BOZ SCAGGS/Columbia 3 10491	13
18	26	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405	8
19	23	HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn CPS 0270 (WB)	13
20	21	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)	14
21	27	JET AIRLINER STEVE MILLER BAND/Capitol P 4424	6
22	19	I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360	18
23	20	WHODUNIT TAVARES/Capitol P 4398	12
24	31	LOOKS LIKE WE MADE IT BARRY MANILOW/Arista 0244	5
25	28	SLOW DANCIN' (DON'T TURN ME ON) ADDRISI BROTHERS/ Buddah BDA 566	9
26	30	LIFE IN THE FAST LANE EAGLES/Asylum 45403	4
27	18	CALLING DR. LOVE KISS/Casablanca 880	13
28	32	MARGARITAVILLE JIMMY BUFFETT/ABC 12254	8
29	22	HELLO STRANGER YVONNE ELLIMAN/RSO RS 871 (Polydor)	11
30	24	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223	15
31	25	I WANNA GET NEXT TO YOU ROSE ROYCE/MCA 40662	13
32	37	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/ RSO RS 872 (Polydor)	6
33	38	HOLLYWOOD RUFUS FEATURING CHAKA KHAN/ABC 12269	6
34	36	MAINSTREET BOB SEGER/Capitol P 4422	7
35	59	I'M IN YOU PETER FRAMPTON/A&M 1941	2
36	51	DA DOO RON RON SHAUN CASSIDY/Warner/Curb 8365 (WB)	4
37	42	BACK TOGETHER AGAIN DARYL HALL & JOHN OATES/ RCA PB 10970	5
38	44	DO YOU WANNA MAKE LOVE PETER McCANN/ 20th Century 2335	6
39	45	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924	5
40	47	LOVE'S GROWN DEEP KENNY NOLAN/20th Century 2331	10
41	48	ARIEL DEAN FRIEDMAN/Lifesong 45002	9
42	43	GONNA FLY NOW (THEME FROM "ROCKY") MAYNARD FERGUSON/Columbia 3 10468	6
43	53	WHATCHA GONNA DO? PABLO CRUISE/A&M 1920	5
44	56	MY HEART BELONGS TO ME BARBRA STREISAND/ Columbia 3 10555	3
45	49	SPIRIT IN THE NIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8355	7
46	52	IT'S SAD TO BELONG ENGLAND DAN & JOHN FORD COLEY/ Big Tree BT 16088 (Atlantic)	5
47	58	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER RITA COOLIDGE/A&M 1922	5
48	33	SO IN TO YOU ATLANTA RHYTHM SECTION/Polydor PD 14373	18
49	55	KNOWING ME, KNOWING YOU ABBA/Atlantic 3387	4
50	35	SHOW YOU THE WAY TO GO JACKSONS/Epic 8 50530	10



51	34	TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839	17
52	64	YOU'RE MY WORLD HELEN REDDY/Capitol P 4418	4
53	39	DANCING QUEEN ABBA/Atlantic 3372	25
54	62	PEACE OF MIND BOSTON/Epic 8 50381	5
55	40	THE THINGS WE DO FOR LOVE 10CC/Mercury 73875	21
56	57	THIS IS THE WAY THAT I FEEL MARIE OSMOND/ Polydor PD 14385	8
57	60	EVERYBODY BE DANCIN' STARBUCK/Private Stock 45144	8
58	41	CAN'T STOP DANCIN' CAPTAIN & TENNILLE/A&M 1912	11
59	46	CHERRY BABY STARZ/Capitol P 4399	12
60	29	YOUR LOVE MARILYN McCOO & BILLY DAVIS, JR./ ABC 12262	12
61	63	GOING IN WITH MY EYES OPEN DAVID SOUL/ Private Stock 45150	6
62	71	WATCH CLOSELY NOW KRIS KRISTOFFERSON/Columbia 3 10525	3
63	66	ON THE BORDER AL STEWART/Janus 267	6
64	75	GOOD THING MAN FRANK LUCAS/ICA 001	4
65	61	FLY AT NIGHT (IN THE MORNING WE LAND) CHILLIWACK/Mushroom M 7024	8
66	65	LOVE THEME FROM "A STAR IS BORN" (EVERGREEN) BARBRA STREISAND/Columbia 3 10450	24
67	50	DON'T LEAVE ME THIS WAY THELMA HOUSTON/Tamla T 54278F (Motown)	24
68	79	YOU AND ME ALICE COOPER/Warner Bros. WBS 8349	6
69	72	I'M GOING DOWN ROSE ROYCE/MCA 40721	5
70	54	CINDERELLA FIREFALL/Atlantic 3392	11
71	88	BARRACUDA HEART/Portrait 6 70004	2
72	77	GIVE A LITTLE BIT SUPERTRAMP/A&M 1938	3
73	87	EASY COMMODORES/Motown M 1418F	2
74	80	SLOWDOWN JOHN MILES/London 5N 682	4
75	78	THIS GIRL (HAS TURNED INTO A WOMAN) MARY MacGREGOR/Ariola America P 7662 (Capitol)	4
76	69	THE PRIDE ISLEY BROTHERS/T-Neck ZS8 2262 (CBS)	10
77	67	I THINK WE'RE ALONE NOW RUBINOOS/Beserkely B 5741 (CBS)	9
78	82	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/ Phila. Intl. ZS8 3622 (CBS)	6
79	81	RIDIN' THE STORM OUT REO SPEEDWAGON/Epic 8 50367	5

CHARTMAKER OF THE WEEK

80	—	YOU MADE ME BELIEVE IN MAGIC BAY CITY ROLLERS Arista AS 0256	1
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81	83	THE PRETENDER JACKSON BROWNE/Asylum 45399	4
82	85	UPTOWN FESTIVAL SHALAMAR/Soul Train SB 10885 (RCA)	5
83	92	ALL YOU GET FROM LOVE IS A LOVE SONG CARPENTERS/A&M 1940	3
84	86	SOLSBURY HILL PETER GABRIEL/Atco 7079	17
85	—	TELEPHONE MAN MERRI WILSON/GRT 127	1
86	—	AMARILLO NEIL SEDAKA/Elektra 45406	1
87	91	YOU'RE MOVIN OUT TODAY BETTE MIDLER/Atlantic 3379	3
88	99	RUNAWAY BONNIE RAITT/Warner Bros. WBS 8382	2
89	—	JUST A SONG BEFORE I GO CROSBY, STILLS & NASH/ Atlantic 3401	1
90	96	SO HIGH (ROCK ME BABY AND ROLL ME AWAY) DAVE MASON/Columbia 3 10509	2
91	95	I GOTTA KEEP DANCIN' CARRIE LUCAS/Soul Train SB 10891 (RCA)	3
92	75	DANCIN' MAN Q/Epic/Sweet City 8 50335	12
93	97	WHILE I'M ALONE MAZE/Capitol P 4392	3
94	70	MAYBE I'M AMAZED WINGS/Capitol SPRO 8571	17
95	—	JUKE BOX MUSIC KINKS/Arista 0247	1
96	90	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS/Columbia 3 10495	4
97	73	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308	22
98	—	LADY (PUT THE LIGHT ON ME) BROWNSVILLE STATION/ Private Stock 45149	1
99	—	BLACK BETTY RAM JAM/Epic 8 50357	1
100	—	SAVE ME MERRILEE RUSH/United Artists XW9934	1

FLASHMAKER



PLAYIN' UP A STORM GREGG ALLMAN BAND Capricorn

MOST ADDED

- PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
NETHER LANDS—Dan Fogelberg—Epic
EXODUS—Bob Marley and The Wailers—Island
CAUGHT LIVE PLUS FIVE—Moody Blues—London
SPIRIT OF A WOMAN—American Flyer—UA
LIGHTS OUT—UFO—Chrysalis
OUT OF THE MIST—Illusion—Island
HURRY SUNDOWN—Outlaws—Arista
A MAN MUST CARRY ON—Jerry Jeff Walker—MCA
AGAIN—Greg Kihn—Beserkley

WNEW-FM/NEW YORK

- ADDS:
A SONG—Neil Sedaka—Elektra
AMERICAN ROULETTE—Danny O'Keefe—WB
DAWN EXPLOSION—Captain Beyond—WB
EVERY FACE TELLS A STORY—Cliff Richard—Rocket
GOOD NEWS—Attitudes—Dark Horse
HOLLY DAYS—Denny Laine—Capitol
LIGHTS OUT—UFO—Chrysalis
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
SOUVENIR—Billy Joel—Col

- HEAVY ACTION (airplay in descending order):
CAUGHT LIVE PLUS FIVE—Moody Blues—London
NETHER LANDS—Dan Fogelberg—Epic
BOOK OF DREAMS—Steve Miller Band—Capitol
THIS TIME IT'S FOR REAL—Southside Johnny and The Asbury Jukes—Epic
IZITSO—Cat Stevens—A&M
LET IT FLOW—Dave Mason—Col
RUMOURS—Beserkley

- THE DOCTOR IS IN—Ben Sidran—Arista
DARK STAR (single)—Crosby, Stills and Nash—Atlantic
EXODUS—Bob Marley and The Wailers—Island

WBCN-FM/BOSTON

- ADDS:
AGAIN—Greg Kihn—Beserkley
CAUGHT LIVE PLUS FIVE—Moody Blues—London
DON'T STOP THE MUSIC—Brecker Brothers—Arista
EXODUS—Bob Marley and The Wailers—Island
LOADING ZONE—Roy Buchanan—Atlantic
NETHER LANDS—Dan Fogelberg—Epic

- OL WAYLON—Waylon Jennings—RCA
SPIRIT OF A WOMAN—American Flyer—UA
HEAVY ACTION (airplay in descending order):
BOOK OF DREAMS—Steve Miller Band—Capitol
TIMES LOVES A HERO—Little Feat—WB
SWEET FORGIVENESS—Bonnie Raitt—WB
RUMOURS—Fleetwood Mac—WB
A PERIOD OF TRANSITION—Van Morrison—WB
CABRETTEA—Mink De Ville—Capitol
LET IT FLOW—Dave Mason—Col
NOTHING BUT A BREEZE—Jesse Winchester—Bearsville
THIS TIME IT'S FOR REAL—Southside Johnny and The Asbury Jukes—Epic
GO FOR YOUR GUNS—Isley Brothers—T-Neck

WLIR-FM/LONG ISLAND

- ADDS:
A MAN MUST CARRY ON—Jerry Jeff Walker—MCA
AGAIN—Greg Kihn—Beserkley
VASSAR CLEMENTS BAND—MCA
EVERY FACE TELLS A STORY—Cliff Richard—Rocket
EXODUS—Bob Marley and The Wailers—Island
DANNY KIRWAN—DJM
OUT OF THE MIST—Illusion—Island
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
SOUVENIR—Billy Joel—Col
TIMBERLINE—Epic

HEAVY ACTION (airplay in descending order):

- BOOK OF DREAMS—Steve Miller Band—Capitol
SOUVENIR—Billy Joel—Col
RUMOURS—Fleetwood Mac—WB
SLEEPWALKER—Kinks—Arista
NO SECOND CHANCE—Charlie—Janus
NETHER LANDS—Dan Fogelberg—Epic
PETER GABRIEL—Atco
LET IT FLOW—Dave Mason—Col
TIME LOVES A HERO—Little Feat—WB
HURRY SUNDOWN—Outlaws—Arista

WCOZ-FM/BOSTON

- ADDS:
AGAIN—Greg Kihn—Beserkley
CAUGHT LIVE PLUS FIVE—Moody Blues—London
EXODUS—Bob Marley and The Wailers—Island
IN THE MIDDLE (single)—Tim Moore—Asylum
NETHER LANDS—Dan Fogelberg—Epic
NEVER HAD A LADY (single)—Burton Cummings—Portrait
NOTHING BUT A BREEZE—Jesse Winchester—Bearsville
PLATINUM HERO (single)—Bruce Foster—Millennium
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn

HEAVY ACTION (airplay in descending order):

- HERE AT LAST—Bee Gees—RSO
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamlam
RUMOURS—Fleetwood Mac—WB
HOTEL CALIFORNIA—Eagles—Asylum
BOSTON—Epic
LET IT FLOW—Dave Mason—Col
A PERIOD OF TRANSITION—Van Morrison—WB
IZITSO—Cat Stevens—A&M
LITTLE QUEEN—Heart—Portrait
BOOK OF DREAMS—Steve Miller Band—Capitol

WPLR-FM/NEW HAVEN

- ADDS:
CABRETTEA—Mink De Ville—Capitol

- CAUGHT LIVE PLUS FIVE—Moody Blues—London
KATHARSIS—Janne Schaffer—Col
KISS TOMORROW GOOD-BYE—Dirty Angels—Private Stock
LIGHTS OUT—UFO—Chrysalis
NETHER LANDS—Dan Fogelberg—Epic
NOW—Tubes—A&M
OUT OF THE MIST—Illusion—Island
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn

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

- RUMOURS—Fleetwood Mac—WB
SONGS FROM THE WOOD—Jethro Tull—Chrysalis
TIME LOVES A HERO—Little Feat—WB
BOOK OF DREAMS—Steve Miller Band—Capitol
SWEET FORGIVENESS—Bonnie Raitt—WB
SAY NO MORE—Les Dudek—Col
IZITSO—Cat Stevens—A&M
LITTLE VILLAGE—Quiet Cannon—Atlantic
LOADING ZONE—Roy Buchanan—Atlantic
DICKEY BETTS AND GREAT SOUTHERN—Arista

WIOQ-FM/PHILADELPHIA

- ADDS:
BALCONES FAULT—Cream
BRYTER LYTER—Nick Drake—Antilles
DARK STAR (single)—Crosby Stills and Nash—Atlantic
EXODUS—Bob Marley and The Wailers—Island
HOLLY DAYS—Denny Laine—Capitol
I'M IN YOU (single)—Peter Frampton—A&M
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
SEASIDE WOMAN—Suzy and The Redstripes—Epic
SOUVENIR—Billy Joel—Col
SPIRIT OF A WOMAN—American Flyer—UA

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

- BOOK OF DREAMS—Steve Miller Band—Capitol
LITTLE QUEEN—Heart—Portrait
NETHER LANDS—Dan Fogelberg—Epic
FOREIGNER—Atlantic
AGAIN—Greg Kihn—Beserkley
NO SECOND CHANCE—Charlie—Janus
DETECTIVE—Swan Song
DECEPTIVE BENDS—10cc—Mercury
SWEET FORGIVENESS—Bonnie Raitt—WB
IZITSO—Cat Stevens—A&M

WHFS-FM/WASHINGTON

- ADDS:
CAUGHT LIVE PLUS FIVE—Moody Blues—London
EXODUS—Bob Marley and The Wailers—Island
MANDRE—Motown
CKLAHOMA—Capitol
GABBY PAHINI HAWAIIAN BAND—WB
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
SPIRIT OF A WOMAN—American Flyer—UA

HEAVY ACTION (airplay, sales, phones):

- A MAN MUST CARRY ON—Jerry Jeff Walker—MCA
AMERICAN ROULETTE—Danny O'Keefe—WB
BOOK OF DREAMS—Steve Miller Band—Capitol
FULL HOUSE—Frankie Miller—Chrysalis
INDIAN SUMMER—Poco—ABC
LIVE AND KICKING—Kingfish—Jet
NOTHING BUT A BREEZE—Jesse Winchester—Bearsville
THIS TIME IT'S FOR REAL—Southside Johnny and The Asbury Jukes—Epic
TIME LOVES A HERO—Little Feat—WB
VSOP—Herbie Hancock—Col

WQDR-FM/RALEIGH

- ADDS:
AS LONG AS YOU LOVE ME—Mickey Thomas—MCA
CAUGHT LIVE PLUS FIVE—Moody Blues—London
HURRY SUNDOWN—Outlaws—Arista
LACE AND WHISKEY—Alice Cooper—WB
MIDNIGHT LIGHT—LeBlanc and Carr—Big Tree
NETHER LANDS—Dan Fogelberg—Epic
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
CAROL BAYER SAGER—Elektra

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

- RUMOURS—Fleetwood Mac—WB
CHANGES IN LATITUDES—Jimmy Buffett—ABC
HOTEL CALIFORNIA—Eagles—Asylum
AT THE HOLLYWOOD BOWL—Beatles—Capitol
HEAVY WEATHER—Weather Report—Col
ANYTIME, ANYWHERE—Rita Coolidge—A&M
TIME LOVES A HERO—Little Feat—WB
SWEET FORGIVENESS—Bonnie Raitt—WB
WORKS—Emerson, Lake & Palmer—Atlantic
IZITSO—Cat Stevens—A&M

WORJ-FM/ORLANDO

- ADDS:
BOOK OF DREAMS—Steve Miller Band—Capitol
HURRY SUNDOWN—Outlaws—Arista
LITTLE QUEEN—Heart—Portrait
LOVING IS WHY—Sons Of Champlin—Ariola America
MAC McANALLY—Ariola America
NO SECOND CHANCE—Charlie—Janus
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn

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

- RUMOURS—Fleetwood Mac—WB
FOREIGNER—Atlantic
CELEBRATE ME HOME—Kenny Loggins—Col
WORKS—Emerson, Lake & Palmer—Atlantic
HOTEL CALIFORNIA—Eagles—Asylum
NIGHT MOVES—Bob Seger—Capitol
IZITSO—Cat Stevens—A&M
DECEPTIVE BENDS—10cc—Mercury
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

WQSR-FM/TAMPA

- ADDS:
BLOWIN'—Jess Roden Band—Island
CAUGHT LIVE PLUS FIVE—Moody Blues—London
CLARK, HICKS, SYLVESTER, CALVERT AND ELLIOT—Hollies—Epic
EXODUS—Bob Marley and The Wailers—Island
DANNY KIRWAN—DJM
LOADING ZONE—Roy Buchanan—Atlantic
LONESOME ROAD—Doc and Merle Watson—UA
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
RIGHT ON TIME—Brothers Johnson—A&M
SPIRIT OF A WOMAN—American Flyer—UA

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

- HURRY SUNDOWN—Outlaws—Arista
BOOK OF DREAMS—Steve Miller Band—Capitol
TIME LOVES A HERO—Little Feat—WB
CELEBRATE ME HOME—Kenny Loggins—Col
A PERIOD OF TRANSITION—Van Morrison—WB
SWEET FORGIVENESS—Bonnie Raitt—WB

- RUMOURS—Fleetwood Mac—WB
IZITSO—Cat Stevens—A&M
WORKS—Emerson, Lake & Palmer—Atlantic
DICKEY BETTS AND GREAT SOUTHERN—Arista

WINZ-FM/MIAMI

- ADDS:
EXODUS—Bob Marley and The Wailers—Island
NETHER LANDS—Dan Fogelberg—Epic
SPIRIT OF A WOMAN—American Flyer—UA

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

- BOOK OF DREAMS—Steve Miller Band—Capitol
RUMOURS—Fleetwood Mac—WB
CELEBRATE ME HOME—Kenny Loggins—Col
SLEEPWALKER—Kinks—Arista
LITTLE QUEEN—Heart—Portrait
FOREIGNER—Atlantic
CHANGES IN LATITUDES—Jimmy Buffett—ABC
IZITSO—Cat Stevens—A&M
DARK STAR (EP)—Crosby, Stills and Nash—Atlantic
I'M IN YOU (single)—Peter Frampton—A&M

WCOL-FM/COLUMBUS

- ADDS:
A MAN MUST CARRY ON—Jerry Jeff Walker—MCA
DAWN EXPLOSION—Captain Beyond—WB
KIKI DEE—Rocket
HURRY SUNDOWN—Outlaws—Arista
LACE AND WHISKEY—Alice Cooper—WB
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
RIGHT ON TIME—Brothers Johnson—A&M
ROBBIE KRIEGER AND FRIENDS—Robbie Krieger—Blue Note
THE DOCTOR IS IN—Ben Sidran—Arista
TWO DAYS AWAY—Elkie Brooks—A&M

HEAVY ACTION (airplay, sales in descending order):

- RUMOURS—Fleetwood Mac—WB
HOTEL CALIFORNIA—Eagles—Asylum
WORKS—Emerson, Lake & Palmer—Atlantic
BOOK OF DREAMS—Steve Miller Band—Capitol
LEFTEVERTURE—Kansas—Kirshner
FOREIGNER—Atlantic
LITTLE QUEEN—Heart—Portrait
IZITSO—Cat Stevens—A&M
TIME LOVES A HERO—Little Feat—WB
LOVING IS WHY—Sons Of Champlin—Ariola America

WMMS-FM/CLEVELAND

- ADDS:
EXODUS—Bob Marley and The Wailers—Island
NETHER LANDS—Dan Fogelberg—Epic
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
RETROSPECTIVE—Linda Ronstadt—Capitol
SEASIDE WOMAN (single)—Suzy and The Red Stripes—Epic
WHITE SHADOWS—Tim Moore—Asylum
WORLD ANTHEM—Mahogany Rush—Col

HEAVY ACTION (airplay, sales in descending order):

- RUMOURS—Fleetwood Mac—WB
HOTEL CALIFORNIA—Eagles—Asylum
AT THE HOLLYWOOD BOWL—Beatles—Capitol
FOREIGNER—Atlantic
THIS TIME IT'S FOR REAL—Southside Johnny and The Asbury Jukes—Epic
STAGEPASS—Michael Stanley Band—Epic
LITTLE QUEEN—Heart—Portrait
ENDLESS FLIGHT—Leo Sayer—WB
IZITSO—Cat Stevens—A&M
FUNDAMENTAL ROLL—Walter Egan—Col



Rusty Wier ain't no gamblin' man.

Pick a song, any song
Rusty Wier has loaded his new album
with the kinds of wild cards that have made
him Texas' favorite son of rock and roll.
Top studio musicians join Rusty for ten
hale and hearty songs including a few rock
and roll classics, plus new Rusty Wier originals.
You know how good he can be—now hear
Rusty with the odds stacked in your favor.

Rusty Wier's "Stacked Deck"
On Columbia Records and Tapes



THE FM AIRPLAY REPORT

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

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
- LITTLE QUEEN—Heart—Portrait
- FOREIGNER—Atlantic
- LET IT FLOW—Dave Mason—Col
- SWEET FORGIVENESS—Bonnie Raitt—WB
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

WEBN-FM/CINCINNATI

- ADDS:**
- AGAIN—Greg Kihn—Beserkley
 - DARK STAR (single)—Crosby Stills and Nash—Atlantic
 - FULL HOUSE—Frankie Miller—Chrysalis
 - HERE AT LAST—Bee Gees—RSO
 - I'M IN YOU (single)—Peter Frampton—A&M
 - MOTILITY—Steve Kuhn—ECM
 - NETHER LANDS—Dan Fogelberg—Epic
 - NO SECOND CHANCE—Charlie—Janus
 - PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
 - SPIRIT OF A WOMAN—American Flyer—UA

- HEAVY ACTION (airplay in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - WORKS—Emerson, Lake & Palmer—Atlantic
 - AT THE HOLLYWOOD BOWL—Beatles—Capitol
 - CHANGES IN LATITUDES—Jimmy Buffett—ABC
 - TIME LOVES A HERO—Little Feat—WB
 - CELEBRATE ME HOME—Kenny Loggins—Col
 - HEAVY WEATHER—Weather Report—Col
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - LET IT FLOW—Dave Mason—Col
 - DICKEY BETTS AND GREAT SOUTHERN—Arista

WABX-FM/DETROIT

- ADDS:**
- CABRETTE—Mink De Ville—Capitol
 - CAUGHT LIVE PLUS FIVE—Moody Blues—London
 - HIGH CLASS IN BORROWED SHOES—Max Webster—Mercury
 - MANIFEST DESTINY—Dictators—Elektra
 - OUT OF THE MIST—Illusion—Island
 - PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
- HEAVY ACTION (airplay, sales phones):**
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic

- BOOK OF DREAMS—Steve Miller Band—Capitol
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- FOREIGNER—Atlantic
- IZITSO—Cat Stevens—A&M
- LACE AND WHISKEY—Alice Cooper—WB
- LET IT FLOW—Dave Mason—Col
- ROUGH DIAMOND—Island
- RUMOURS—Fleetwood Mac—WB
- WORKS—Emerson, Lake & Palmer—Atlantic

KSHE-FM/ST. LOUIS

- ADDS:**
- CAUGHT LIVE PLUS FIVE—Moody Blues—London
 - LIGHTS OUT—UFO—Chrysalis
 - NETHER LANDS—Dan Fogelberg—Epic
 - PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
 - RIDIN' HIGH—Moxy—Mercury
 - SECRET DAMAGE—Strapps—Capitol
 - SIN AFTER SIN—Judas Priest—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BURNIN' SKY—Bad Company—Swan Song
 - DETECTIVE—Swan Song
 - FOREIGNER—Atlantic
 - BROWNSVILLE STATION—Private Stock
 - RUMOURS—Fleetwood Mac—WB
 - LET IT FLOW—Dave Mason—Col
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - LITTLE QUEEN—Heart—Portrait
 - GALE FORCE—Fantasy

WXRT-FM/CHICAGO

- ADDS:**
- VASSAR CLEMENTS BAND—MCA
 - LIGHTS OUT—UFO—Chrysalis
 - MOTILITY—Steve Kuhn—ECM
 - PASSENGERS—Gary Burton and Eberhard Weber—Polydor
 - PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
 - ROADMASTER—Village
 - SPIRIT OF A WOMAN—American Flyer—UA
 - THE DOCTOR IS IN—Ben Sidran—Arista
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BOOK OF DREAMS—Steve Miller Band—Capitol
 - TIME LOVES A HERO—Little Feat—WB
 - FOREIGNER—Atlantic
 - LET IT FLOW—Dave Mason—Col
 - THIS TIME IT'S FOR REAL—Southside Johnny and The Asbury Jukes—Epic
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - GO FOR YOUR GUNS—Isley Brothers—T-Neck
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - BURNIN' SKY—Bad Company—Swan Song
 - LITTLE QUEEN—Heart—Portrait

WQFM-FM/MILWAUKEE

- ADDS:**
- A MAN MUST CARRY ON—Jerry Jeff Walker—MCA
 - EXODUS—Bob Marley and The Wailers—Island
 - GOLD PLATED—Climax Blues Band—Sire
 - LIGHTS OUT—UFO—Chrysalis
 - NETHER LANDS—Dan Fogelberg—Epic
 - SMOKEY PLACES—Ruby Starr—Capitol
- HEAVY ACTION (airplay, sales, in descending order):**
- BOOK OF DREAMS—Steve Miller Band—Capitol
 - A PERIOD OF TRANSITION—Van Morrison—WB
 - LITTLE QUEEN—Heart—Portrait
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

- IZITSO—Cat Stevens—A&M
- FOREIGNER—Atlantic
- RUMOURS—Fleetwood Mac—WB
- TIME LOVES A HERO—Little Feat—WB
- BOSTON—Epic
- ANIMALS—Pink Floyd—Col

CHUM-FM/TORONTO

- ADDS:**
- CAPTAIN FINGERS—Lee Ritenour—Epic
 - DON'T STOP THE MUSIC—Brecker Brothers—Arista
 - HURRY SUNDOWN—Outlaws—Arista
 - LOADING ZONE—Roy Buchanan—Atlantic
 - MOROCCAN ROLL—Brand X—Passport
 - SHORT TRIP TO SPACE—Tropea—Marlin
 - THE HUNT—GRT
 - WORLD ANTHEM—Mahogany Rush—Col

- HEAVY ACTION (airplay, sales):**
- AT THE HOLLYWOOD BOWL—Beatles—Capitol
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - CELEBRATE ME HOME—Kenny Loggins—Col
 - DECEPTIVE BENDS—10cc—Mercury
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - IZITSO—Cat Stevens—A&M
 - LET IT FLOW—Dave Mason—Col
 - LITTLE QUEEN—Heart—Portrait
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - TIME LOVES A HERO—Little Feat—WB

WKDF-FM/NASHVILLE

- ADDS:**
- BALCONES FAULT—Cream
 - FULL HOUSE—Frankie Miller—Chrysalis
 - HERE AT LAST—Bee Gees—RSO
 - LIVE AT LAST—Bette Midler—Atlantic
 - NETHER LANDS—Dan Fogelberg—Epic
 - NOW—Tubes—A&M
 - OUT OF THE MIST—Illusion—Island
 - PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
 - ROUGH DIAMOND—Island
 - SAY NO MORE—Les Dudek—Col

- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - WORKS—Emerson, Lake & Palmer—Atlantic
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - HOTEL CALIFORNIA—Eagles—Asylum
 - AT THE HOLLYWOOD BOWL—Beatles—Capitol
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - LET IT FLOW—Dave Mason—Col
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - PETER GABRIEL—Atco
 - TIME LOVES A HERO—Little Feat—WB

KLOL-FM/HOUSTON

- ADDS:**
- AMERICAN ROULETTE—Danny O'Keefe—WB
 - CAUGHT LIVE PLUS FIVE—Moody Blues—London
 - EXODUS—Bob Marley and The Wailers—Island
 - GOOD NEWS—Attitudes—Dark Horse
 - HURRY SUNDOWN—Outlaws—Arista
 - LACE AND WHISKEY—Alice Cooper—WB
 - LOADING ZONE—Roy Buchanan—Atlantic
 - MAC McANALLY—Ariola America
 - NETHER LANDS—Dan Fogelberg—Epic
 - THE DOCTOR IS IN—Ben Sidran—Arista

HEAVY ACTION (airplay in descending order):

- LITTLE QUEEN—Heart—Portrait
- BURNIN' SKY—Bad Company—Swan Song
- RUMOURS—Fleetwood Mac—WB
- TIME LOVES A HERO—Little Feat—WB
- BOOK OF DREAMS—Steve Miller Band—Capitol
- FUNDAMENTAL ROLL—Walter Egan—Col
- LET IT FLOW—Dave Mason—Col
- FOREIGNER—Atlantic
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SLEEPWALKER—Kinks—Arista

KGB-FM/SAN DIEGO

- ADDS:**
- A PLACE IN THE SUN—Pablo Cruise—A&M
 - DAWN EXPLOSION—Captain Beyond—WB
 - DECEPTIVE BENDS—10cc—Mercury
 - GETTIN' LUCKY—Head East—A&M
 - IN YOUR MIND—Bryan Ferry—Atlantic
 - LACE AND WHISKEY—Alice Cooper—WB
 - LEFT COAST LIVE—Wet Willie—Capricorn
 - NO SECOND CHANCE—Charlie—Janus
 - NOW—Tubes—A&M
 - OFF THE RECORD—Sweet—Capitol

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

- RUMOURS—Fleetwood Mac—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- BURNIN' SKY—Bad Company—Swan Song
- BOOK OF DREAMS—Steve Miller Band—Capitol
- LEFTOVERTURE—Kansas—Kirshner
- ANIMALS—Pink Floyd—Col
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- TIME LOVES A HERO—Little Feat—WB
- CELEBRATE ME HOME—Kenny Loggins—Col
- FOREIGNER—Atlantic

KWST-FM/LOS ANGELES

- ADDS:**
- BROWNSVILLE STATION—Private Stock
 - LIGHTS OUT—UFO—Chrysalis
 - MAKIN' MAGIC—Pat Travers—Polydor
 - NETHER LANDS—Dan Fogelberg—Epic
 - SEASIDE WOMAN—Suzy and The Red Stripes—Epic
 - WORLD ANTHEM—Mahogany Rush—Col

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

- BOOK OF DREAMS—Steve Miller Band—Capitol
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- FOREIGNER—Atlantic
- IZITSO—Cat Stevens—A&M
- SWEET FORGIVENESS—Bonnie Raitt—WB
- LITTLE QUEEN—Heart—Portrait
- RUMOURS—Fleetwood Mac—WB
- LET IT FLOW—Dave Mason—Col
- DECEPTIVE BENDS—10cc—Mercury
- PLAYIN' UP A STORM—Gregg Allman Band—Capricorn

KZAP-FM/SACRAMENTO

- ADDS:**
- BLOWIN'—Jess Roden Band—Island
 - CAUGHT LIVE PLUS FIVE—Moody Blues—London
 - CLARK, HICKS, SYLVESTER, CALVERT AND ELLIOT—Hollies—Epic
 - EXODUS—Bob Marley and The Wailers—Island
 - NETHER LANDS—Dan Fogelberg—Epic
 - PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
 - SCHOOL IS OUT (single)—Ry Cooder—WB

- SO FAR SO GOOD—John Martin—Island
- SPIRIT OF A WOMAN—American Flyer—UA
- TRAVELIN' AT THE SPEED OF THOUGHT—O'Jays—Philadelphia International

HEAVY ACTION (airplay in descending order):

- BOOK OF DREAMS—Steve Miller Band—Capitol
- TIME LOVES A HERO—Little Feat—WB
- LITTLE QUEEN—Heart—Portrait
- RUMOURS—Fleetwood Mac—WB
- A PERIOD OF TRANSITION—Van Morrison—WB
- IZITSO—Cat Stevens—A&M
- JUST A SONG BEFORE I GO (single)—Crosby Stills and Nash—Atlantic
- SWEET FORGIVENESS—Bonnie Raitt—WB
- A PLACE IN THE SUN—Pablo Cruise—A&M
- NOTHING BUT A BREEZE—Jesse Winchester—Bearsville

KSAN-FM/SAN FRANCISCO

- ADDS:**
- A MAN MUST CARRY ON—Jerry Jeff Walker—MCA
 - CABRETTE—Mink De Ville—Capitol
 - EXODUS—Bob Marley and The Wailers—Island
 - DANNY KIRWAN—DJM
 - LIGHTS OUT—UFO—Chrysalis
 - LITTLE QUEEN—Heart—Portrait
 - MUSIC LETS ME BE—Les McCann—ABC
 - PASSENGERS—Gary Burton and Eberhard Weber—ECM
 - PLAYIN' UP A STORM—Gregg Allman Band—Capricorn

HEAVY ACTION (airplay in descending order):

- AGAIN—Greg Kihn—Beserkley
- LIGHTS OUT—UFO—Chrysalis
- DECEPTIVE BENDS—10cc—Mercury
- BOOK OF DREAMS—Steve Miller Band—Capitol
- IN YOUR MIND—Bryan Ferry—Atlantic
- RUBINOOS—Beserkley
- CABRETTE—Mink De Ville—Capitol
- A PERIOD OF TRANSITION—Van Morrison—WB
- LITTLE QUEEN—Heart—Portrait
- EXODUS—Bob Marley and The Wailers—Island

KZAM-FM/SEATTLE

- ADDS:**
- CAUGHT LIVE PLUS FIVE—Moody Blues—London
 - EXODUS—Bob Marley and The Wailers—Island
 - FRIENDS—Oregon—Vanguard
 - LIFESTYLE—John Klemmer—ABC
 - LIVE AT LAST—Bette Midler—Atlantic
 - LOADING ZONE—Roy Buchanan—Atlantic
 - NETHER LANDS—Dan Fogelberg—Epic
 - OUT OF THE MIST—Illusion—Island
 - PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
 - SPIRIT OF A WOMAN—American Flyer—UA

HEAVY ACTION (airplay):

- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- HEAVY WEATHER—Weather Report—Col
- HIT AND RUN—Ian Matthews—Col
- IZITSO—Cat Stevens—A&M
- LOVE ON THE WING—Jesse Colin Young—WB
- NOTHING BUT A BREEZE—Jesse Winchester—Bearsville
- SLEEPWALKER—Kinks—Arista
- SWEET FORGIVENESS—Bonnie Raitt—WB
- RUMOURS—Fleetwood Mac—WB
- TIME LOVES A HERO—Little Feat—WB

JACKSON BROWNE

“The Pretender” E-45399

28 --- 23

WRKO

**Also breaking on: WNOE, WVBF, WTIX,
WGNG, WAKY, WMC-FM, WDGY, WLCY,
WORC, WTRY, WROV, KIRL, Z-96, KLIV,
KEZY, WLOF, WBGN, KRBE-FM.**

**From the platinum album, “The Pretender”^{7E-1079} on Asylum Records
Produced by Jon Landau**

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

MY HEART BELONGS TO ME—Barbra Streisand—Col
AMARILLO—Neil Sedaka—Elektra
JUST A SONG BEFORE I GO—Crosby, Stills & Nash—Atlantic
COME IN FROM THE RAIN—Captain & Tennille—A&M
LUCKENBACH, TEXAS—Waylon Jennings—RCA

Most Active

ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters—A&M
DREAMS—Fleetwood Mac—WB
GONNA FLY NOW (THEME FROM 'ROCKY')—Bill Conti—UA
MARGARITAVILLE—Jimmy Buffett—ABC

WBZ/BOSTON

Adds

LOOKS LIKE WE MADE IT—Barry Manilow—Arista
MY HEART BELONGS TO ME—Barbra Streisand—Col

Active

DREAMS—Fleetwood Mac—WB
GONNA FLY NOW (THEME FROM 'ROCKY')—Bill Conti—UA
SIR DUKE—Stevie Wonder—Tamla
WHEN I NEED YOU—Leo Sayer—WB
WHODUNIT—Tavares—Capitol

WHDH/BOSTON

Adds

ANGEL IN YOUR ARMS—Hot—Big Tree
WHODUNIT—Tavares—Capitol

WIP/PHILADELPHIA

Adds

BABY, DON'T CHANGE YOUR MIND—Gladys Knight & The Pips—Buddah
JUST A SONG BEFORE I GO—Crosby, Stills & Nash—Atlantic
YOU'RE MOVIN' OUT TODAY—Bette Midler—Atlantic (re-add)

Active

DREAMS—Fleetwood Mac—WB
GONNA FLY NOW (THEME FROM 'ROCKY')—Bill Conti—UA
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
KNOWING ME, KNOWING YOU—ABBA—Atlantic
LONELY BOY—Andrew Gold—Asylum (p.m.)
LOOKS LIKE WE MADE IT—Barry Manilow—Arista
LOVE'S GROWN DEEP—Kenny Nolan—20th Cent.
SIR DUKE—Stevie Wonder—Tamla
WHODUNIT—Tavares—Capitol (p.m.)
YOU'RE MY WORLD—Helen Reddy—Capitol

WMAL/WASHINGTON

Adds

LUCKENBACH, TEXAS—Waylon Jennings—RCA
MY HEART BELONGS TO ME—Barbra Streisand—Col
(YOU'RE LOVE HAS LIFTED ME) HIGHER & HIGHER—Rita Coolidge—A&M

Active

LOOKS LIKE WE MADE IT—Barry Manilow—Arista
LUCILLE—Kenny Rogers—UA
MARGARITAVILLE—Jimmy Buffett—ABC
SOUTHERN NIGHTS—Glen Campbell—Capitol

WLW/CINCINNATI

Adds

AMARILLO—Neil Sedaka—Elektra
BABY, DON'T CHANGE YOUR MIND—Gladys Knight & The Pips—Buddah
JUST A SONG BEFORE I GO—Crosby, Stills & Nash—Atlantic
MY HEART BELONGS TO ME—Barbra Streisand—Col

WGN/CHICAGO

Adds

AS LONG AS WE'RE TOGETHER—Chuck Mangione—Mercury
BRING BACK THE JOY—Freda Payne—Capitol
FLAME—Steve Sperry—Mercury
IF YOU EVER BELIEVED—Lucy Simon—RCA
MARRIED BUT NOT TO EACH OTHER—Barbara Mandrell—ABC
NOW THAT I'VE GOT YOU—Hamilton, Joe Frank & Dennison—Playboy
ROLLING WITH THE FLOW—Charlie Rich—Epic
SENTIMENTAL LADY—Deardorff & Joseph—Arista
TAKE SOME AND GIVE SOME—Barbi Benton—Playboy

KOY/PHOENIX

Adds

MISTY MARY—Kerry Chater—WB
MY HEART BELONGS TO ME—Barbra Streisand—Col
SILVER BIRD—Tina Rainford—Epic

Active

ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters—A&M
GONNA FLY NOW (THEME FROM 'ROCKY')—Current—Playboy
(YOU'RE LOVE HAS LIFTED ME) HIGHER & HIGHER—Rita Coolidge—A&M

KFI/LOS ANGELES

Adds

IT'S SAD TO BELONG—England Dan and J. F. Coley—Big Tree
WATCHA GONNA DO—Pablo Cruise—A&M
(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER—Rita Coolidge—A&M

Active

ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters—A&M
GONNA FLY NOW (THEME FROM 'ROCKY')—Bill Conti—UA
HEARD IT IN A LOVE SONG—Marshall Tucker Band—Capricorn
I WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
LUCILLE—Kenny Rogers—UA
UNDERCOVER ANGEL—Alan O'Day—Pacific

KSFO/SAN FRANCISCO

Adds

AMARILLO—Neil Sedaka—Elektra
COME IN FROM THE RAIN—Captain & Tennille—A&M
FANFARE FOR THE COMMON MAN—Emerson, Lake & Palmer—Atlantic
ON AND ON—Stephen Bishop—ABC (re-add)
ONLY LOVE CAN BREAK A HEART—Bobby Vinton—ABC
THE PRETENDER—Jackson Browne—Asylum
TIMELESS LOVE—Burton Cummings—Portrait

Also reporting this week: WTMJ, WSB, WCCO, WCCO-FM, WKBC-FM, WSM, WGAR, WNEW, WIOD, WBAL, KMBZ, KMOX, KULF, KOY

Goody Refund System

(Continued from page 3)

bury Jukes; "Fundamental Roll" by Walter Egan; "Celebrate Me Home" by Kenny Loggins; "Say No More" by Les Dudek; "Off The Record" by Sweet; "A Place In The Sun" by Pablo Cruise; "Queen of the Neighborhood" by Flame; "Pezband;" "Full Horse" by Frankie Miller; and "You Get What You Play For," REO Speedwagon's two-record live set priced at \$4.94.

George Levy, president of Sam Goody, Inc., told **Record World** that the promotion, which is the first of its kind in New York City (although it has been tried at times in the midwest), is an attempt to satisfy manufacturers and consumers alike. Both groups, he said, are asking for better exposure of new product.

"We've been asked by customers why we don't have listening booths anymore," Levy explained. "The answer is that in the old days people bought singles and it only took three minutes to listen to them. Now it takes 20 minutes or more to listen to a side of an album. It's impossible.

"Second, the Schwann listings indicate that approximately 600 new releases come out each month. It would take 400 hours to listen to all of them. No reviewer can do that. Many of these releases are not even bought by our chain, and others go by the board because they get no airplay. Third, there's constant pressure from manufacturers to give new releases a little extra push.

"As a result, we came up with 'Buy 'em-Try 'em,' where we select 10 pieces of product a month, not necessarily by name artists, but by unknowns or by someone who hasn't done anything in a couple of years, or by someone like Kenny Loggins, who is now going out on his own. We're not

sure that these selections are going to get a lot of airplay, but we feel that if customers hear them they'll buy them. We're also giving each customer a questionnaire with the record they buy so that they can rate it, give their opinion on what the single should be and so forth."

Records that are brought back to the store within seven days will be returned to the manufacturer, said Levy.

Whether or not "Buy 'em-Try 'em" can work in New York City (where cutthroat pricing is rampant on product by major, as well as new artists) is a matter of speculation at the moment, but retailers in the heartlands have found such promotions worthwhile, if not altogether profitable. Peter Schliewen, owner of Cleveland's Record Revolution, ran a similar campaign in his store last summer with good results. But, in an interview with **RW**, Schliewen warned that retailers "have to approach it with the attitude that they're breaking a new act. Even if an album is \$3.99, if a guy has never heard of it before, why the hell is he going to spend money on it? You've got to start with an unknown piece of product—quality product, though—and have some support. This type of promotion almost has to be a team effort between the retailer, the manufacturer and the program director of a radio station. You can't just come up with some gimmick to undercut the competition. And you have to tell the manufacturers, 'Look, I want you to back me up with some advertising on this thing even though I'm not going to take a lot of product. And don't give me a hard time about returns because what we're trying to do here is to break an act.'"

A&M Fetes Armatrading



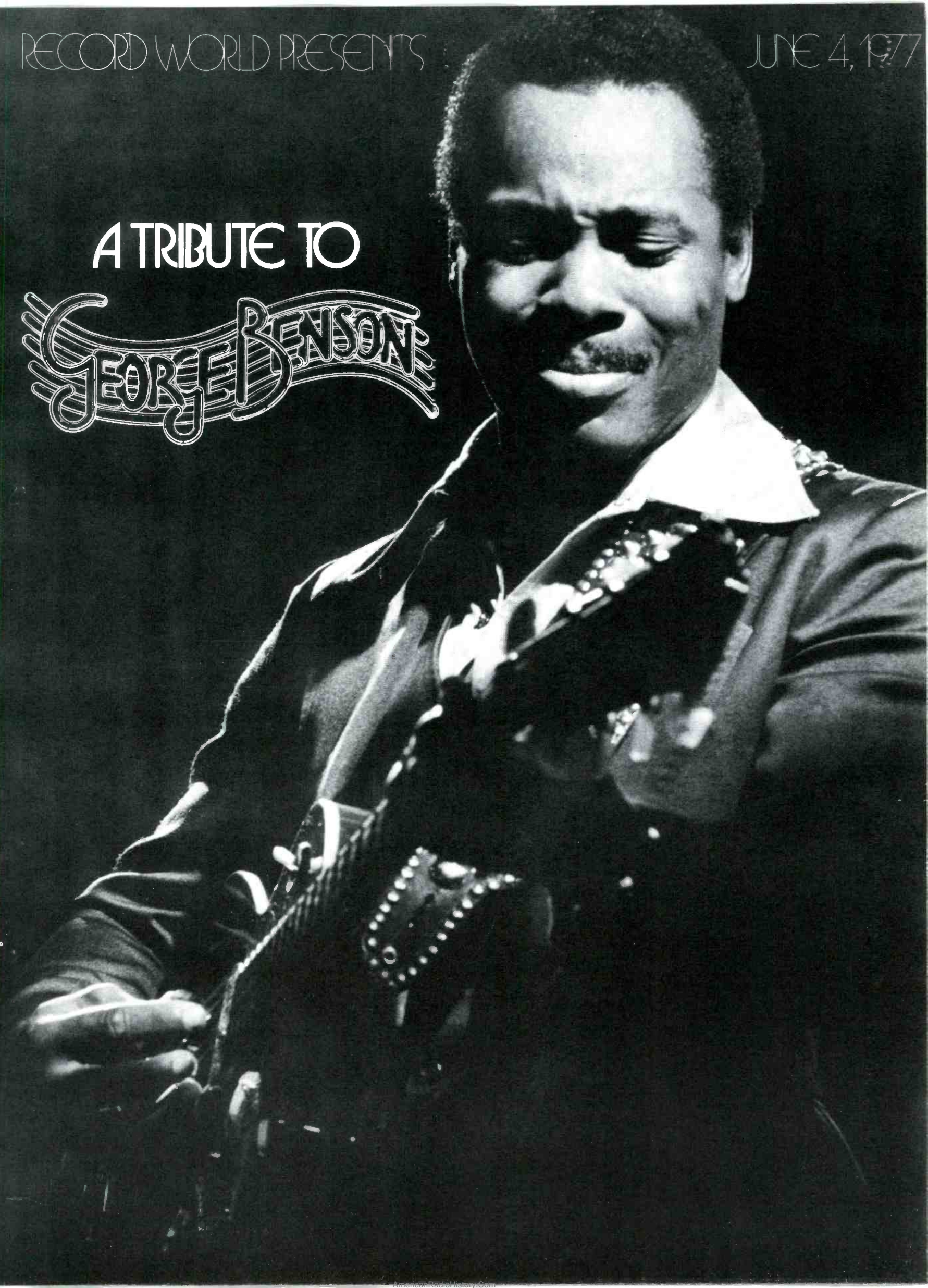
A&M Records hosted a congratulatory party for Joan Armatrading following her appearance on NBC's "Saturday Night Live." Pictured above are, from left: Joan Armatrading, Paul Simon, and Gil Friesen, president, A&M Records.

RECORD WORLD PRESENTS

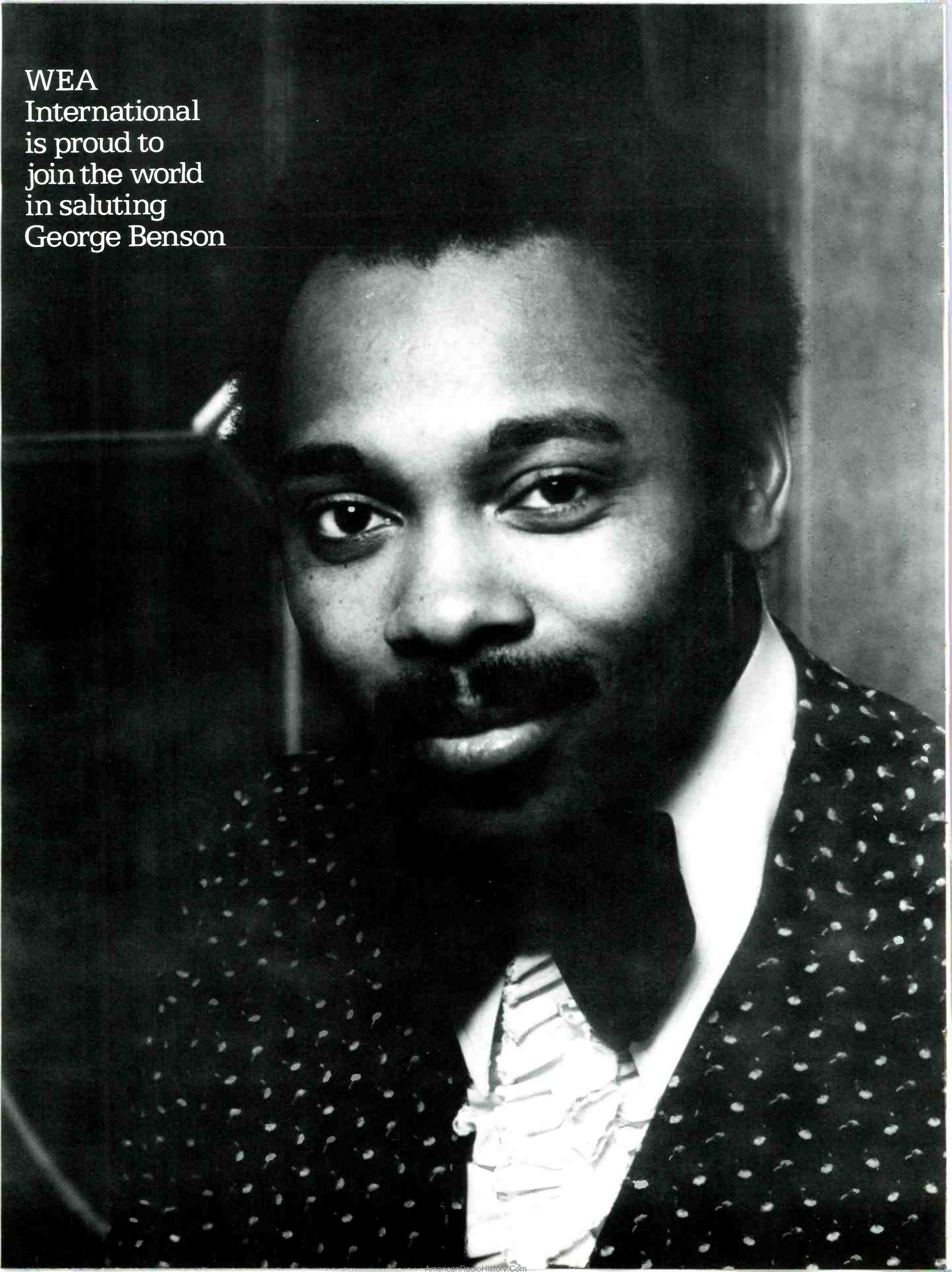
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GEORGE BENSON

George Benson: 'Breezin' His Way To the Top

By SAM SUTHERLAND and SAMUEL GRAHAM

■ George Benson's ascension into the pop stratosphere has generated the sort of disagreements over stylistic tags that often accompany broad-based cross-over successes. A highly-ranked jazz guitarist for over a decade, Benson achieved one of 1976's most striking pop breakthroughs more on the strength of his moody, lissome singing on "This Masquerade," the hit single that helped spur his first album for Warner Bros., "Breezin'," on to multiple platinum sales.

Yet Benson's development as a musician contradicts his confinement within the increasingly vague boundaries of jazz. His earliest success came as a rhythm & blues and later rock singer; his formal introduction to the national jazz scene showed him working in the soul/jazz vein with Jack McDuff. Throughout his career, Benson himself has refused to turn his back on those earliest blues and pop roots. Rather than affect the detachment and self-importance of the avant garde, he has always insisted his goal was to create popular music.

Still in his early 30s, Benson has been performing since childhood. Growing up in his native Pittsburgh, he absorbed a love for the guitar from his stepfather, Thomas Collier, an amateur guitarist and dedicated fan of Charlie Christian; from his first tries at ukelele at age eight until his late teens, Benson would be self-taught, building on the basics learned from his stepfather.

He began singing even earlier. He made his first impromptu vocal appearance at four, and by his early teens had cut his first sides for RCA (of four sides cut in 1953, one was released and went on to garner modest success locally) as a soloist before moving into group singing. Benson's high-falsetto voice was well-suited to the seminal street singing style then evolving from rhythm & blues source points. When he joined the Altarrs, a local group started by a cousin, he began playing guitar again.

Benson's almost accidental reunion with the instrument led to a new instrumental focus and a corresponding seriousness that

eventually carried the guitarist away from vocal music. Leaving the Altarrs at 17 to join another local band, he began studying the instrument in earnest; soon he broke away to form his own band, a quintet balancing his guitar against trombone and baritone sax playing music still rooted in rhythm & blues idioms. Benson himself would later observe that his playing was still confined primarily to rhythm work, his soloing still tentative, but his reputation among his peers continued to grow.

Those early years were often rough ones, as he has noted in any number of interviews over the years: like many other musicians to emerge from the urban ghetto, George Benson saw friends and sometimes even his musical partners defeated by the streets. Indeed, he watched one line-up of his earliest group collapse after the arrest of a member, a disruption that inadvertently led to Benson's first inroads into jazz. A new horn player introduced the guitarist to the records of Charlie Parker, and, like generations of other American and European players, George Benson began to reassess his approach to his own instrument.

Benson's first exposure to Parker came after the young guitarist had already begun expanding his knowledge of guitar stylists. Christian's influence was unavoidable, and in his late teens, George began soaking up later guitar pioneers. He would later

remember afternoons at a friend's house, where he first encountered several players he has since cited as key influences. "My friend was a young fellow, but he had a lot of kids," Benson recalled, "and every Saturday he would make the kids go out and play while we listened to records. This was when I first came in contact with Wes Montgomery records.

"What we would try to do is copy licks off those records. He was brand new at the time; nobody could copy Wes because he was playing something altogether different . . . Then Grant Green came along, and he was new. We also bought a guy named Hank Garland; we bought his record because we knew all the country cats had great technique, and that's what we wanted to learn to do, pick." Garland in particular was a polarizing influence for Benson, and Garland's own journey across stylistic boundaries, from country to jazz, suggested a new range of possibilities for Benson's own guitar playing.

Benson's subsequent dedication to study was further enhanced by visits from established guitarists playing Pittsburgh gigs. George studied each player's technique and asked them for advice and instruction, his persistence winning lessons from guitarists like Green, Eddie McFadden, Eddie Diehl and John Pisano. By 1961, when he was 18, he had emerged as a promising young player whose solos now reflected his study. Asked to join

Jack McDuff's band, Benson moved to the forefront of the soul-jazz idiom then popular and the primary model for Benson's own bands.

McDuff was attracted to Benson's already convincing r&b playing, but his repertoire also challenged the guitarist to explore the harmonic subtlety and improvisational orientation of jazz more deeply. While still with McDuff, he recorded his first album as front man for Prestige, anticipating his decision, a year later in 1965, to go solo. If Benson later dismissed that debut ("I wasn't playing anything heavy"), his stature within the jazz community continued to rise. The mid-'60s found him meeting and making friends with some of his idols, like Montgomery, Jim Hall, Grant Green and Kenny Burrell. Montgomery both encouraged and inspired him, while other new acquaintances during the period included John Coltrane and other avant garde leaders.

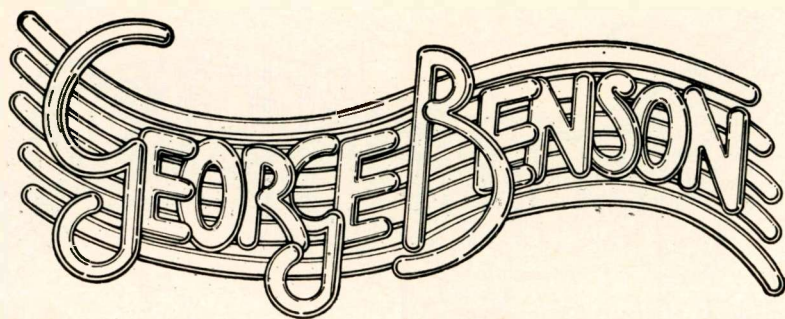
For his first band after embarking on his career as a frontman, Benson assembled Lonnie Smith on organ, Ronnie Cuber on baritone sax and Phil Turner, a line-up he would later remember as one of his favorites. Recording first for Columbia and then Verve, he was consolidating his command of small ensemble playing, building on the solos and duets shaped by his earlier r&b work with the nuances of his increasingly broad knowledge of jazz and pop repertoire and styles; when he moved on to A&M in the late '60s, after working with a wide range of top players including Herbie Hancock and Ron Carter, it was with the endorsement of Wes Montgomery.

Montgomery's recommendation of Benson to Herb Alpert seems especially appropriate, for like Montgomery, Benson had by then developed a solo guitar style characterized by fluid single-note lines and warm octave accents. Benson also shared his friend's approach to the instrument, relying on hands (like Wes, he rarely uses guitar picks), head and heart instead of electronic and mechanical tonal effects, as well as an openness for recording and performing repertoire that took both

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George Benson



George Benson Tells His Story

by SAMUEL GRAHAM

■ To his millions of new fans, George Benson is a "new" artist who was catapulted into the public consciousness last year by "This Masquerade." But to aficionados of jazz, pop, r&b and general guitar virtuosity, Benson's more than fifteen year career has provided numerous great moments. Now that he's "winning," as he himself puts it, the trappings of his life may have changed, but he hasn't. He remains candid, perceptive, humorous and completely in touch with himself. By way of his vivid recollections and insights concerning the major experiences of his life and career, one gathers a sense of continuity and honesty from the man that's really remarkable.

Record World: We might as well start at the very beginning. What was it that got you playing guitar, and what sort of music did you listen to at first?

George Benson: The first records I ever heard were by Benny Goodman—I heard those because my step-father was a fan. He had just met my mother—I was about six or seven at the time—and we had just moved from a house that had no electricity into a house that had it. I remember playing with the light switch—I had never experienced that before. And before we even had light bulbs in the house, I remember my step-father went to the pawn shop and got his guitar and amplifier out. He had no need for them because we had no electricity. I remember in the dusk of the evening—I woke up and it was just about twilight—and I heard this beautiful sound. Guys in those days had tone, they had wonderful tone. The sound was pure, and the chords were brilliant and round. So my step-father had plugged in his guitar and amp and I woke up to the sound of this pretty electric guitar. I had never seen one before, and I couldn't believe that the sound was coming out of a box on the other side of the room—I remember sitting there for hours with my ear against the speaker.

When I asked him if he would teach me to play, he told me my hands were too little for guitar. So he bought me a ukelele for Christmas. Had to wait all the way to Christmas for a \$5.98 uke, which tells you the kind of shape we were in financially. Then two years later, Christmas again, I received my first guitar—\$14.95. I went to the street corner playing it, like I had done for a couple of years with my ukelele. I learned a few chords on it, you know. I made my first record in 1953 for RCA Victor. I remember going to New York with my manager, Eugene Landy, who is now famous for bringing Brian Wilson back. At that time he was in love with music and he was determined to be a manager. A guy introduced him to me and I brought him to my house—he convinced my mother to let me go, because he could talk anybody into anything.

RW: What sort of things were you playing at that point?

Benson: Nothing—just chords basically, and playing behind my singing. A funny thing happened that my manager used to bring up all the time. He had a booking agency and when people came to him he didn't have any instruments there, at his office. So this girl came in one day, and he said, "Well, let me hear you sing." But she said, "I can't, I don't have my music here." So he said "Maybe George can play behind you"—I was ten years old. I took up my guitar and she said she wanted to sing "Summertime." And I said "What key?" There I was, ten years old, and I could barely play two chords, but I'm saying "What key?" My manager never got over that, man.

RW: When did you begin singing?

Benson: I've been singing since I was four. I won a singing contest at a Fourth of July celebration. They had fireworks outside and my mother was bringing me home from the fireworks—that was supposed to top the evening off, right? I was perfectly happy except on the way back I saw this great crowd of people. There were hundreds of them, hundreds and hundreds. I couldn't see what was going on—they were all facing the other way, and I heard this music. I had never

heard live music before, and it was really exciting, you know. Everybody was really up. I kept jumping up in the air trying to see what it was they were looking at, but the only thing I could see was the neck of this guitar like a couple of hundred feet away. When I found out it was a live band I broke away from my mother and ran towards the bandstand. When I got there a guy looked down and saw me crying and reached down and grabbed me up by the arms, picked me up on the bandstand and put me on a soap box because I was too small to reach the microphone in its lowest position. I knew a song that was a hit—it was the most played song on the radio in my neighborhood and I sang it. I was like the last contestant on this amateur show they were having, and I won first prize. That was the only thing that saved me from getting killed when my mother caught up to me. I think the prize was \$4 or something like that. But that was the start, because everybody from my neighborhood was there. They considered me a singer then, and from that point on I had to sing for everybody I came into contact with. I became known as "Little Georgie Benson." People still call me that today.

RW: So you had been a professional for a while already by the time you were a teenager?

There was no formal training ever, but
“ I always had a desire to go to school. ”
I tried for years to get into Berklee . . .

Benson: Right. I had started recording with RCA Victor in 1953. I only made four sides with them—four sides, two singles. They released one of them, "She Makes Me Mad."

RW: What was the basic progression from the early RCA recordings? When most people think of early George Benson, they think of the chitlin circuit, the heavily r&b-based sort of thing.

Benson: Well, after the RCA stuff, which was more or less in the rhythm and blues style, I didn't do anything. I had to go back to school. And I was under the scrutiny of my fellow students, who thought that I was rich until they saw the kind of clothes and shoes I had on, you know. I didn't make any money—people just thought I did because I was in the news. As a press agent, my manager was so good that he convinced the world that I was a star, but I really wasn't making any money. So basically I had to quit music because it was getting in the way of my schooling.

RW: Did you continue to play the guitar?

Benson: No, I didn't play from the time I was 11 until after I came out of reform school. In Pittsburgh, you know, all the things that happen in the ghettos happened to me. I got into some gang fights, and finally ended up doing a six week stint in reform school—I turned 15 in there. If I did good in those six weeks, then they'd let me come home and forget about it, so I made sure that I did good. I took a lot of abuse in that place, you know, because I couldn't stand the idea of being locked up. And when I got out in six weeks my mind was made up—I was going to find something to do that was not involved with the gang stuff. So I ended up singing with my cousin, who had started a singing group. That group, the Altarrs, became the most popular group in the tri-state area of Pittsburgh, West Virginia and Ohio. And we really raised it, man, it was a beautiful experience for me. I had to pick up guitar again—remember now, my father had pawned my guitar when I was eleven. And now we tried to hire a guitar player for the Altarrs. I found out my ears were better than his. He couldn't play what we were singing, so I said, "Hey, man, we don't need him. All I need is a guitar and I can play it." We couldn't afford to buy one—\$50 was just too much money—so my father made me one out of the top of a hope chest. I drew it, because I've always

(Continued on page 14)

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GEORGE BENSON

Ken Fritz & Dennis Turner:

Management Expertise for George Benson

By SAM SUTHERLAND

■ LOS ANGELES—During 1976, guitarist and vocalist George Benson made two business decisions that would subsequently alter his musical acceptance on an international scale: first, Benson moved from a tenured post at another label to the Warner Bros. roster, then being geared toward a broad-based entrance into progressive black music and jazz. Second, he entered a new management relationship with Ken Fritz Management. While his new label focused on spreading Benson's appeal to a broader record buying audience, it was Fritz who master-minded Benson's successful transition from a jazz club and concert base, and the chitlin' circuit dates that had been constants on Benson itineraries for years, to the pop spotlight.

Benson's partnership with manager Fritz seems especially appropriate in retrospect: much as Benson himself was a versatile performer whose long-term jazz credentials belied a much more varied stylistic base, Ken Fritz is a veteran personal manager whose career has spanned not only different musical styles, encompassing folk, pop, rock and jazz, but different media as well. From his earliest success as manager for the Smothers Brothers, Fritz went on to extend his expertise in the recording industry and live talent fields to include his involvement in the video vanguard represented by television variety series for the Smothers Brothers and Glen Campbell, special packages like Pat Paulsen's highly-acclaimed late '60s special, and the first network rock music package, "The Music Scene," which was a direct precursor to today's varied late night rock packages. Added to that range of projects were Fritz' projects as a live promoter (including the west coast run of "Hair"), his involvement with videotape, and management for artists ranging from Neil Diamond to Flora Purim.

That versatility led WB's Bob Krasnow to approach Fritz as a possible manager for George Benson, then newly signed to the

label. "George had already moved to Warner Bros.," Fritz would later recall, "and the record had been completed and shipped in March. Nothing was really happening yet, but we came in soon after."

Fritz' first meeting with the guitarist and vocalist is one he still remembers with undisguised amusement: his first opportunity to hear Benson play, after the initial approach for a meeting, turned out to be an isolated concert date in a remote upstate New York college. Fritz's journey from L.A. required three plane changes and a long drive across the Canadian border into New York. "It was one of those cases of 'You can't get there from here,'" he later explained. "I remember when we crossed the border, the guard found our trip rather suspect. When he asked us just when we had arrived in Canada, we said, 'A few hours ago.' Then he asked us why we were crossing the border so soon after arriving, and we told him we were on our way to see George Benson.

"'Who's he,' the guard wanted to know. 'I don't know why you'd want to travel all the way from California to talk to this George Benson. I could see it if you were coming to see Bob Hope.'" Fritz still remembers Benson's surprise at seeing him and partner Dennis Turner, but the evening that followed clinched the new relationship. "We talked half the night," Fritz noted, "and I was really im-

pressed. I was especially impressed by all the people who came backstage.

"There were these 20, 22 year old kids who had already heard every record George had ever played on, everything he'd ever done. He was really great with them, opening himself up completely. He went to the hotel, and continued to answer questions for about 20 people in the hotel bar. When the bar closed, he took them up to his room, and continued talking until the early morning."

To Fritz, that openness signaled a quality that he feels is a key to Benson's current success. "There was absolutely no pretension to this man," Fritz asserts. "These were really seasoned performers, veterans. We realized it wouldn't be easy to take George where we wanted to, but at least these guys knew what they were doing, and where they were going."

Fritz remembers that Benson expressed some early skepticism about the management's insistence that he secure a full-time booking agent at William Morris—"He'd never had a deep, long-standing relationship with a single agency, and didn't see why, if Dennis had been an agent, he should need one outside. He didn't want anybody to mess with his music."

Instead of messing with his music, however, Fritz was simply determined to alter how Benson's artistry was exposed to a mass

audience. By carefully tracking the record and monitoring live reactions to Benson concerts, Fritz and Turner guided the artist from the chitlin' circuit to more prestigious pop venues. Constant communication with Benson's agent, Peter Shiels, enabled Fritz to insure that every detail of a Benson tour was completely blocked out, analyzed and, where necessary, refined or deleted. "Every expense, for example, is carefully analyzed, regardless of how normal a cost it seems. We're fair in that respect, but tough as well," Fritz explained, "because we have to guarantee that George derives the maximum benefit."

Both Turner and Fritz admit that the move from grassroots r&b clubs to larger venues and higher basic rates initially generated some resistance, largely because Benson's concert fees had been held at an extremely low level, despite his growing success as an album artist. "The first thing we did," Turner said, "was to make a blanket price increase, because George really deserved that, and we also changed some promoters in order to have George with the A line promoters in every market."

Despite the shift toward larger halls, though, Fritz has avoided moving directly into big arenas.

Other changes in Benson's touring behavior included the addition of a road crew (George and his band members had long handled those duties themselves), sound system and special lighting. Fritz also stresses a pervasive concern for maintaining a "quality control" for both live dates and album sales by continuing to research markets carefully, along with selecting television slots.

Equally important, Fritz worked with Warner Bros. and William Morris to prepare Benson for his first extensive overseas touring activities. With international concert dates being scrutinized as carefully as domestic appearances, they have added television and radio spots to insure that Benson's '77 international dates will match the artist's meticulously orchestrated Stateside dates.

(Continued on page 13)

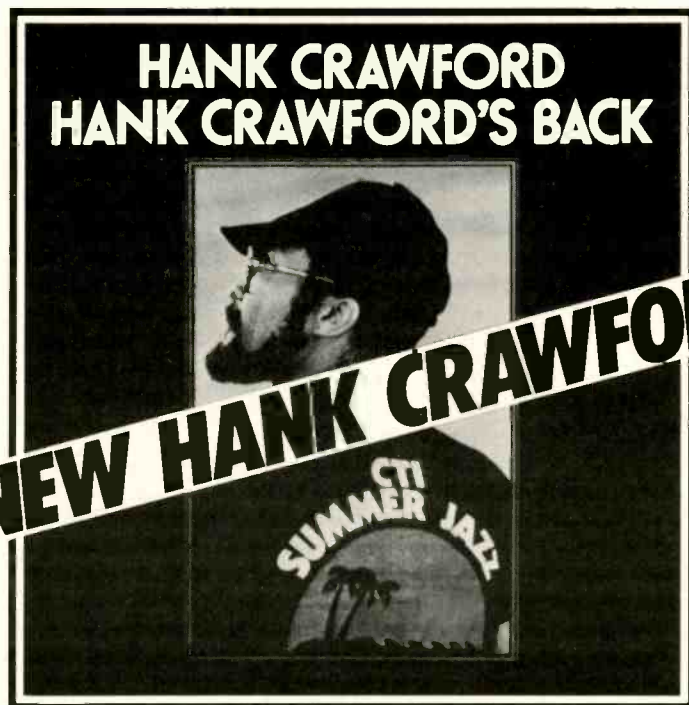


From left: Ramon Hurvey, Rogers & Cowan; Dennis Morgan, Ken Fritz Mgmt.; Benson and Ken Fritz.

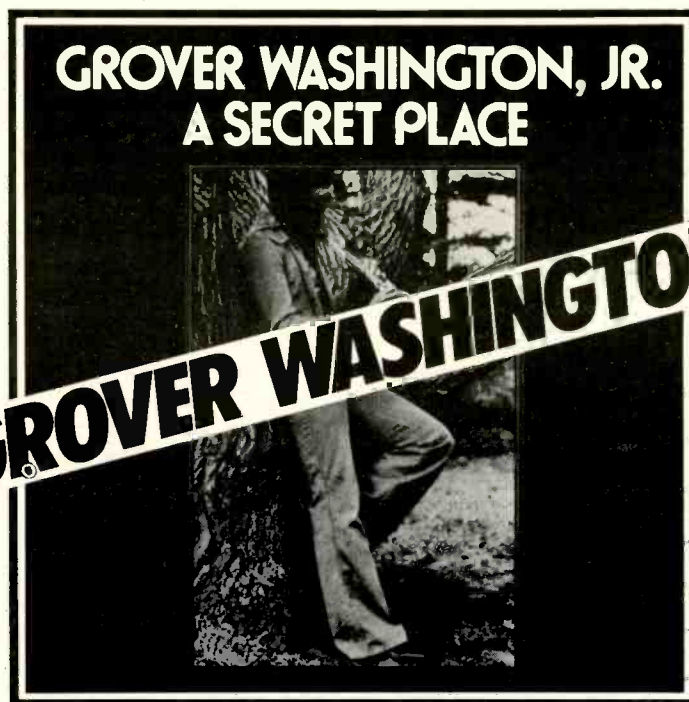
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GEORGE BENSON

Tommy LiPuma: Benson's 'Third Ear'

By SAMUEL GRAHAM

■ It may be a cliché, but it's also a fact: the producer, the man behind the controls instead of in front of the microphone, is absolutely essential to a record's success. George Benson calls his producer, the veteran Tommy LiPuma, his "third ear," and it's no misnomer: LiPuma's influence has been a significant factor in Benson's emergence as an across-the-board star. Without LiPuma, "Breezin'" and "In Flight" might never have struck the delicate balance between inspired, spontaneous performances, carefully selected material and crisp, smooth sound quality that effected their rapid rise up all of the charts.

LiPuma has a long and varied history in the music business. Originally a saxophonist, his early experience in the business side of the industry included promotion and publishing work; he considers the latter particularly valuable because "it gave me a chance to fool around without having to really get serious about what it was I would end up doing. I had the opportunity to meet musicians, to get the ball rolling, so by the time I got to something where I knew my ass was really on the line, I already had my feet wet."

LiPuma's earliest production projects included the O'Jays, for Imperial Records. As a longtime friend of Jerry Moss and Herb Alpert, he was later invited to be part of A&M Records' "first official" a&r staff and produced such acts as the Sandpipers, Chris Montez and Claudine Longet for that label. LiPuma then joined Bob Krasnow's Blue Thumb label in 1969 as vice president of a&r; at Blue Thumb he produced Dave Mason's classic "Alone Together" album, as well as efforts by Dan Hicks, Mark-Almond and Gabor Szabo. Through such projects he developed an affinity for guitarists that would later make him a natural for George Benson's production.

LiPuma eventually sold his share of the action at Blue Thumb to ABC and moved over to Warner Bros. as a staff producer; he found the Warners situation attractive because "the creative

area seemed very open. I wasn't an employee as such — there weren't any set hours or meetings that were mandatory and so on. I liked the creative freedom."

The producer clearly remembers the night he decided he'd like to work with George Benson: "I was driving by the Keystone Korner in San Francisco with Al Schmitt, my friend and engineer, and when we saw that Benson was playing there we decided to go in. It was the first time I had heard him sing, and it just totally knocked me on my ass. I couldn't believe it—I had heard him on Verve, albums like 'Giblet Gravy' and so forth, but somehow the A&M stuff with his singing passed me by." When Benson was signed to Warners and Krasnow (who had moved to that label himself) asked LiPuma if he'd be interested in producing the guitarist, Tommy was enthusiastic, to say the least.

First priority for Benson, says LiPuma, was "trying to bring in the best musicians, ones who would provide the spark, the chemistry. Then you just leave it up to them." Benson had worked with guitarist Phil Upchurch on previous records, as had LiPuma, so Upchurch was "a natural." Drummer Harvey Mason was another "natural," and LiPuma "felt that Ralph MacDonald was the right person because he's one of the most musical percussionists I had ever heard." Rounding out the line-up were three players who'd been part of Benson's regular touring band, keyboardists Ronnie Foster and Jorge

Dalto and bassist Stanley Banks.

Considering the lavish and time-consuming techniques used in the making of most eventual pop blockbusters, "Breezin'" was a maverick. As LiPuma tells it, the group held only one rehearsal before recording, and that was "just to go through the material to get an idea of it. There was such genuine musicianship and mutual respect that everyone knew right away that something was happening. 'Affirmation' was the first thing that came out, and it was burning." The entire album "took us three days of six-hour sessions. Five of the six things on the album were first takes—in some cases we did like two takes, or I think we might have gone up to as many as three, but we always seemed to go back to the first." In addition, there was no overdubbing used at all, with the exception of the orchestral tracks. That might not be unusual for a straight jazz record, but it was practically unique for a product with the huge commercial impact of "Breezin'."

It was LiPuma who, thinking that Benson should include a vocal on the album, suggested that he record Leon Russell's (who Tommy calls "one of the great pop songwriters of today") "This Masquerade." The track turned out to be another magical product of pure spontaneity, says LiPuma, "especially the intro. We were just about ready to start the tune—it was a four-bar instrumental intro and then George was going to come in—but just before we rolled the tape he said, 'Wait a

minute. Look, I'm gonna do an intro—by myself without any rhythm. Then I'll nod to you, Harvey, and you count 'er off.' And if you listen to the record you can hear this tick, tick, tick . . ." "Masquerade" was "definitely going to be released as a single," LiPuma continues, "but I wasn't sure whether it should be the first or second one to come out. We were thinking of going with the title track, because George was known as an instrumentalist, but once it got out on the street it was obvious that everyone was listening to 'Masquerade.' Eddie Pugh, a regional promotion man from Warners back east, made a special trip out here and said 'The whole eastern seaboard is listening to it.' It just seemed that the record was destined from the time it was cut."

"In Flight," Benson's second Warners release, was also the second collaboration between the guitarist and the producer. LiPuma says that "to me the two albums are so different from one another that I can't put them in any kind of comparison. I like them both for their individuality—'Breezin'' is smoother, more sophisticated, while 'In Flight' is a lot harder driving, a lot funkier." Future plans include a possible live album, consisting of "new material and possibly some of the old things going past five years ago. The band is at its height now, they're hot, they've been blowing with each other, and I think this is the time to do it."

According to LiPuma, George Benson's exploding popularity was neither accidental nor calculated; it was simply natural, since LiPuma had been "involved with many more pop records than jazz. And George isn't just a great jazz player, he has a real love for all kinds of pop music. George amazes me. He's one of the few people I've worked with who can look at themselves in a completely objective manner. That doesn't necessarily make him any better, it just makes it easier for him to recognize his abilities. And that makes my job easier, too." LiPuma also emphasizes the role of engineer Schmitt, calling him "vital."



George Benson with John Hammond

GEORGE BENSON

Benson was Central Character In Bob Krasnow's Master Plan

By SAM SUTHERLAND

■ LOS ANGELES—For Bob Krasnow, one of the architects for Warner Bros. Records' successful entrance into progressive black music, George Benson's significance as a central character in that growth was apparent even before Benson signed with the label.

"When I came to Warner Bros., I had kind of a master plan," Krasnow recalled. "They wanted to get more involved in black music and especially jazz, and to broaden their base." For Krasnow, Benson's potential as just such a performer of broad appeal was obvious.

"I'd always enjoyed Benson, starting long before I ever met him," he continued. "Every city where I caught up with him, I made a point of catching his live shows." When they finally met, the two became friends, laying the groundwork for Benson's eventual move to the Warner Bros. roster.

"He's a real pro, totally dedicated to his art," Krasnow says of the guitarist and vocalist. "And he'd never really tried singing as much as I felt he should. I believed he had more potential as a major artist than many jazz artists, because of his vocal promise. Once you've got a performer of that caliber, who can also sing, you've got a multi-talented artist."

Tapping that potential, Krasnow recalls, only required finding a

fresh production setting for George. "When a guy's getting cut by Creed Taylor, you're already getting near the top of the barrel. But, even so, I felt Tommy LiPuma offered a broader spectrum of what the public tastes are; he doesn't have a format like Creed, which enabled him to react more effectively to what George was doing and what he was capable of."

At the outset, Krasnow says many of the company's top management perceived a broad audience for Benson. "I told Mo Ostin that Benson would sell 800,000 records, and at first Mo laughed," Krasnow recalls with a smile, adding that "History showed us both to be fools. Because 'Breezin'' went on to sell two million instead."

Today, Bob Krasnow feels that level of acceptance wasn't all that surprising. "His popularity while on CTI should have been a clue. You could tell he was ready to pop; it didn't take a rocket scientist to see he had star potential." The basis for that judgment, Krasnow stresses, is Benson's stamina and experience as a player. "All through that rock era," he observes, "Benson was out there playing, refining his art, but not in a retaliatory way."

"Many jazz players often have a really poor attitude. They feel they've been burned by their old

(Continued on page 12)

WB Execs Praise Benson

■ Warner Bros. executives made the following comments on the George Benson phenomenon:

Mo Ostin, chairman of the board and president: "George Benson's success on Warner Bros. has been more than gratifying for us. We've enjoyed working with him and are delighted to have been the vehicle by which his marvelous talent has become known to millions."

Stan Cornyn, executive vice president, director of creative services: "Clearly success has gone to our head in George's regard. His first album for us was part of our first jazz release and,

although any greedy executive naturally warms to the concept of crossover, none of us could have ever dreamt that George Benson would have crossed over as far as he did. It's a healthy sign that we have not tired of repeating that George is the first artist ever to hold down the number one spots on the jazz, r&b and pop charts."

Ed Rosenblatt, vice president, director of sales and promotion: "We are pleased to have been part of launching the biggest jazz album of all time, 'Breezin', which, as it happens, was one of the biggest albums of last year in

(Continued on page 13)

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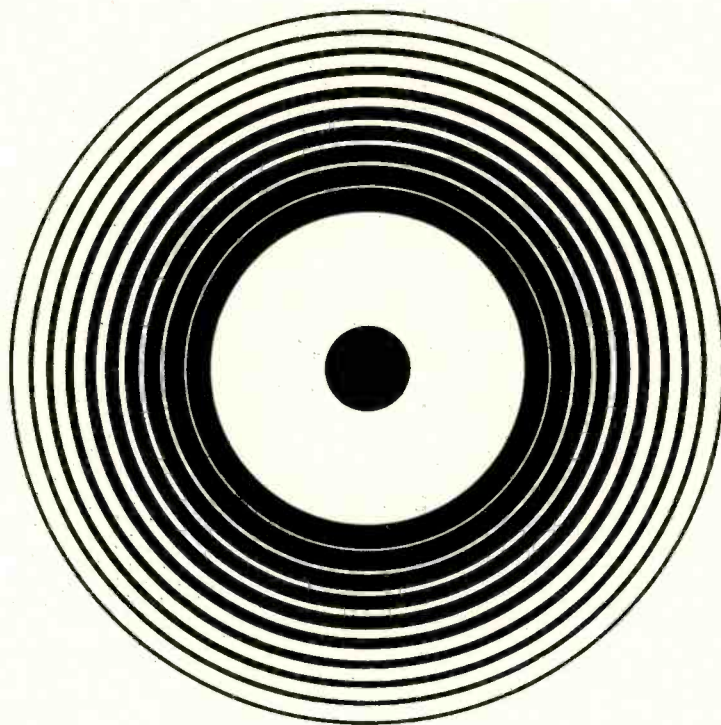
During his recent tour of Japan, George Benson was presented with a plaque in recognition of his "Breezin'" album at a press conference at the Playboy Club/Tokyo (top left) and is seen rehearsing at the Sun Plaza Hall (top right) where he later performed in concert (bottom).

BENSON'S



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Ken Fritz
Dennis Turner



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GEORGE BENSON

Jorge Dalto:

A Constant Level of Enthusiasm

By SAMUEL GRAHAM

■ Of all the musicians who supported George Benson during the guitarist's recent appearance at the Dorothy Chandler Pavilion in Los Angeles, one was more conspicuous than the others. As the white spotlight bathed Benson out front, keyboardist Jorge Dalto stood to one side and quietly orchestrated the performance. If he wasn't standing behind his miniature arsenal of keyboards, he was sitting before the grand piano for a lovely, lyrical solo on "This Masquerade." When he wasn't busy rifling through pages of sheet music and conducting the sizeable string and woodwind section with only a day's prior rehearsal, he was cueing Benson himself or smiling happily at the rest of the band. It was a performance that reflected the young Argentinean's constant enthusiasm towards his life and work.

Jorge Dalto was born in a small Argentine town called Roque Perez. With the training and guidance of his musician father he was playing by age six ("There was a piano around as soon as I opened

my eyes as a baby") and working professionally in Buenos Aires by 1962, when he was 14. The move to his country's cosmopolitan capital resulted in a considerable broadening of horizons; a background that he describes as "basically tango and Argentine folklore" soon fell under the strong influences of Brazilian music and the improvisations of master American pianists like Art Tatum and Bill Evans.

Dalto was about 20 when he "decided that Argentina was very limited for my aspirations." After moving to Chicago in 1971, where his band, the Latin Connection, played the local club circuit, he eventually gravitated, as so many musicians do, to New York "to get a break." He freelanced there with "all the Latin bands"—Machito, Tito Puente, Gato Barbieri—and credits one session done with Barbieri, the album "Yesterdays," for "opening a lot of doors for me on the professional level."

It was while he was gigging at the since-closed Buddy's Place in New York that Dalto first met George Benson. "He said that he

had plans to use me," the pianist recalls, "but it took almost a year for him to call me." When Dalto finally did hear from Benson in April, 1975, he joined with fellow keyboardist Ronnie Foster and bassist Stanley Banks to help put together Benson's "new sound," the sound that would become "Breezin'." "Actually," Dalto says, "Breezin'" was born when Tommy LiPuma heard the band at the Coconut Grove. Tommy could immediately pinpoint which tunes George should be recording, and without him the album never would have been as good as it is."

Dalto also mentions Benson's attitude towards his musicians as one of the vital factors in their success. "He never said 'Play it this way or that way,' he just said 'C'mon, let's play.' Since George is such a great soloist, we try to apply our talents to his music without coming out on top of him; on 'Masquerade,' for instance, I tried to fit my piano to his style. Things in our band are always very loose, though—we just decide what songs to play and do them the best we can.

That's why the two albums happened, I think—we didn't plan, we let them be spontaneous.

"In this band, we're all soloists with our own projects," Dalto continues. "George doesn't treat us like sidemen, but like other artists who are helping him out."

Dalto's projects include a recently released solo album (on United Artists) called "Chevere," a colorful and attractive work rich in keyboard tapestries; but even though he sees himself eventually leading his own band, Dalto feels that "we're just at the beginning of the George Benson trip. And even touring with my own band wouldn't necessarily mean leaving George."

Bob Krasnow

(Continued from page 9)

labels, or their managers, and when they play, in a sense they're playing in retaliation against the business. When Benson played, he was there to play for the people. He has none of that bitterness."

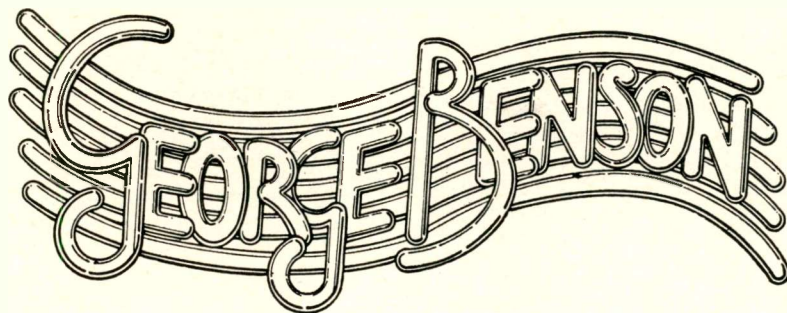
More crucial to what Krasnow predicts will be a broad-based, multi-media career for George Benson is the performer's charisma. "When you sign an artist, it's an intangible quality you're going after," Krasnow asserts. "It's a form of communication beyond words, and there's really nothing you can hang it on, past that person's charisma. Go into a room with Barbra Streisand, or Muhammad Ali or Jimmy Page: these people are stars, they have that magnetism. So does George. He exudes that special energy that makes you work that much harder."

Krasnow also cites strong management and careful label support as underlying factors in the Benson phenomenon. Benson's decision to work with personal manager Ken Fritz, a move suggested by Krasnow, is deemed especially significant. "An act can't go anywhere without a really strong manager," Krasnow says, "and Ken Fritz has taken the most cautious, careful moves to establish George properly. Ken had the ability to move George

(Continued on page 16)



George Benson's unique New York concert series "Benson x 4" brought out Benson's friends and fellow performers. Pictured here, top from left are: Gabor Szabo, Les Paul, Benson and Bucky Pizzarelli. At top, right, Benson is congratulated by Jerry Wexler. Benson is pictured bottom, at left, during one of the shows and, at right, with Les Paul.



Davis: Backbeat for Benson

By JOHN MANKIEWICZ

■ LOS ANGELES—Dennis Davis has been around. At 27, he's handled a wide variety of drum chores—recent tours and albums with David Bowie, three years with jazzman Roy Ayers, a short-lived fusion group called New York City, and countless local rock bands as he grew up in the tumultuous east coast club scene.

"It's all music, man," Davis declares, "and that's all I want to do." Now Davis tours and records with George Benson, and he's proud to be a part of it all. With bassist Stanley Banks, Davis feels that the singer/guitarist's rhythm section is "powerfully tight. We go out there and, well, every night is just a gas."

Interestingly, Davis went on sabbatical from the Benson crew shortly after "Breezin" hit the stores, so that he could make a summer tour with Bowie. After those high-powered rock dates, and subsequent recording, Davis returned to Benson's band. He has no plans to leave, mostly because he "gets off playing with George," and in part because he might suffer physical harm at the hands of the other members if he took off again. Continuing in a more serious vein, Davis balances the benefits of the two music genres: "Obviously," he says, "George's music is a lot different from three or even four chord rock. Even the equipment is different," he laughs. "I showed up my first day with Bowie with my regular drum kit, you know, and everyone kind of thought it was a joke. I tripled the size of my kit. Back with George, (even though I don't get that 35 minute solo), I can really play the drums. It's a much clearer and more subtle sound."

As with Stanley Banks, Davis was introduced to Benson through keyboardist Ronnie Foster. "I remember going to see George in some Village Club," Davis recalls, "and I hadn't seen him play for a long time. I was blown out by his playing; he was really saying something."

As with most artists with hit singles and a couple of smash albums, Benson's concert repertoire is often tightly structured. The band members all have a hand in arrangements, however, which keeps things jumping. The problem with Dennis Davis,

though, is that a two-hour show is just not enough. He wants to play all night.

"You just can't go back to the hotel, you know," he says. "I always make sure to get into some after-hours playing. The thing with George is set, it has to be, but I've gotta get loose." Davis, sometimes joined by other Benson Band members, drops in at local jazz clubs around midnight, fresh from a concert gig, and checks out the band. "These guys are playing real hard, you know, probably their third or fourth set, so I just watch 'em for a while. Then, sometimes what I'll do is go up to them at a break and act really shy, nervous, and ask if I could sit in for a tune or two. Stanley comes with me a lot; he pulls the same act, and these local bands just think we're a couple of jokers. What happens then is that we sit in and set a fire under them like they've never felt before. It's a real rush."

Dennis Davis has moved around a great deal in the music world, but for now he's committed to the Benson band and just playing as much as he can.

WB Execs

(Continued from page 9)

any category. We're sure that 'In Flight,' George's current album, will soar to similar heights."

Tom Draper, vice president, director of black music marketing: "The acceptance which black radio afforded George Benson has been truly gratifying. Here is a case of a quality artist whose work transcends labels and hence, is enjoying a very wide base of appeal."

Lou Dennis, vice president, director of sales: "A man who spent many years perfecting his craft has finally been given the opportunity by a brilliant producer, Tommy LiPuma, to make the kinds of records that his old fans and his many new fans wanted, which is evidenced by the enormous sales he enjoys on Warner Bros., the many awards he has won and the critical acclaim since the release of 'Breezin'."

Bob Krasnow, talent executive who brought Benson to Warner Bros.: "Action speaks louder than words—look at the performance of both 'Breezin' and 'In Flight;' that is real eloquence."

Ken Fritz (Continued from page 6)

Of the current Benson projects, however, Fritz feels Benson's recent New York concerts — four completely different bills, each in a separate venue, under the collective banner "Benson Times Four"—has best underscored the artist's versatility. "I just felt that George, over the years, had proved he could be produced in concert at Carnegie Hall, but now it was time to reach for something a little more special," Fritz explained.

Taking his concept of different settings designed to appeal to varied audiences, Fritz collaborated with promoter Ron Delsener, producing the series with him. The first night's concert, held at the Metropolitan Museum of Art, featured Benson and a stage full of legendary guitarists including Les Paul, Bucky Pizzarelli, and Gabor Szabo; on the second night, Benson moved downtown to the Palladium to share a bill

with Minnie Riperton, playing for a younger, rock and pop oriented crowd; Benson's third New York concert, in Avery Fisher Hall, drew yet another distinct cross-section of listeners, this time to see Benson perform with orchestra and the Dance Theater of Harlem choreographed by Arthur Mitchell; while the last night began with a set from the Benson band, followed by guest appearances by Benson studio collaborators like Ralph McDonald and Harvey Mason.

"Jorge Dalto, the acoustic keyboard player in the band, summed it up the best," Fritz recalled. "He came up to George on the last night and said, 'We've just played four nights in a row, and each time we've played to different people without repeating ourselves; we pulled something different out every night.' I just had to say, 'Thanks, that's what this was all about.'"

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GEORGE BENSON

Dialogue

(Continued from page 4)

been an artist all my life, and my father cut it out by hand. Took him a whole day. Then we began to shape it, put things together, using formica and cheap finger boards, cheap tuning pegs. We got away with about 20 something dollars. I had to go on and sing and play at the same time and dance with the group, because they had steps that they did, and that group became very popular.

Now just about that time—this was in the mid to late '50s—guitar started getting very popular. Rock music was coming along, and guitar was sticking out a lot. Then the organ groups started coming along, the Jimmy Smith syndrome, and that became very desirable. I had a yen to play with an organ and I finally left the singing group. I got an offer I couldn't refuse—\$55 a week. That was like somebody offering me \$50,000 a week now. It was local group from my home town. So I joined this group when I was about 17, and it became one of the most sought after bands in Pittsburgh. Then a year later I left that group and formed my own band, because I had learned a lot more about the guitar. See, I did sing a little, but they hired me mostly for the guitar, so I had to learn to play it. For the first time, I started to practice—not a lot, but I paid more attention to it. And I had good ears, so I could play just about anything I heard on the radio, within reason, you know.

RW: Were you formally trained at any point in your career?

Benson: There was no formal training ever, but I always had a desire to go to school. I tried for years to get into Berklee (a music school in Boston). I made friends with the staff there, hoping I would get a scholarship or something, but they never offered me one and I couldn't afford to go. But I'm still friends with them.

RW: Getting back a little: now that you had your own group, what was its line-up? What music did you play?

Benson: It was a five-piece band: bass, guitar, drums, trombone and baritone sax. We played rhythm and blues mostly, but every now and then because of the organ groups we played tunes that were a cross between jazz and blue. We played the simple stuff because I couldn't solo very well. I could copy more or less, but I really couldn't create anything of my own. I didn't have any chops at all at the time. No chops. I was into a lot of effects—I used to rub my guitar against the microphone stand and make all kinds of synthesized noises and stuff. I also did a lot of percussive things on the guitar to make it sound like extra drums or bongos.

Then one of the guys in my band robbed a bank. It was the bass player, a guy I had taught to play and taken off the streets and given a big job, \$55 a week. What happened was, I was waiting for him to come to the gig one night and the FBI showed up instead. I said, "He didn't," and they said, "Yes, he did." Then I said, "Well, I don't know

where he is." But they hounded me until they caught him, right? So I had to regroup.

I hired this saxophone player who was just absolutely brilliant, but he didn't play nothing the people wanted to hear, not the kind of people I was playing for. I was jumping up and down, playing r&b and singing and howling and chunking out as many blues notes as I could find on the guitar. But he kept playing all these hip be-bop lines. I didn't know any be-bop, since I never paid attention to anything except what I was playing. So one time at his house he played me this record by Charlie Parker. And that was it, that turned my whole concept around. I just couldn't believe that a person could think that beautiful, be that swift, that together, to make an instrument speak that way. After that I started going to jam sessions, and lost all my gigs when I did. People didn't want to hear that be-bop stuff, they wanted to hear what I was already doing. But I started wanting to learn to play, trying to find things to play. Lost all my gigs. And that's what forced me out of my own town.

RW: Was it at that point that you went to New York?

Benson: Well, there was a guy who was trying to get me to play with him for about two years, but I had never wanted to leave—I had just gotten married and I loved Pittsburgh, man. It was great. But that winter this guy, John Thomas, came through and caught me at the lowest ebb ever and I agreed to go with him to Canada. I went there with him for a couple of weeks, but one of my sons got sick while I was out of town. I had to rush back, and when I left the group in Canada they used a technical thing on them and fired them—but they weren't making any money anyway. After that I came back to Pittsburgh and I got into trouble with my first wife—it got too hot for me and I had to leave. I ran back into Jack McDuff and he hired me to play with his band.

RW: That then was your first "name" gig?

Benson: That was the first gig that gave me some national recognition. For two and a half years the Jack McDuff thing gave me another experience. He really forced me to practice, and every night he would literally cuss me out on the bandstand in front of the people. All the guys in the band used to call me a fake musician, because I didn't know any of the tunes, I didn't know the correct changes or nothing. This was my first opportunity to really play changes, and they'd be moving so fast I couldn't catch up with what they were doing. Jack tried to feature me on solos, but I had no chops. His manager made him record with me because he recognized that there was a certain commercial thing happening. Jack was hip and I was straight. That was a good combination—it related better to the common ear, and Jack sold records. So his manager wouldn't let him record without me.

RW: It seems that at the beginning of your career—your career in terms of national recognition—you stopped singing. For almost ten years in there people didn't really think of George Benson as a singer—even though you sang a lot as a kid, that somehow got left behind and you became known mainly as a guitarist.

Benson: Well, when the guitar started getting popular there was more demand for guitar and no demand for me as a singer. Jack McDuff had no need for a singer, so it never came out with his band. Of course, I had forgotten a lot. I'm just now getting back to a lot of the things I had on the ball when I was a kid, you know, good pipes and all. When you stop singing every night, man, it's like not playing your instrument. You can't just pick it up, you have to practice.

After being with Jack's group two and a half years, I left in the middle of '65. I remember very well—I left the same day that Sam Cooke got killed. After that I went to Buffalo, New York and picked up an organ player; Lonnie Smith was his name. I remember him because he sat in with Jack's group once, and he did it so smoothly I didn't even notice that they had done a switch. Lonnie was in my

(Continued on page 18)

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GEORGE BENSON

Benson History (Continued from page 3)

Benson and Montgomery to soul, rock and pop hits, classic jazz compositions, film scores and musicals for songs. While at A&M, Benson explored rock classics through "The Other Side of Abbey Road" and "White Rabbit," the latter a Grammy nominee; it was also during his tenure with the label that he first worked with producer Creed Taylor, eventually signing with Taylor when he left to form CTI.

Throughout the late '60s and early '70s, Benson was a prolific recording artist, cutting his own albums for CTI and collaborating regularly with Freddie Hubbard, Stanley Turrentine, Hubert Laws, Esther Phillips and Hank Crawford. While many of those sessions found him working within a more formally orchestrated framework utilizing extensive overdubbing, Benson himself preferred his more classic sessions cut essentially live.

Certain sessions with Hubbard in particular—the albums "Sky Dive" and "First Light," among others—marked some of his best playing ever to reach vinyl. In the context of a standard jazz arrangement, i.e. short statements of melody sandwiching long solos, each player could stretch out to his fullest. Benson's guitar was marvelously lyrical, his ideas effusive, his total approach obviously exhilarated within the interplay of virtuoso improvisers like Hubbard, Hancock and Hubert Laws. It was

some of this work that helped establish him with many as perhaps the premier guitarist of the post-Montgomery era. The strict "jazz" tag wasn't the most accurate available, as "Breezin'" would demonstrate, but it was an indication of the esteem in which he was held by his peers and all lovers of improvised instrumental music.

Albums like "Body Talk," "Beyond The Blue Horizon" and "Bad Benson" all showcased Benson's seamless playing, yet it wasn't until the guitarist signed with Warner Bros. in 1976 that his style broke through as a pop success. For his first sessions for the label, Benson collaborated with producer Tommy LiPuma, a veteran rock and jazz producer suggested by WB's Bob Krasnow. Krasnow had signed Benson to Warner Bros., perceiving in his performing an untapped commercial potential; LiPuma chose a classic route for underscoring that potential, providing Benson and his band with the live session format the guitarist had long associated with his best work.

"Breezin'" was cut in three days. Benson himself would later recall that the title tune took a single take, as did the eventual single, Leon Russell's "This Masquerade," and several other tracks. While LiPuma added string parts arranged by Claus Ogerman, the overall feel of the set was clearly dictated by the supple chemistry between George Ben-

son and his band. The album quickly established the broad jazz base expected, but when the set went on to generate progressive black, r&b and AOR acceptance as well, the true impact of Benson's achievement was first glimpsed.

Paired with manager Ken Fritz, Benson backed up his momentum as a recording star by broadening his live appearances to include a wider yet more selective range of concert venues. "This Masquerade," edited into a single, was released, and George Benson became a certified pop star. While the long-predicted resurgence of jazz as a widely popular music had focused on more explicitly rock-based styles, it was Benson's richly melodic guitar that spearheaded platinum success for performers once exiled to the jazz bins.

Even as that first album and

single for Warner Bros. were clinching his success with Grammys, Benson himself was releasing a second album for the label, "In Flight," again produced by LiPuma. Like its predecessor, the album quickly established a broad audience crossing chart lines and musical categories: as his recent New York concerts and sell-out European tour have most recently demonstrated, George Benson has achieved a musical authority both sophisticated and accessible.

Benson's mid-'70s triumph has been achieved through the integrity of his approach, rather than a gratuitous shift in the artist's approach. His last two albums are clearly evolutions of his earlier work, not canny restylings geared to the pop mainstream, and that consistency in the quality of George Benson's work has led to a rediscovery of his early work as well.



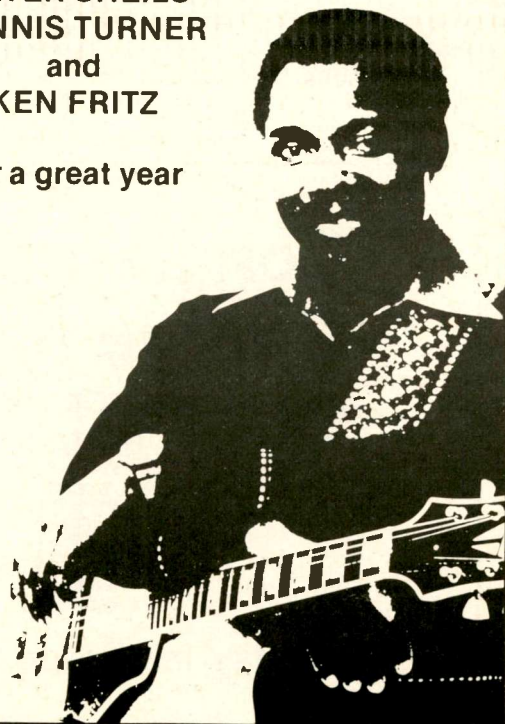
A very young George Benson with guitar.

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GEORGE BENSON

Tom Ruffino: Breaking Benson Internationally

By JOHN MANKIEWICZ

■ LOS ANGELES—An artist's success in the American market does not, ultimately, have much to do with success in international markets. The pure fact of geographical distance means that consumer excitement (sales) is difficult to transmit to another continent.

The quick success of George Benson's "Breezin'" lp, after a few months of solid and heavy sales, was taken for granted in the United States. And, with the release of his second disc, he was already an established pop artist. For international markets, however, Warner Bros. international director Tom Ruffino had to build from the beginning. "We tried to focus the Benson situation," Ruffino explained. "We asked ourselves: 'Why is the (American) consumer turned on? What aspects of Benson's success in this market can be used in Europe? Japan?'"

European Push

Since Benson was most successful in this country, Ruffino decided that the best thing to do was to bring Europe here, so to speak. Warner Bros. invited top European journalists to New York to see its artist perform for four nights, in four different settings. Fifty television, radio and print journalists saw Benson in a concert with Les Paul, one with Minnie Riperton, one with the Harlem Dance Theatre, and a final concert with a mainstream jazz feeling.

"The bottom line," Ruffino said after returning from New York, "is that the press recognized the

fact that the man is a brilliant talent. They were excited." Immediately following the New York dates Benson headed for Europe for a three week tour, in order to capitalize on the spark generated in New York.

Right now, Benson's European sales figures are only a third of his U.S. tally; Ruffino believes that a successful exposure to England, France and other countries should bring the figure up to where it should be. "I'll say that we've done a good job if we approximate U.S. sales totals with Benson."

Going International

There's no secret to breaking an artist internationally; it requires careful planning, guided by an understanding of the music. In Benson's case, Ruffino believes that the artist's music has across-the-board appeal. In a more general sense, he said, "Music is music. It's helpful to us that labels like pop, r&b and jazz are disappearing—consumers are beginning to recognize that musicians cannot be pigeonholed. There's something lost when someone thinks that George Benson is purely jazz, or a pop artist. Benson is, like most artists today, a man with far-reaching style. We want international markets to know that. So it wouldn't be right just to buy a lot of ads, to merely plaster George's name all over. We have to do some convincing; both press and consumers are too sophisticated to fall for empty hype. That's why we brought people in to hear the music, to talk to Benson, to get

a feeling for what the man is doing."

What if the BBC had come to New York and not liked George Benson, had not thought that he could be successful in Europe? "If," Ruffino said, "I had talked to the people from the BBC and they had honestly felt that way, if listening to Benson had not convinced them of an authentic potential in England; well, I would have still thought they were wrong, but there's not much you can do about it. But, if you have a quality act, and present it to these people as something that you believe in, and present it in a good, attractive fashion that's comfortable for everyone concerned, then you've taken your best shot. If you do that," he added, "it usually pays off."

Peter Shiels:

Career Building for Benson

By JOHN MANKIEWICZ

■ LOS ANGELES—George Benson signed with the William Morris Agency in July, 1976, just as the "Breezin'" lp was hitting the stores. Peter Shiels is Benson's agent at the Morris office; and he recently explained some of the thrust of his efforts in his client's behalf.

"Basically, we (William Morris) get George jobs. But the jobs we get for him are planned in a certain career building direction. We want the right kind of dates," Shiels stressed.

Surprise Success

Benson's agent allows that his client's immediate success took everyone involved by surprise; since then, Shiels' office has been deluged with offers. Shiels also represents Lily Tomlin, Bill Cosby, War and Herbie Hancock, along with other music related acts, and he knows that careful attention must be paid to direction.

"Right now," Shiels revealed, "we want to get Benson's name out there. We want to get him into television, acting, scoring. We want to expose him to international markets. These are all building moves. You know, a personality can be very well known in the music field, and have almost no acceptance in any other medium."

With that in mind, Shiels has

Bob Krasnow

(Continued from page 12)

Benson very carefully from the smaller clubs he had been playing to the larger venues he's playing now.

"I can't tell you how much he's done to establish George."

Equally important, Krasnow concluded, has been the broad-based enthusiasm and support of the label staff, further spurred during the early months of "Breezin'" 's success by the realization that Benson's potential might exceed even the most optimistic projections.

As for Benson's future, Krasnow says, "I see George becoming a very important actor, oddly enough. He has that quality, and he's very good-looking, of course . . . I think he can do it, and, in fact, Warner Bros. film division is looking for parts already."

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GEORGE BENSON

A DISCOGRAPHY

ALBUMS

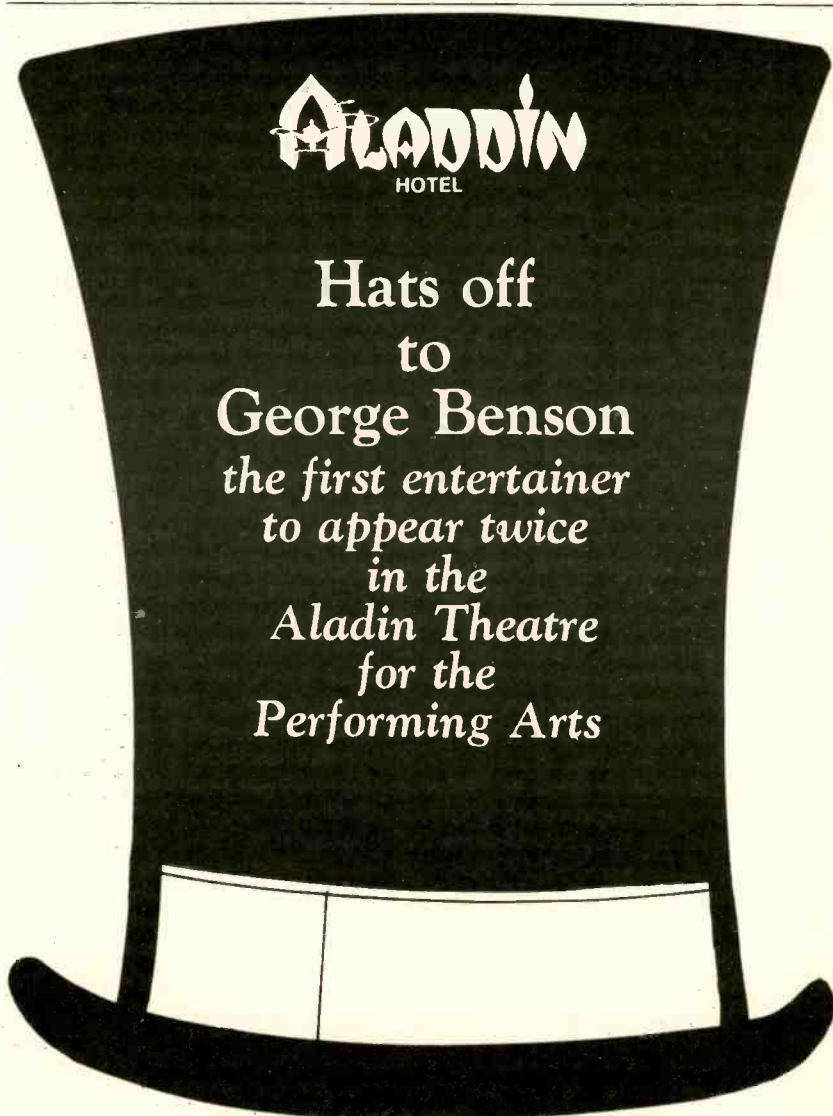
	<u>LABEL</u>	<u>YEAR</u>
New Boss -Guitar of George Benson with the Brother Jack McDuff Quartet	Prestige	1964
It's Uptown	Columbia	1965
George Benson, Cookbook	Columbia	1966
Giblet Gravy	Verve (MGM)	1967
George Benson Goodies	Verve (MGM)	1968
Shape of Things to Come	A&M	1968
Other Side of Abbey Road	A&M	1969
Tell It Like It Is	A&M	1969
Beyond the Blue Horizon	CTI	1971
White Rabbit	CTI	1972
Body Talk	CTI	1973
Bad Benson	CTI	1974
Good King Bad	CTI	1976
Benson & Farrell	CTI	1976
Benson Burner	Columbia	1976
Blue Benson	Polydor	1976
Breezin'	Warner Bros.	1976
Live In Concert/Carnegie Hall	CTI	1976
In Flight	Warner Bros.	1977

SINGLES

	<u>LABEL</u>	<u>YEAR</u>
The Gentle Rain	CTI	1970
White Rabbit	CTI	1972
Supership	CTI	1974
Summertime	CTI	1976
Nadia's Theme	A&M	1976
This Masquerade	Warner Bros.	1976
Everything Must Change	Warner Bros.	1977

ALBUMS WITH

	<u>LABEL</u>	<u>YEAR</u>
Spirituals To Swing (John Hammond's Anniversary Concert)	Columbia	
50 Years of Jazz Guitar	Columbia	1976
Don Sebesky "Giant Box"	CTI	
Freddie Hubbard "First Light"	CTI	1971
Freddie Hubbard "Sky Dive"	CTI	1972
Freddie Hubbard "Straight Life"	CTI	1970
Stanley Turrentine "Sugar"	CTI	1970





Dialogue

(Continued from page 14)

group, the one that made the first records for Columbia in 1966.

RW: Was it the influence of people like Wes Montgomery and John Coltrane, both of whom you knew, that pushed you away from strict r&b into a jazzier style?

Benson: Well, like I said, Jack forced me to play, and then I came into contact with all these heavy people until they made it a crime not to be a good musician. You couldn't hang around with Wes Montgomery unless you knew what you were doing or at least made an effort. But the biggest compliment that was paid me was every time I came into the club Wes would ask me to play. Nobody else would dare to play with him except a kid who had nothing to lose, and that was me. Some of the musicians would give me a lot of compliments and a lot of hope—it was those kind of players that gave me some real hope that one day I would turn out to be a decent player and strive for quality in my music. See, I was always caught between the devil and the deep blue sea in the sense that the places we played demanded that we play for the people. Unfortunately, they weren't interested in theories and hipness and all that. They were already half high, and they only wanted something that made them feel better, something that was cooking and swinging and that was it. So I was always caught between things. If I didn't play something bluesy and funky that made 'em say "Yeah!", Jack wouldn't let me play.

RW: Right around the time Wes died—about 1968—people looked at you and said, "Here's the new jazz guitar great, the heir to the throne of Wes Montgomery, the Charlie Christian of the 60s." How do you think that developed? Was it mostly because of your friendship with him?

Benson: No, I think it was mostly because of the Creed Taylor/A&M thing. Wes was with that label and Creed Taylor was his producer when he died. And so when I came into that same arrangement I was put in a very scrutinizing light—it's very forgivable that people would do that, because when a great person dies whoever begins to gain prominence in that particular field is going to be reckoned with

whoever just left. That's normal. I was glad that they felt me worthy to even be mentioned with cats like Wes, man, because it just goes to show me that people don't know how great he really was.

RW: Do you think it had anything to do with similarities in your styles?

Benson: Well, it might have, because he had the same influence on me that he had on every other guitarist in the world. If you noticed, for the next five years after he died every guitar record that had octaves in it was a big seller, every last one of them.

RW: What kind of influence did Creed Taylor have on you, in terms of the material you played? I know that you did very little singing when you were with him, except for "The Other Side of Abbey Road;" he also sweetened your sound a lot with some heavy orchestrations, strings and all.

Benson: He had my trust more than anything else. I trusted him as a producer because I felt that he knew and I think he really tried. After a while, though, I began to feel that he didn't have any confidence in my talent, because every time I turned around he was covering it up. That's what changed my mind about him. I'd say to myself, "Am I that bad that my talent needs to be covered up to this degree?" I didn't think so.

RW: How would you compare the periods before your move to Warner Brothers, the stints at Columbia, Verve, CTI and so on? Were the production techniques basically the ones used for recording jazz albums, i.e. a generally "live" feeling with a minimum of overdubs?

Benson: I recall that the records that came over best were the ones that were recorded all at one time. The album with Stanley Turrentine, "Sugar," or Freddie Hubbard's albums, "First Light," "Straight Life" and "Sky Dive": those were the best ones. "White Rabbit" was recorded with the band, everything there except the orchestra. Most of the stuff on "Bad Benson" was also live. Phil Upchurch inspired me to be different, to play some of my own thing. I didn't

(Continued on page 19)

Friends and Musicians Salute George Benson

"The most sparkling and inventive guitarist in the last 38 years since Charlie Christian, in addition to which, his career is just beginning."

John Hammond Sr.

"What I dig most about George is the fact that he has the facility to do what I believe in, and that is, not to put a run in because you can play it, but because it belongs there. He's a beautiful man a tough guy to get in the ring with, not only that, it's nice to have him as a neighbor."

Les Paul

"He's brilliant. He is one of the definitive jazz guitarists and vocalists of our time, and it's a very satisfying feeling for me to listen to him."

Phoebe Snow

"He's the best there is—and that's all."

Earl Klugh

"If people are amazed by George's ability to sing and play the guitar, they just wouldn't believe the real abundance of talent this man possesses. I've seen him do impersonations, imitating and singing, of some of CTI's artists while we were on tour in Japan, and he's great. He's an excellent impersonator and a natural comedian and he's destined to do more things in the future than people know him for now."

Hubert Laws

"When you work with George Benson you realize that he gives much more than the average player would give. He's consistent, and every time he plays he gives the best he can. Whatever he plays always sounds great, and he's always swinging."

Joe Farrell

"George has a very distinctive sound that will be around for a long

time. He's reaching the masses and there's as much in his voice as there is in his guitar. He's the best guitarist I know all the way around."

Bobby Womack

"The ultimate guitar player—chops, ears, voice, and the common sense to know how to use them. One of the true innovators in today's world of music."

Grover Washington, Jr.

"Thanks for an incredible performance."

Leon Russell

"It's time he has received the recognition that is so long overdue. I feel honored that George made my composition "Affirmation" such an important part of his "Breezin'" lp. Because of his unique style, he adds a flavor to commercial guitar playing that otherwise would not be present."

Jose Feliciano

"To be so talented—to catch the heartbeat of the people and gain incredible recognition for it—George really wears his fame well. And it is so meaningful during these times to have an artist become more a human being as a result of his good fortune."

Herbie Hancock

"There are only two guitar players who I consider to be the greatest in the world, Mahavishnu and George Benson. They fulfill my life with their soulful and brilliant musical offerings."

Carlos Santana

"It is a rarity to find a musician who is capable of making his instrument sing out as if it were a voice—a voice that soothes the ear and warms the heart—touching that emotion that says, I want to hear him over and over again. May the best come to you George—for you are one of the world's best."

Stevland Morris
AKA Stevie Wonder



Dialogue

(Continued from page 18)

worry about how the record sounded, I just concentrated on playing.

RW: What was Upchurch's "inspiration"—what sort of contribution did he make to "Bad Benson"?

Benson: I need to know exactly where the rhythm section is, because I play in contrast with that. Phil and I have been friends for years, so I felt very comfortable working with him. He gave me the freedom and understanding from the rhythm section that I needed. He also wrote a song called "No Sooner Said Than Done"—I always like to do songs written by guitarists, because they think pretty much like I do. It makes it very easy for me as far as concept is concerned.

RW: Speaking along those lines, do you think your playing is inspired more by horn players or guitarists? You hear someone like John McLaughlin and you figure he listened to a lot of Charlie Parker and a lot of Coltrane. He seems to come from that school more than, say, Joe Pass, who seems to come more directly from Charlie Christian.

Benson: I'm a combination of musicians. I love violin, but the guitar doesn't resonate like the violin—you can't hold the notes out unless you get tons of power through an amp, which I don't prefer 'cause it takes all the sensitivity out of it. I think I'm a combination of trumpet, guitar, saxophone, piano and violin. But I'm not conscious of it anymore. I just listen to the instruments, and when an occasion arises where I want a particular effect, it's there now, because I've had some experience playing with that instrument.

RW: Now that you're with Warner Bros., how do you feel about your old music? Quite honestly, are you making anything out of all the re-releases that are coming out? What do you think of some of them?

Benson: I feel terrible about them. I feel like I'm being cheated out of what I've been working for all my life. There are a couple of things that came out that did me some justice. "The Other Side Of Abbey Road" was an album people had sought after for years, and I was hoping A&M would re-release it because I got tired of answering questions about how come people couldn't buy it. So it was an honorable album. I didn't make any money, but I got a lot of weight off my back and it didn't hurt me.

RW: How big a role do you think the fact that you were singing on this hit single played in the phenomenal burst of popularity you've been enjoying?

Benson: I guess 75 to 80 percent of the success is owed to that one song on the album. Don't get me wrong, I think that we might have edged out gold, and in two years we might have even gone 750,000. But that vocal, and all the talk about Stevie Wonder, got me the kind of airplay I never would have gotten without it. It turned mediocre notoriety into major notoriety.

RW: What led to the fact that it is definitely a more pop-oriented album than what you'd done before? Without trying to label it, it is a straighter album than "First Light" or "Sky Dive."

Benson: Hey, man, I'm signing with a major company. If you don't create numbers with a major company, forget it, you're gone, because they don't care nothing about your art. If you're an artist, good, they love to see that. But if you sell records they love you better. They could have left me over at CTI and be just as happy to buy a record or get one sent to them by somebody out in the field to listen to rather than hire me and have to put up with the headache of returns, returns.

RW: So you definitely knew how that record was going to turn out when you made it, that maybe you were going to do something that was a little less hip?

Benson: No, ever since I first started making records I've always tried to make them for the people. I never tried to be the hippest guitar player in the world—that never meant anything to me. If that was the case, I wouldn't play a blues lick ever, because I'm not a man who's bluesy. If you see me bending notes, that's for the people. If I had my way, I'd play pretty—I like beauty, man, I like pretty. But hey, Kenny Burrell doesn't sell any records, and who plays prettier than Kenny Burrell? Does it really mean anything? I'm not trying to

see how great I can be on the guitar.

When I go into the studio I try to play something that I think will make people buy this record and yet show some ability and musicianship. I want to give you your money's worth. If I want to play for myself, I can do that at home or in that jam session when I played with Benny Goodman on television. That's when I play for me.

RW: You came under some heavy criticism when "Breezin'" was released. What do you have to say to the people who said you'd sold out and all of that?

Benson: Man, it's so common. I listened to them put down Muhammad Ali for years and years and years. The man was doing everything he was supposed to do, he beat everyone they put in front of him, and he was just getting criticized left and right. What is the guy supposed to do, is he supposed to lose so they can go, "Hey, now you're doing what we want you to do"? I'm winning, ain't I?

RW: Are there any people you'd really like to play or record with?

Benson: I want to do an album with Stevie Wonder, Jose Feliciano and Donny Hathaway. To me that would be something that record companies might go for because we wouldn't be singing, just instrumental. If we did one vocal it would be a harmonizing thing, some gospel-oriented thing where we harmonize and let Stevie write it. The rest of it would be instrumental—let Stevie play some harmonica, keyboard, play the bass lines and the drums also. It would be fantastic. Can you imagine me and Jose Feliciano on the guitar and Donny Hathaway on piano? Man, it would be a great record. That's been on my mind for about six to eight months. ☺

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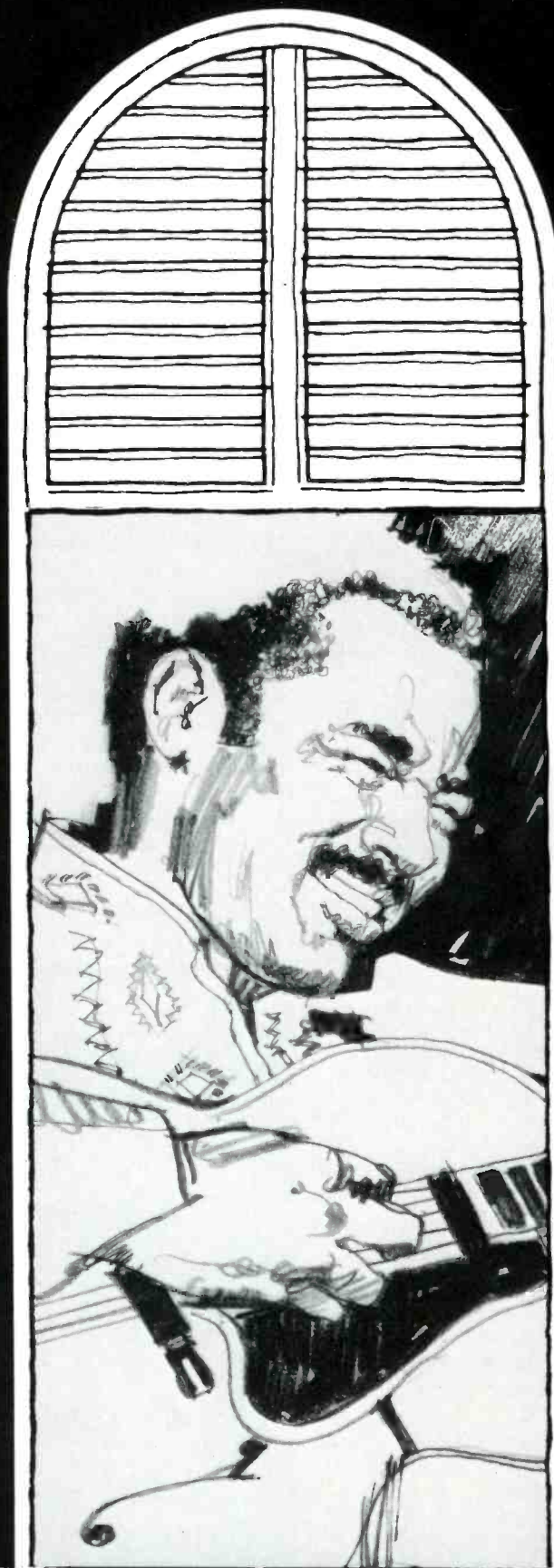
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Ken Fritz
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A&M Singles Strength (Continued from page 3)

which jumps to a bulleted 35 on the **RW** chart in its second week of tracking. More significant, however, are strong mid-chart gains for Pablo Cruise, whose "Whatcha Gonna Do?" makes a ten point jump to a bulleted 43, and "Higher and Higher" by Rita Coolidge, which reaches a bulleted 47.

With the Carpenters' "All You Get From Love is a Love Song" picking up momentum to reach a bulleted 83, and showing more rapid acceptance than any of the group's recent singles, the current singles profile for the company is especially gratifying to label president Gil Friesen, who candidly characterized A&M's singles performance during the first months of this year as weak. "We didn't have the records," Friesen observed, "and we didn't have many releases by major artists. I also think business was just a bit soft overall."

Harold Childs, vice president, promotion, agreed, terming the quarter "the long cold winter" in response to airplay as well as weather. Both Friesen and Childs stressed that the turnaround is especially significant in view of

the career potential being realized for Coolidge, Pablo Cruise and Supertramp, whose "Give a Little Bit" slowed its climb while still rising, this week reaching 72.

All three acts are touring or scheduled to begin live work within the coming weeks. In Supertramp's case, the slower chart movement is balanced against renewed catalogue activity, with the band's current album, "In The Quietest Moments" (which reaches 21 on the **RW** Album Chart), now being joined by the earlier "Crime of the Century," which reaches 170; another lp, "Crisis? . . . What Crisis?" isn't charted, but has begun to generate store reports, pointing toward a return to the chart.

A&M's current album chart profile also encompasses the Pablo Cruise lp, "A Place in the Sun," which holds at 54, its the highest position for any of the group's albums to date; and Rita Coolidge's "Anytime . . . Anywhere" at 74, shaping up as her strongest album since her earliest releases for the label.

Top albums by established label acts include Cat Stevens' "Izitso,"

which has already received gold certification and reaches a bulleted 26 after entering the **RW** chart two weeks ago as Chartmaker at 79. **RW** store reports reflect a strong sales base at all levels, with rack sales already showing strength. Also sustaining brisk sales, and certified gold after only two weeks on the chart, is the Brothers Johnson, whose "Right On Time" climbs to 20 this week, having entered the chart at 44 two weeks earlier. Completing A&M's album line-up for major acts is the Captain and Tennille's "Come In From The Rain," which drops to 43.

With new singles by Stevens and the Brothers Johnson set to ship this week, Childs and Friesen were optimistic about continued momentum for those acts; the Stevens lp is demonstrating the fastest and broadest acceptance for that artist in several years.

Less conspicuous, but clearly the object of label pride, is Joan Armatrading's current album, which this week earns its final bullet—rising to 130—after ten months in release. Friesen cited the Armatrading album as representative of the long-term album projects the label is committed to breaking; in analyzing the record's recent gains, he agreed that

Armatrading's recent appearance on "Saturday Night Live" served as "a catalyst, a rallying point for everyone here."

Friesen and Childs pointed toward the current surge as a strong base for A&M's projected late spring releases, which are slated to include Peter Frampton's new album, a new Carpenters set, and Ips from Richie Havens, Styx and LTD. Childs is especially optimistic about the label's singles futures, given the success of the Coolidge and Pablo Cruise records, both of which were shipped prior to an ARB period.

Van Metre, Crossen Tapped At MCA

■ LOS ANGELES—At MCA Records, Robert Van Metre has been named sales manager, Detroit, and Chuck Crossen, sales manager, Minneapolis, according to Sam Passamano, vice president/sales.

Prior to joining MCA, Van Metre was regional sales manager for ABC Records and was previously regional sales manager at Phonodisc.

Crossen was formerly advertising and merchandising director at Recco, a division of Pickwick in Minneapolis.

Carter & Copyright Commission

(Continued from page 3)

ganization of the federal government," the Kastenmeier-McClellan letter said, "If this is correct, there is no reason for further delay since the Reorganization Act does not extend to agencies of the legislative branch."

Again, the President delayed a final announcement — the appointees had already been selected, the White House informed Kastenmeier in an April 19th phone call—to check again with the Justice Department on the constitutionality of the commission's make-up. The same question held up President Ford's signing of the Revision Act until the last moment.

The commission has been set up within the Library of Congress, with the U.S. Copyright Office providing staff support. There was some question as to the legal propriety of such a commission since the Library is an arm of Congress, not the Executive. The issue of whether Congress is both making law and administering it may still have to be decided in the courts. But Attorney General Griffin Bell told the President that Justice could see no real problem with the current commission structure, Kastenmeier said in an interview last week.

"He seems to be exploring every avenue to avoid making these appointments," Kastenmeier said.

A White House spokesman de-

nied that the President had any difficulties with the commission as authorized. The delay was strictly a "personnel problem," the spokesman said. The President had not had enough time to adequately consider his appointees. Talk of his not wanting to make the appointments was "pure speculation" and the spokesman was "not aware of any Constitutional problems" with the new agency. "There is not any kind of drag on this," he said. The appointments could be expected sometime soon after Carter returns from his Memorial Day weekend on St. Simon's Island.

Kastenmeier said that it was his understanding that all controversies surrounding the appointments had now been resolved.

The nearly two-month delay, Kastenmeier said, has done "no major damage." The commission could be set up and ready to work in time to meet the Jan. 1, 1978 effective date of the new copyright law "if the nominations are announced and acted upon within a short period of time. But if they do not come until after July 1, we will run into very great difficulties," the Congressman added.

Current speculation on the eventual make-up of the commission has Thomas Brennan, an aide to Sen. McClellan, as the new commission chairman, and at least one woman and a Hispanic-American on board as well.

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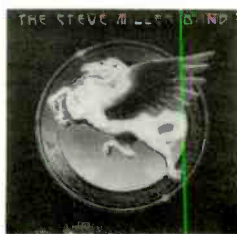
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SALESMAKER OF THE WEEK



BOOK OF DREAMS
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Capitol

TOP SALES

- BOOK OF DREAMS**—Steve Miller Band—Capitol
- BARRY MANILOW LIVE**—Arista
- LITTLE QUEEN**—Heart—Portrait
- TRAVELIN' AT THE SPEED OF THOUGHT**—O'Jays—Phila. Intl.

ABC/NATIONAL

- A RETROSPECTIVE**—Linda Ronstadt—Capitol
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- EAR CANDY**—Helen Reddy—Capitol
- FREDDIE FENDER**—ABC/Dot
- KENNY ROGERS**—UA
- LACE & WHISKEY**—Alice Cooper—WB
- OL' WAYLON**—Waylon Jennings—RCA
- ON THE ROAD**—George Carlin—Little David
- P FUNK TOUR**—Parliament—Casablanca
- THE BEATLES AT THE HOLLYWOOD BOWL**—Capitol

CAMELOT/NATIONAL

- BARRY MANILOW LIVE**—Arista
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- DICKEY BETTS & GREAT SOUTHERN**—Arista
- FOREIGNER**—Atlantic
- GO FOR YOUR GUNS**—Isley Brothers—T-Neck
- HURRY SUNDOWN**—Outlaws—Arista
- P FUNK EARTH TOUR**—Parliament—Casablanca
- RIGHT ON TIME**—Brothers Johnson—A&M
- TIME LOVES A HERO**—Little Feat—WB
- UPTOWN FESTIVAL**—Shalamar—Soul Train

HANDLEMAN/NATIONAL

- A RETROSPECTIVE**—Linda Ronstadt—Capitol
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- DECEPTIVE BENDS**—10cc—Mercury
- IZITSO**—Cat Stevens—A&M
- HURRY SUNDOWN**—Outlaws—Arista
- KENNY ROGERS**—UA
- LACE & WHISKEY**—Alice Cooper—WB
- LITTLE QUEEN**—Heart—Portrait
- OL' WAYLON**—Waylon Jennings—RCA
- THE BEATLES AT THE HOLLYWOOD BOWL**—Capitol

KORVETTES/NATIONAL

- ANYTIME, ANYWHERE**—Rita Coolidge—A&M
- BARRY MANILOW LIVE**—Arista
- DEAN FREIDMAN**—Lifesong
- FRIENDS & STRANGERS**—Ronnie Laws—Blue Note
- GOLD PLATED**—Climax Blues Band—Sire
- KENNY ROGERS**—UA
- LITTLE QUEEN**—Heart—Portrait
- LIVE AT LAST**—Bette Midler—Atlantic
- TIME LOVES A HERO**—Little Feat—WB
- TRAVELIN' AT THE SPEED OF THOUGHT**—O'Jays—Phila. Intl.

MUSICLAND/NATIONAL

- BARRY MANILOW LIVE**—Arista
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- IZITSO**—Cat Stevens—A&M
- LACE & WHISKEY**—Alice Cooper—WB
- LIVE AT P.J.'s**—Richard Pryor—Tiger Lily
- OL' WAYLON**—Waylon Jennings—RCA
- P FUNK EARTH TOUR**—Parliament—Casablanca
- RIGHT ON TIME**—Brothers Johnson—A&M
- ROCKY**—UA (Soundtrack)
- THE BEATLES AT THE HOLLYWOOD BOWL**—Capitol

RECORD BAR/NATIONAL

- AS LONG AS YOU LOVE ME**—Mickey Thomas—MCA
- BARRY MANILOW LIVE**—Arista
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- FOREIGNER**—Atlantic
- HURRY SUNDOWN**—Outlaws—Arista
- LITTLE QUEEN**—Heart—Portrait
- NETHER LANDS**—Dan Fogelberg—Full Moon
- NO SECOND CHANCE**—Charlie—Janus
- TRAVELIN' AT THE SPEED OF SOUND**—O'Jays—Phila. Intl.
- WHAT YOU NEED**—Side Effect—Fantasy

KING KAROL/NEW YORK

- A MAN MUST CARRY ON**—Jerry Jeff Walker—MCA
- A SONG**—Neil Sedaka—Elektra
- BARRY MANILOW LIVE**—Arista
- BEE GEES . . . LIVE**—RSO
- EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
- HURRY SUNDOWN**—Outlaws—Arista
- LIGHTS OUT**—UFO—Chrysalis
- NEW HARVEST . . . FIRST GATHERING**—Dolly Parton—RCA
- OFF THE RECORD**—Sweet—Capitol
- TRAVELIN' AT THE SPEED OF THOUGHT**—O'Jays—Phila. Intl.

SAM GOODY/EAST COAST

- BARRY MANILOW LIVE**—Arista
- CONQUISTADOR**—Maynard Ferguson—Col
- EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
- FOREIGNER**—Atlantic
- INDIAN SUMMER**—Poco—ABC
- LET IT FLOW**—Dave Mason—Col
- MUSIC MAN**—Paul Anka—UA
- NEW HARVEST . . . FIRST GATHERING**—Dolly Parton—RCA
- OL' WAYLON**—Waylon Jennings—RCA
- THE BEATLES AT THE HOLLYWOOD BOWL**—Capitol

TWO GUYS/EAST COAST

- BOOK OF DREAMS**—Steve Miller Band—Capitol
- DECEPTIVE BENDS**—10cc—Mercury
- DICKEY BETTS & GREAT SOUTHERN**—Arista
- GOLD PLATED**—Climax Blues—Sire
- INDIAN SUMMER**—Poco—ABC
- IZITSO**—Cat Stevens—A&M
- OL' WAYLON**—Waylon Jennings—RCA
- ROCKY**—UA (Soundtrack)
- THIS TIME IT'S FOR REAL**—Southside Johnny & the Asbury Jukes—Epic
- TIME LOVES A HERO**—Little Feat—WB

FOR THE RECORD/ BALTIMORE

- ARE YOU SERIOUS**—Richard Pryor—Laff
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- FRIENDS & STRANGERS**—Ronnie Laws—Blue Note
- IZITSO**—Cat Stevens—ABC
- LITTLE QUEEN**—Heart—Portrait

- PHANTAZIA**—Noel Pointer—Blue Note
- RIGHT ON TIME**—Brothers Johnson—A&M
- SHOTGUN**—ABC
- TRAVELIN' AT THE SPEED OF SOUND**—O'Jays—Phila. Intl.
- TURN THIS MUTHA OUT**—Idris Muhammad—Kudu

WAXIE MAXIE/ WASH., D.C.

- A MAN MUST CARRY ON**—Jerry Jeff Walker—MCA
- BARRY MANILOW LIVE**—Arista
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- FOREIGNER**—Atlantic
- NOW DO-U-WANNA DANCE**—Graham Central Station—WB
- REAR VIEW MIRROR**—Starland Vocal Band—Windsong
- SLAVE**—Cotillion
- STORMIN'**—Brainstorm—Tabu
- THE BEATLES AT THE HOLLYWOOD BOWL**—Capitol
- TRAVELIN' AT THE SPEED OF THOUGHT**—O'Jays—Phila. Intl.

FATHER'S & SUN'S/ MIDWEST

- A SONG**—Neil Sedaka—Elektra
- BARRY MANILOW LIVE**—Arista
- BEE GEES . . . LIVE**—RSO
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- HURRY SUNDOWN**—Outlaws—Arista
- LIGHTS OUT**—UFO—Chrysalis
- LITTLE QUEEN**—Heart—Portrait
- NETHER LANDS**—Dan Fogelberg—Full Moon
- STRANGER IN THE CITY**—John Miles—London
- TRAVELIN' AT THE SPEED OF THOUGHT**—O'Jays—Phila. Intl.

NATL. RECORD MART/ MIDWEST

- CELEBRATE ME HOME**—Kenny Loggins—Col
- ELEGANT GYPSY**—Al DiMeola—Col
- FIREFLY**—Uriah Heep—WB
- INDIAN SUMMER**—Poco—ABC
- IZITSO**—Cat Stevens—A&M
- LITTLE QUEEN**—Heart—Portrait
- P FUNK EARTH TOUR**—Parliament—Casablanca
- RIGHT ON TIME**—Brothers Johnson—A&M
- TIME LOVES A HERO**—Little Feat—WB
- TRAVELIN' AT THE SPEED OF THOUGHT**—O'Jays—Phila. Intl.

RECORD REVOLUTION/ CLEVELAND

- CABRETTE**—Mink DeVille—Capitol
- FRIENDS & STRANGERS**—Ronnie Laws—Blue Note
- GET IT**—Dave Edmunds—Swan Song
- HURRY SUNDOWN**—Outlaws—Arista
- IZITSO**—Cat Stevens—A&M
- KATHARSIS**—Janne Schaffer—Col
- LIGHTS OUT**—UFO—Chrysalis
- LOADING ZONE**—Roy Buchanan—Atlantic
- NETHER LANDS**—Dan Fogelberg—Full Moon
- THIS TIME IT'S FOR REAL**—Southside Johnny & the Asbury Jukes—Epic

ONE OCTAVE HIGHER/ CHICAGO

- A MAN MUST CARRY ON**—Jerry Jeff Walker—MCA
- BARRY MANILOW LIVE**—Arista
- BEE GEES . . . LIVE**—RSO
- HURRY SUNDOWN**—Outlaws—Arista
- INDIAN SUMMER**—Poco—ABC
- KIKI DEE**—MCA
- LIGHTS OUT**—UFO—Chrysalis
- LIVE AT P.J.'s**—Richard Pryor—Tiger Lily
- NETHER LANDS**—Dan Fogelberg—Full Moon
- ONLY LOVE CAN BREAK A HEART**—Dionne Warwick—Musicor

ROSE RECORDS/CHICAGO

- BARRY MANILOW LIVE**—Arista
- BEE GEES . . . LIVE**—RSO
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- I REMEMBER YESTERDAY**—Donna Summer—Casablanca
- IZITSO**—Cat Stevens—A&M
- LITTLE QUEEN**—Heart—Portrait
- LIVE AT LAST**—Bette Midler—Atlantic
- LOVE NOTES**—Ramsey Lewis—Col
- RIGHT ON TIME**—Brothers Johnson—A&M
- TRAVELIN' AT THE SPEED OF THOUGHT**—O'Jays—Phila. Intl.

1812 OVERTURE/ MILWAUKEE

- A PLACE IN THE SUN**—Pablo Cruise—A&M
- BARRY MANILOW LIVE**—Arista
- BEE GEES . . . LIVE**—RSO
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- JOAN ARMATRADING**—A&M
- LITTLE QUEEN**—Heart—Portrait
- NETHER LANDS**—Dan Fogelberg—Full Moon
- NO SECOND CHANCE**—Charlie—Janus
- THIS TIME IT'S FOR REAL**—Southside Johnny & the Asbury Jukes—Epic
- TRAVELIN' AT THE SPEED OF THOUGHT**—O'Jays—Phila. Intl.

RADIO DOCTORS/ MILWAUKEE

- A MAN MUST CARRY ON**—Jerry Jeff Walker—MCA
- BARRY MANILOW LIVE**—Arista
- BEE GEES . . . LIVE**—RSO
- CONQUISTADOR**—Maynard Ferguson—Col
- I REMEMBER YESTERDAY**—Donna Summer—Casablanca
- LITTLE QUEEN**—Heart—Portrait
- NETHER LANDS**—Dan Fogelberg—Full Moon
- OL' WAYLON**—Waylon Jennings—RCA
- THE DOCTOR IS IN**—Ben Sidran—Arista
- TRAVELIN' AT THE SPEED OF THOUGHT**—O'Jays—Phila. Intl.

POPLAR TUNES/MEMPHIS

- A MAN MUST CARRY ON**—Jerry Jeff Walker—MCA
- ANYTIME, ANYWHERE**—Rita Coolidge—A&M
- BARRY MANILOW LIVE**—Arista
- BEE GEES . . . LIVE**—RSO
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- DECEPTIVE BENDS**—10cc—Mercury
- IZITSO**—Cat Stevens—A&M
- LITTLE QUEEN**—Heart—Portrait
- TIME LOVES A HERO**—Little Feat—WB
- TRAVELIN' AT THE SPEED OF THOUGHT**—O'Jays—Phila. Intl.

MUSHROOM/ NEW ORLEANS

- A MAN MUST CARRY ON**—Jerry Jeff Walker—MCA
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- DECEPTIVE BENDS**—10cc—Mercury
- DETECTIVE**—Atlantic
- IZITSO**—Cat Stevens—A&M
- PERIOD OF TRANSITION**—Van Morrison—WB
- SWEET FORGIVENESS**—Bonnie Raitt—WB
- THE BEATLES AT THE HOLLYWOOD BOWL**—Capitol
- TIME LOVES A HERO**—Little Feat—WB
- TRAVELIN' AT THE SPEED OF SOUND**—O'Jays—Phila. Intl.

INDEPENDENT RECORDS/ DENVER

- BARRY MANILOW LIVE**—Arista
- BEST OF BRIAN AUGER**—RCA
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- HURRY SUNDOWN**—Outlaws—Arista

- LITTLE QUEEN**—Heart—Portrait
- NETHER LANDS**—Dan Fogelberg—Full Moon
- OL' WAYLON**—Waylon Jennings—RCA
- RIGHT ON TIME**—Brothers Johnson—A&M
- TIMBERLINE**—Col
- TURN THIS MUTHA OUT**—Idris Muhammad—Kudu

CIRCLES/ARIZONA

- BARRY MANILOW LIVE**—Arista
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- HURRY SUNDOWN**—Outlaws—Arista
- I REMEMBER YESTERDAY**—Donna Summer—Casablanca
- IT'S ALL**—Balcone's Fault—Cream
- LITTLE QUEEN**—Heart—Portrait
- NO SECOND CHANCE**—Charlie—Janus
- THE BEATLES AT THE HOLLYWOOD BOWL**—Capitol
- TRAVELIN' AT THE SPEED OF THOUGHT**—O'Jays—Phila. Intl.
- TURN THIS MUTHA OUT**—Idris Muhammad—Kudu

ODYSSEY/ SOUTHWEST & WEST

- BEE GEES . . . LIVE**—RSO
- HURRY SUNDOWN**—Outlaws—Arista
- I REMEMBER YESTERDAY**—Donna Summer—Casablanca
- LIGHTS OUT**—UFO—Chrysalis
- MAKING MAGIC**—Pat Travers—Polydor
- NETHER LANDS**—Dan Fogelberg—Full Moon
- NO SECOND CHANCE**—Charlie—Janus
- RIGHT ON TIME**—Brothers Johnson—A&M
- SEAWIND**—CTI
- TURN THIS MUTHA OUT**—Idris Muhammad—Kudu

LICORICE PIZZA/ LOS ANGELES

- COMMODORES**—Motown
- ELEGANT GYPSY**—Al DiMeola—Arista
- HURRY SUNDOWN**—Outlaws—Arista
- LIGHTS OUT**—UFO—Chrysalis
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM**—Tamla
- NETHER LANDS**—Dan Fogelberg—Full Moon
- OL' WAYLON**—Waylon Jennings—RCA
- PERIOD OF TRANSITION**—Van Morrison—WB
- SAY NO MORE**—Les Dudek—Col
- UPTOWN FESTIVAL**—Shalamar—Soul Train

MUSIC PLUS/LOS ANGELES

- COMMODORES**—Motown
- DECEPTIVE BENDS**—10cc—Mercury
- LITTLE QUEEN**—Heart—Portrait
- LIVE & KICKIN'**—Kingfish—Jet
- LIVE AT LAST**—Bette Midler—Atlantic
- MAZE**—Capitol
- NETHER LANDS**—Dan Fogelberg—Full Moon
- NOW**—Tubes—A&M
- OL' WAYLON**—Waylon Jennings—RCA
- WHAT'S WRONG WITH THIS PICTURE**—Andrew Gold—Asylum

RECORD FACTORY/ SAN FRANCISCO

- BOOK OF DREAMS**—Steve Miller Band—Capitol
- DETECTIVE**—Swan Song
- FULL HOUSE**—Frankie Miller—Chrysalis
- GALE FORCE**—Fantasy
- LIGHTS OUT**—UFO—Chrysalis
- OL' WAYLON**—Waylon Jennings—RCA
- RIGHT ON TIME**—Brothers Johnson—A&M
- SEAWIND**—CTI
- STILL TOGETHER**—Gladys Knight & the Pips—Buddah
- THE BEATLES AT THE HOLLYWOOD BOWL**—Capitol



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)

JUNE 4	MAY 28				WKS. ON CHART
1	2	RUMOURS	FLEETWOOD MAC	Warner Bros. BSK 3010	15 G
				(2nd Week)	
2	2	HOTEL CALIFORNIA	EAGLES/Asylum 7E 103		24 G
3	3	MARVIN GAYE LIVE AT LONDON PALLADIUM	Tamla T7 352R2 (Motown)		8 G
4	5	GO FOR YOUR GUNS	ISLEY BROTHERS/T-Neck PZ 34432 (CBS)		9 F
5	6	COMMODORES	Motown M7 884R1		10 G
6	4	BOSTON	Epic PE 34188		37 F
7	9	THE BEATLES AT THE HOLLYWOOD BOWL	Capitol SMAS 11638		3 G
8	8	ROCKY (ORIGINAL SOUNDTRACK)	United Artists LA693 G		11 F
9	7	SONGS IN THE KEY OF LIFE	STEVIE WONDER/Tamla T13 340C2 (Motown)		34 K
10	10	A STAR IS BORN (ORIGINAL SOUNDTRACK)	Columbia JS 34403		26 X
11	12	FLY LIKE AN EAGLE	STEVE MILLER BAND/Capitol ST 11497		54 F
12	13	SILK DEGREES	BOZ SCAGGS/Columbia PC 33920		64 F
13	14	NIGHT MOVES	BOB SEGER & THE SILVER BULLET BAND/Capitol ST 11557		29 G
14	11	THIS ONE'S FOR YOU	BARRY MANILOW/Arista 4090		42 F
15	36	BOOK OF DREAMS	STEVE MILLER BAND/Capitol SO 11630		2 G
16	17	ENDLESS FLIGHT	LEO SAYER/Warner Bros. BS 2962		22 F
17	20	FOREIGNER	Atlantic SD 18215		10 F
18	15	LEFTOVERTURE	KANSAS/Kirshner PZ 34224 (CBS)		29 F
19	19	THEIR GREATEST HITS: 1971-1975	EAGLES/Asylum 7E 1052		66 F
20	25	RIGHT ON TIME	BROTHERS JOHNSON/A&M SP 4644		3 F
21	23	EVEN IN THE QUIETEST MOMENTS	SUPERTRAMP/A&M SP 4634		7 F
22	16	A ROCK AND ROLL ALTERNATIVE	ATLANTA RHYTHM SECTION/Polydor 1 6080		21 F
23	18	TRYING TO GET THE FEELING	BARRY MANILOW/Arista 4060		14 F
24	21	UNPREDICTABLE	NATALIE COLE/Capitol SO 11600		14 G
25	22	DICKEY BETTS & GREAT SOUTHERN	Arista 4123		7 F
26	34	IZITSO	CAT STEVENS/A&M SP 4702		3 G
27	29	CAROLINA DREAMS	MARSHALL TUCKER BAND/Capricorn CKP 0180 (WB)		15 G
28	30	TEDDY PENDERGRASS	Phila. Intl. PZ 34390 (CBS)		12 F
29	31	CHANGES IN LATITUDES, CHANGES IN ATTITUDES	JIMMY BUFFETT/ABC AB 990		16 F
30	24	SONGS FROM THE WOOD	JETHRO TULL/Chrysalis CHR 1132		14 F
31	52	OL' WAYLON	WAYLON JENNINGS/RCA APL1 2317		4 F
32	33	ANIMALS	PINK FLOYD/Columbia JC 34474		16 G

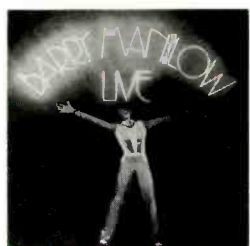


CHARTMAKER OF THE WEEK

33 — **BARRY MANILOW LIVE**

BARRY MANILOW

Arista 8500



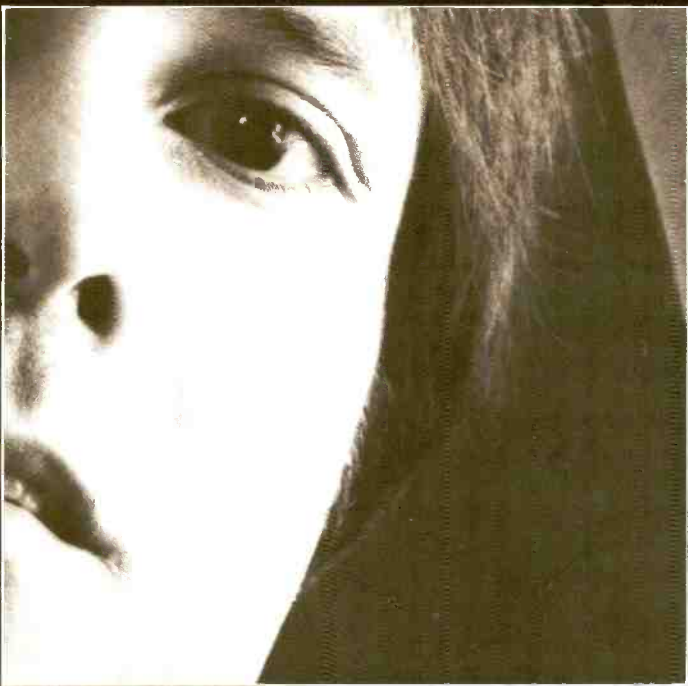
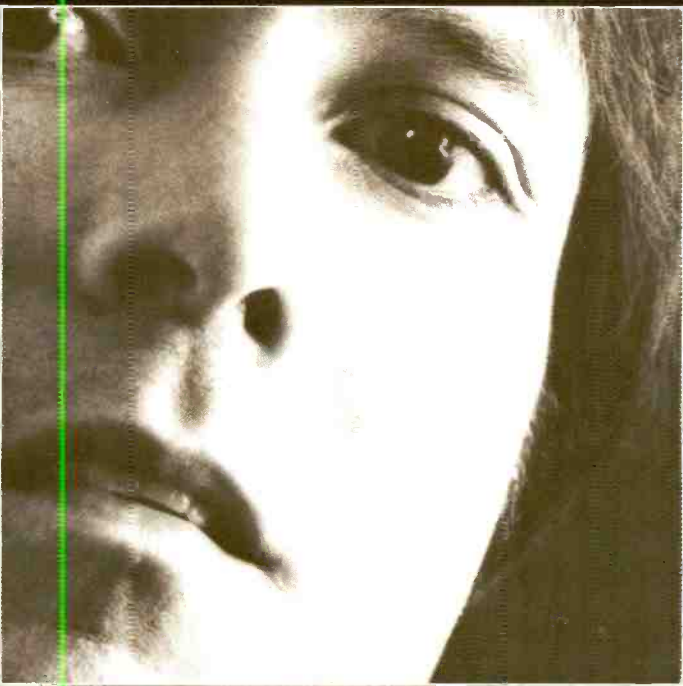
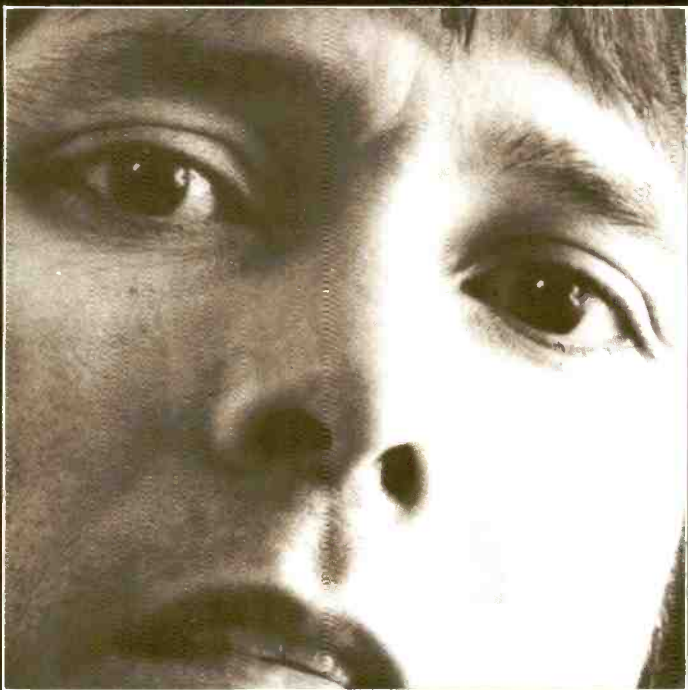
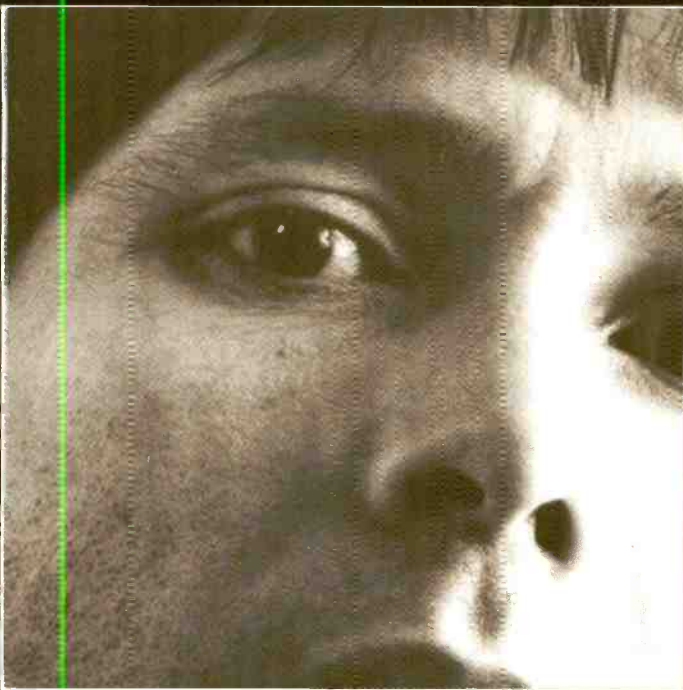
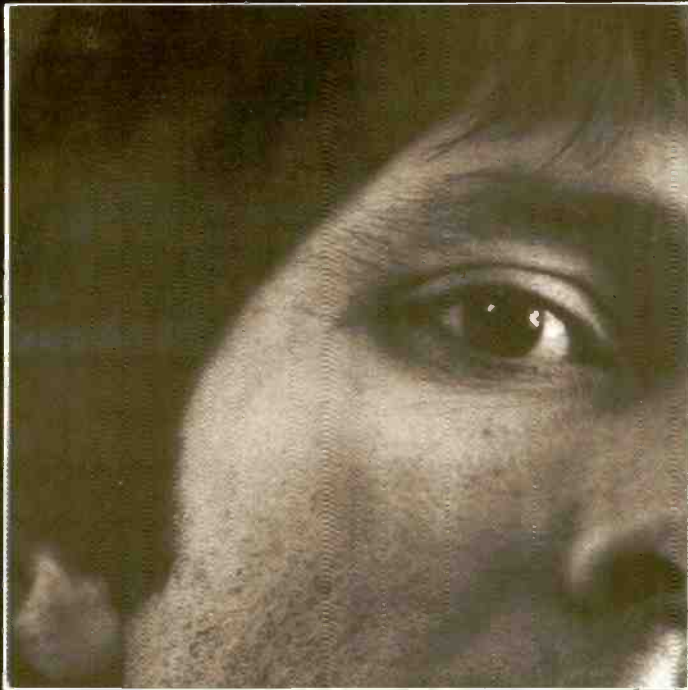
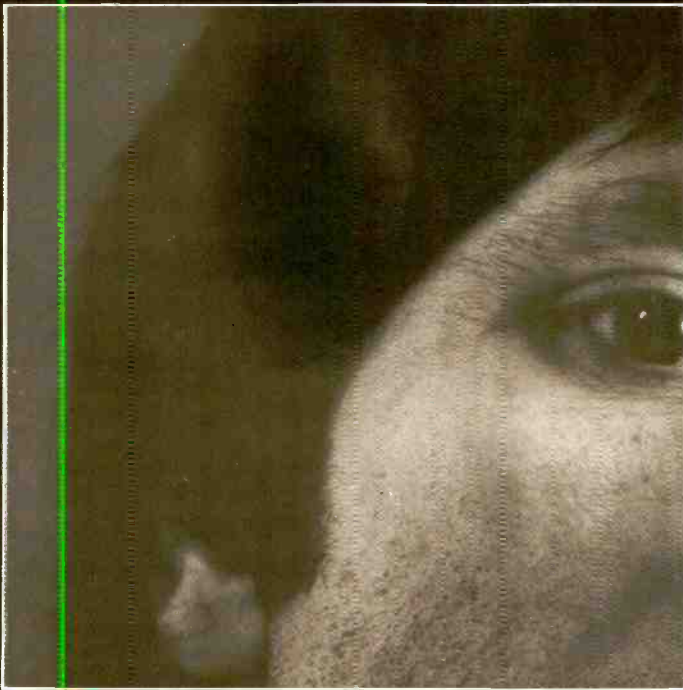
34	51	PARLIAMENT LIVE/P FUNK EARTH TOUR	Casablanca NBLP 7053		3 X
35	40	A REAL MOTHER FOR YA	JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)		6 F
36	37	DECEPTIVE BENDS	10cc/Mercury SRM 1 3702		4 G
37	38	SLAVE	Cotillion SD 9914 (Atlantic)		10 F
38	39	LET IT FLOW	DAVE MASON/Columbia PC 34680		5 F
39	26	WORKS, VOL. I	EMERSON, LAKE & PALMER/Atlantic SD 2 7000		9 K
40	67	LITTLE QUEEN HEART	Portrait JR 34799		2 G
41	46	TIME LOVES A HERO	LITTLE FEAT/Warner Bros. BS 3015		4 F
42	35	SWEET FORGIVENESS	BONNIE RAITT/Warner Bros. BS 2990		7 F
43	27	COME IN FROM THE RAIN	CAPTAIN & TENNILLE/A&M SP 4700		7 G

44	32	BURNIN' SKY	BAD COMPANY/Swan Song SS 8500 (Atlantic)		11 G
45	47	A PERIOD OF TRANSITION	VAN MORRISON/Warner Bros. BS 2987		5 F
46	74	HURRY SUNDOWN	OUTLAWS/Arista 4135		2 F
47	43	VOL. II BARRY MANILOW	Arista 4016		11 F
48	28	FRAMPTON COMES ALIVE	PETER FRAMPTON/A&M SP 3703		71 G
49	42	LIVE—YOU GET WHAT YOU PLAY FOR	REO SPEEDWAGON/Epic PEC 34494		12 G
50	55	FRIENDS & STRANGERS	RONNIE LAWS/Blue Note BN LA 730 H		5 G
51	45	AHH... THE NAME IS BOOTSY, BABY!	BOOTSY'S RUBBER BAND/Warner Bros. BS 2972		17 F
52	50	ROCK AND ROLL OVER	KISS/Casablanca NBLP 7037		28 F
53	85	TRAVEL AT THE SPEED OF THOUGHT	THE O'JAYS/Phila. Intl. PZ 34684 (CBS)		2 F
54	54	A PLACE IN THE SUN	PABLO CRUISE/A&M SP 4625		10 F
55	59	NOW DO-U-WANTA DANCE	GRAHAM CENTRAL STATION/Warner Bros. BS 3041		6 F
56	41	BEST OF THE DOOBIES	DOOBIE BROTHERS/Warner Bros. BS 2978		29 F
57	44	DAVID SOUL	Private Stock PE 2019		14 F
58	68	GOLD PLATED	CLIMAX BLUES BAND/Sire SA 7523 (ABC)		5 F
59	61	CELEBRATE ME HOME	KENNY LOGGINS/Columbia PC 34655		5 F
60	60	WHAT YOU NEED	SIDE EFFECT/Fantasy F 9513		5 F
61	63	FLEETWOOD MAC	Reprise MS 2225 (WB)		97 F
62	65	ELEGANT GYPSY	AL DiMEOLA/Columbia PC 34461		6 F
63	76	A MAN MUST CARRY ON	JERRY JEFF WALKER/MCA 2 6003		3 G
64	66	CONQUISTADOR	MAYNARD FERGUSON/Columbia PC 34457		7 F
65	49	ASK RUFUS RUFUS	ABC AB 975		18 F
66	53	BIGGER THAN BOTH OF US	DARYL HALL & JOHN OATES/APL1 1467		40 F
67	48	IN FLIGHT	GEORGE BENSON/Warner Bros. BSK 2983		17 G
68	58	SOUTHERN NIGHTS	GLEN CAMPBELL/Capitol SO 11601		11 G
69	56	GREATEST HITS	LINDA RONSTADT/Asylum 7E 1092		25 F
70	63	DESTROYER	KISS/Casablanca NBLP 7025		48 F
71	75	LOVE STORM	TAVARES/Capitol STAO 11628		4 F
72	—	NETHER LANDS	DAN FOGELBERG/Full Moon PE 34185 (CBS)		1 F
73	—	HERE AT LAST—BEE GEES LIVE	BEE GEES/RSO RS 2 3901 (Polydor)		1 I
74	77	ANYTIME... ANYWHERE	RITA COOLIDGE/A&M SP 4616		5 F
75	78	BREEZIN'	GEORGE BENSON/Warner Bros. BS 2919		32 F
76	90	LIVE AT LAST	BETTE MIDLER/Atlantic SD 2 9000		2 I
77	80	SONGS OF KRISTOFFERSON	KRIS KRISTOFFERSON/Columbia PZ 34687		3 F
78	72	THIS TIME IT'S FOR REAL	SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic PE 34668		5 F
79	62	ARRIVAL	ABBA/Atlantic SD 18207		18 F
80	82	UNMISTAKABLY LOU LOU	LOU RAWLS/Phila. Intl. PZ 34488 (CBS)		6 F
81	79	KISS ALIVE	KISS/Casablanca NBLP 7020		87 G
82	83	DREAMBOAT ANNIE HEART	Mushroom MRS 5005		56 F
83	95	INDIAN SUMMER	POCO/ABC AB 789		2 F
84	93	UPTOWN FESTIVAL	SHALAMAR/Soul Train BUL1 2289 (RCA)		2 F
85	64	LOVE AT THE GREEK	NEIL DIAMOND/Columbia KC 2 34404		15 I
86	88	MAZE FEATURING FRANKIE BEVERLY	Capitol ST 11607		6 F
87	86	PART 3 KC & THE SUNSHINE BAND	T.K. 605		4 F
88	98	LACE AND WHISKEY	ALICE COOPER/Warner Bros. BSK 3027		2 G
89	57	HEAVY WEATHER	WEATHER REPORT/Columbia PC34418		10 F
90	97	LOVE NOTES	RAMSEY LEWIS/Columbia PC 34696		2 F
91	102	KENNY ROGERS	United Artists XW929 Y		1 G
92	71	A NEW WORLD RECORD	ELECTRIC LIGHT ORCHESTRA/United Artists LA679 G		31 G
93	81	YEAR OF THE CAT	AL STEWART/Janus JKS 7022		33 K
94	70	JENNIFER WARNES	Arista 4062		10 F
95	73	KLAATU	Capitol ST 11542		10 F
96	108	A RETROSPECTIVE	LINDA RONSTADT/Capitol SKBB 11629		1 G
97	84	CAR WASH (ORIGINAL SOUNDTRACK)	MCA 2 6000		28 F
98	87	ANY WAY YOU LIKE IT	THELMA HOUSTON/Tamla T6 345S1 (Motown)		19 F
99	89	WINGS OVER AMERICA	Capitol SWCO 11593		24 K
100	92	JEFF BECK WITH THE JAN HAMMER GROUP LIVE	Epic PE 34433		10 F

CLIFF RICHARD EVERY FACE TELLS A STORY

PIG-2268

Includes the single:
"DON'T TURN THE LIGHT OUT" PIG-40724



Produced By Bruce Welch

THE ROCKET RECORD COMPANY

MCA RECORDS

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101 THE ALBUM CHART 150

JUNE 4, 1977

JUNE 4	MAY 28	
101	101	FUNCTION AT THE JUNCTION B.T. EXPRESS/Columbia PC 34702
102	104	DETECTIVE/Swan Song SS 8417 (Atlantic)
103	106	ROUGH DIAMOND/Island 1LPS 9490
104	103	THE IDIOT IGGY POP/RCA APL1 2275
105	91	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274
106	127	NO SECOND CHANCE CHARLIE/Janus JXS 7032
107	111	KIKI DEE/Rocket PIG 2257 (MCA)
108	94	ANGEL OHIO PLAYERS/Mercury SRM 1 3701
109	112	OFF THE RECORD SWEET/Capitol STAO 11636
110	—	I REMEMBER YESTERDAY DONNA SUMMER/Casablanca NBLP 7056
111	96	IT FEELS SO GOOD MANHATTANS/Columbia PC 34450
112	113	STILL TOGETHER GLADYS KNIGHT & THE PIPS/Buddah BDS 5689
113	109	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479
114	99	THE PRETENDER JACKSON BROWNE/Asylum 7E 1079
115	110	PETER GABRIEL/Atco SP 36 147
116	105	DREAMS, DREAMS, DREAMS CHILLIWACK/Mushroom MRS 5006
117	100	V.S.O.P. HERBIE HANCOCK/Columbia PG 34688
118	—	LIGHTS OUT UFO/Chrysalis CHR 1127
119	137	EAR CANDY HELEN REDDY/Capitol SO 11640
120	—	A SONG NEIL SEDAKA/Elektra 6E 102
121	114	VIOLATION STARZ/Capitol SW 11617
122	107	SWEET BEGINNINGS MARLENA SHAW/Columbia PC 34458
123	126	ORIGINALS KISS/Casablanca NBLP 7032
124	136	LIVE 'N KICKIN' KINGFISH/Jet/United Artists JT LA732 G
125	129	JOYOUS PLEASURE/Fantasy F 9526
126	139	ON THE ROAD GEORGE CARLIN/Little David LD 1075 (Atlantic)
127	130	DOWDY FERRY ROAD ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76000 (Atlantic)
128	132	FIREFALL/Atlantic SD 18174
129	131	MOROCCAN ROLL BRAND X/Passport PP 98022 (ABC)
130	141	JOAN ARMATRADING/A&M SP 4588
131	—	WHAT'S WRONG WITH THIS PICTURE ANDREW GOLD/Asylum 7E 1086
132	118	YESTERDAY, TODAY & TOMORROW SPINNERS/Atlantic SD 19100
133	134	GINSENG WOMAN ERIC GALE/Columbia PC 34421
134	115	DON'T STOP THE MUSIC THE BRECKER BROS./Arista 4122
135	—	"RECORDED LIVE AT P.J.'S IN L.A." RICHARD PRYOR/Tiger Lily 14023 (Pyramid)
136	128	QUEEN OF THE NEIGHBORHOOD FLAME/RCA APL1 2160
137	—	TURN THIS MUTHA OUT IDRIS MUHAMMAD//Kudu 34 (CTI)
138	140	ROMANTIC JOURNEY NORMAN CONNORS/Buddah BDS 5682
139	116	A BLOW FOR ME, A TOOT FOR YOU FRED WESLEY & THE HORNY HORNS/Atlantic SD 18214
140	121	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/Epic PE 34468
141	133	SAY NO MORE LES DUDEK/Columbia PC 34397
142	119	THIS IS THE WAY THAT I FEEL MARIE OSMOND/Polydor PD 1 6099
143	122	JOHN DENVER'S GREATEST HITS/RCA APL1 2195
144	125	TOUCAN DO IT TOO AMAZING RHYTHM ACES/ABC AB 1005
145	145	MAD LOVE GOLDEN EARRING/MCA 2254
146	123	FUNDAMENTAL ROLL WALTER EGAN/Columbia PC 34679
147	143	THE ROARING SILENCE MANFRED MANN'S EARTH BAND/Warner Bros. BS 2965
148	117	SLEEPWALKER KINKS/Arista 4106
149	135	MUSICMAGIC RETURN TO FOREVER/Columbia PC 34682
150	147	STORMIN' BRAINSTORM/Tabu BOL1 2048 (RCA)

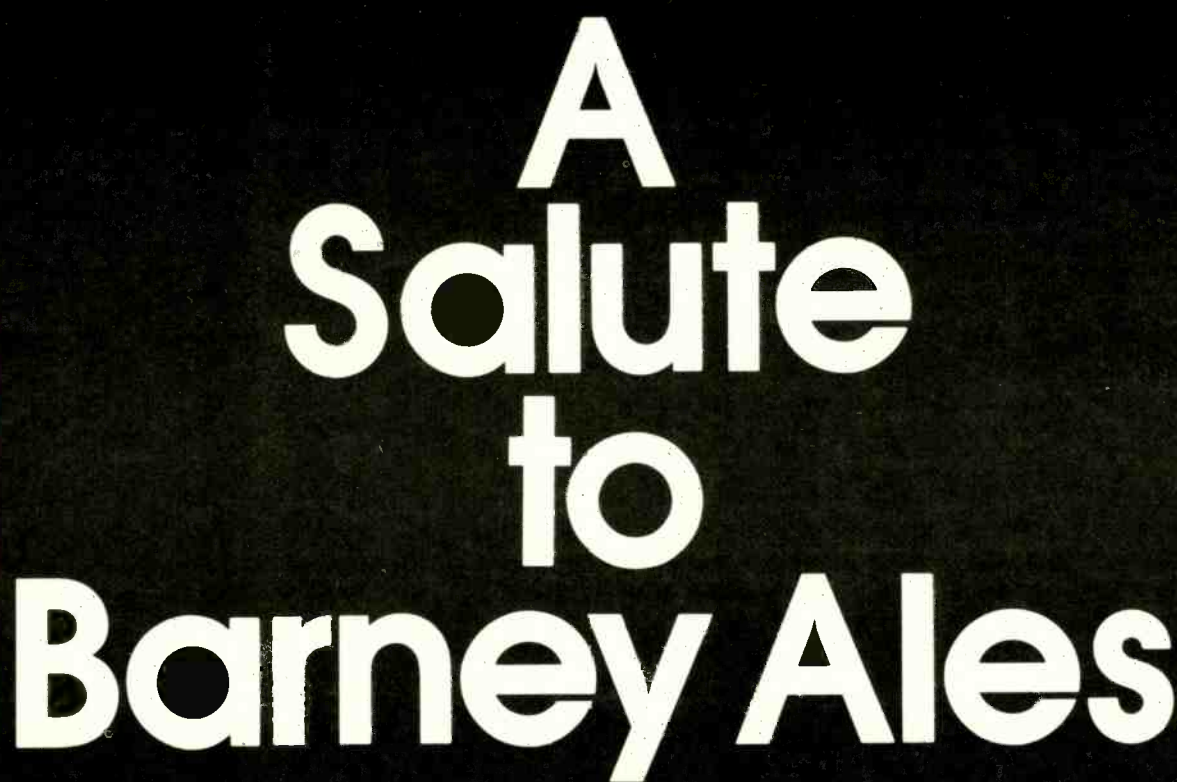
151-200 ALBUM CHART

151	ARE YOU SERIOUS? RICHARD PRYOR/Laff 196	176	LEFT COAST LIVE WET WILLIE/Capricorn CP 0182 (WB)
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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

Crawdaddy 'Rock Revue' Set for Syndication

■ NEW YORK—A weekly rock entertainment radio program modeled after Crawdaddy magazine is being syndicated on a bartered/no cash basis, it has been announced by Len Dugow, associate publisher, Crawdaddy. A pilot of the program—The Crawdaddy Rock Revue—currently is available from the producer/syndicator, Cinema Sound Ltd., New York.

The program, which is sponsored nationally by Discwasher, is hosted by Pete Fornatale, on-the-air personality on WNEW-FM (New York). It features a mix of music, original interviews with rock superstars and rising stars, comedy, reviews, etc.

The Crawdaddy Rock Review is produced in self-contained units, allowing it to be broadcast as one weekly show or in shorter, daily segments. Each 52 minutes of entertainment programming is accompanied by two minutes of national advertising and six local availabilities.

The pilot can be ordered free-of-charge from Cinema Sound Inc., 311 West 77th Street, New York, N.Y. 10023; phone: (212) 799-4800.

UA Inks Space

■ LOS ANGELES—Mark Levinson, vice president, business affairs, United Artists Records, has announced the acquisition of Space, French recording group, for the U.S., Japan, Australia, New Zealand and South America.

Tower Classical

(Continued from page 8)

partment on a chain-wide basis, we'll obviously find out what's going on in the separate locations in terms of classical buying—we'll just have more information to deal with, and we can merchandise accordingly."

Edwards, reached at Tower's Berkeley store, elaborated on Solomon's viewpoint. "Up until now, the stores were autonomous in terms of their classical operations.

"I'll be visiting each store on a regular basis, checking up on stock, display materials, and evaluating each store's performance in the field. We know that classics traditionally do well in larger markets, so we'll try to develop more active departments in places where they'll do the most good. As for merchandising, well, there won't be mobiles and die-cut displays, but we will run and advertise catalogue sales of a particular artist or group when the time is right. Generally, there will be a great deal more communication within the classical departments."

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Although import records have always been a vital part of the disco scene, this year has brought a new intensity of interest in import releases at discos all over the country. New York, Boston and Washington, D.C. are no longer the only cities where imports are considered necessary ingredients for a well-rounded playlist; Los Angeles, San Francisco, Phoenix, Fort Lauderdale—nearly every city reached by the disco boom is now experiencing an import boom. As **Claudja Barry, Barbara Pennington, the Black Light Orchestra, Cerrone, Denise McCann** and others have demonstrated, recent imports are not just chic status items played to demonstrate how hip and esoteric the DJ is—they're major request records that have been able to move on to substantial success as American releases (the exception here is Black Light Orchestra, which was, oddly, never picked up by a label in the States). Right now the two most talked-about albums around are from France: **Cerrone's** follow-up to "Love in C Minor," "Cerrone's Paradise" (Malligator), and the debut of a group called **Love and Kisses** (Rei-vera). Since "Love and Kisses" was composed and produced by **Alec R. Costandinos**, who co-wrote "Love in C Minor" and "Midnight Lady," and includes among its credits a number of singers and musicians who also perform on the Cerrone albums, there is a definite similarity between the two records. Both contain extended disco compositions that take up entire sides of the lps ("Love and Kisses" features only two cuts, one on each side); both were recorded at London's Trident Studios and have the crisp, clean sound we've come to expect from European recordings; both are about sex.

"Cerrone's Paradise" (16:30) is the track that fills up side one of Cerrone's album and, like "Love in C Minor," it begins with a short
(Continued on page 80)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

UNCLE CHARLY'S/ MILL VALLEY, CAL.

DJ: Wes Bradley

CERRONE'S PARADISE/TAKE ME—Cerrone—Malligator (import lp cuts)

COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—Kudu (lp cut)

DEVIL'S GUN—C. J. & Co.—Westbound/Atlantic (disco disc)

DO YOU WANT TO GET FUNKY WITH ME—Peter Brown—TK (disco disc)

GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (lp cuts)

I FEEL LOVE/I REMEMBER YESTERDAY/LOVE'S UNKIND/BACK IN LOVE AGAIN—Donna Summer—Casablanca (lp cuts)

I NEED A MAN—Grace Jones—Beam Junction (disco disc)

MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (disco disc)

MISS BROADWAY/BLACK IS BLACK—Belle Epoque—EMI (import lp cuts)

TERROR ON THE DANCE FLOOR—Hot Blood—RCA (import lp cut)

PLAYGROUND/NEW YORK

DJ: Tony Carrasco

BEST OF MY LOVE—Emotions—Columbia

BROTHER MAN/RIGHT ON TIME—Brothers Johnson—A&M (lp cuts)

CERRONE'S PARADISE/TAKE ME—Cerrone—Malligator (import lp cuts)

DEVIL'S GUN—C. J. & Co.—Westbound/Atlantic (disco disc)

DO YOU WANT TO GET FUNKY WITH ME—Peter Brown—TK (disco disc)

I FEEL LOVE/TAKE ME—Donna Summer—Casablanca (lp cuts)

I NEED A MAN—Grace Jones—Beam Junction (disco disc)

SUPERSTAR/LET'S GO ALL THE WAY (DOWN)—Brenda & the Tabulations—Chocolate City (lp cuts)

TAILGATE—21st Creation—Motown (disco disc)

TRAVELIN' AT THE SPEED OF THOUGHT/THOSE LIES/I'M SO GLAD I GOT YOU, GIRL—O'Jays—Phila. Intl. (lp cuts)

EXPERIMENT/NEW YORK

DJ: John Benitez

BEST OF MY LOVE—Emotions—Columbia

CERRONE'S PARADISE/TAKE ME—Cerrone—Malligator (import lp cuts)

COULD HEAVEN EVER BE LIKE THIS/TURN THIS MUTHA OUT—Idris Muhammad—Kudu (lp cuts)

DO YOU WANT TO GET FUNKY WITH ME—Peter Brown—TK (disco disc)

FUNKY TROPICAL/BOOGIETHON—Biddu & the Orchestra—Epic (lp cuts)

I FEEL LOVE—Donna Summer—Casablanca (lp cut)

I NEED A MAN—Grace Jones—Beam Junction (disco disc)

LET'S GO ALL THE WAY (DOWN)/SUPERSTAR—Brenda & the Tabulations—Chocolate City (lp cuts)

TAILGATE—21st Creation—Motown (disco disc)

TRAVELIN' AT THE SPEED OF THOUGHT/STAND UP/THOSE LIES—O'Jays—Phila. Intl. (lp cuts)

LOST AND FOUND/ WASHINGTON, D.C.

DJ: Bill Owens

DEVIL'S GUN—C. J. & Co.—Westbound/Atlantic (disco disc)

DOCTOR LOVE—First Choice—Gold Mind (disco disc)

I NEED A MAN—Grace Jones—Beam Junction (disco disc)

JOURNEY INTO LOVE—Kebekelektrik—RCA (import disco disc)

MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (disco disc)

SLOW DOWN—John Miles—London (disco disc)

SUPERMAN/HURT ME, HURT ME—Celi Bee & the Buzzy Bunch—APA (lp cuts)

SWEET DYNAMITE—Claudja Barry—Salsoul (lp cut)

THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman—Salsoul (disco disc)

YOU ARE THE SUN—Jakki—West End (disco disc)

Capricorn Names Berson Natl. Sales Director

■ MACON, GA.—Don Schmitzerle, vice president and general manager of Capricorn Records, has announced the appointment of Edward Berson as national sales director.

A native of Detroit, Berson began his music career in that city with Music Merchants, an independent distributor, where he spent five years. He next worked for GRT for seven years, becoming field sales manager for that tape manufacturer. Prior to joining Capricorn, Berson served as general manager for ABC Records & Tapes, based in Seattle, with regional responsibilities for the Compton, California, branch.

Berson will spend the next few months traveling around the country familiarizing himself with the Capricorn operation, as well as the WEA distribution system and retail accounts. He will be based in Seattle temporarily, and can be reached at (206) 232-8741, or at the Capricorn west coast office: (213) 849-1371.

Calliope/Festival Plans Summer Product Promo.

■ LOS ANGELES—Calliope/Festival Records has announced that the company's summer release schedule will feature the most extensive marketing, promotional, and publicity campaign that the firm has embarked on.

New product by country artist Dorsey Burnette, a new collection of songs by the New Marketts, the solo debut of Muscle Shoals singer Barbara Wyrick, an lp by Rebecca Lynn, and a string of jazz projects highlight the release schedule.

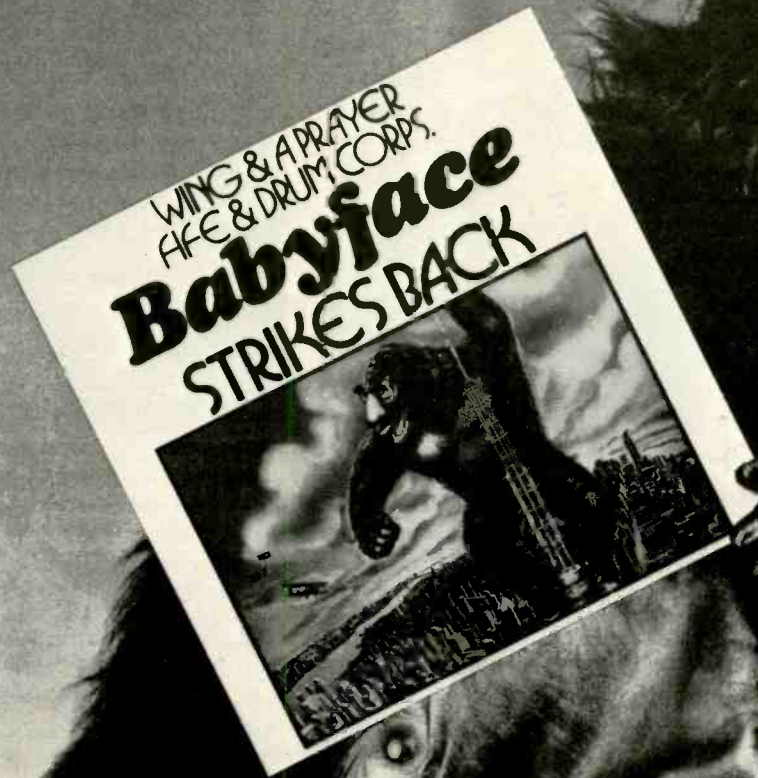
The jazz lps, titled "Sessions, Live," which will appear in a series of packages, feature never-before-released live recordings by Count Basie, Joe Williams, Art Blakey, Oscar Peterson and Cal Tjader. The albums also include liner notes by production coordinator Jim Pewter.

ASCAP Names Sloate N.Y. District Manager

■ NEW YORK—John Sloate has been named New York district manager for general licensing by the American Society of Composers, Authors and Publishers, ASCAP's national sales manager for general licensing James Cleary has announced. Sloate joined the ASCAP staff as a field representative in August of 1974.

As New York district manager, Sloate will supervise a staff of 11 engaged in non-broadcast licensing activities in New York and Connecticut.

In our business you have to be more than just another pretty face.



HS 3026
Produced by Stephen Y. Scheaffer

Don't let our star put you off. You remember how zany Wing and a Prayer Fife and Drum Corps can be! And who else but Wing and a Prayer could concoct the most exciting record you've ever heard! If you thought you've

heard everything, listen to this. It cooks! Whether it's having a little fun with songs like "I'm Popeye the Sailor Man" or "Yes! We Have No Bananas" or presenting an ambitious "Rhapsody in Blue," "Babyface Strikes Back" is an outrageous album. We're sure it's going to keep you dancing

and listening and smiling all night long.

The star of Babyface had only one comment: "It's a jungle out there."

"Babyface Strikes Back?"
By the Wing and a Prayer Fife and Drum Corps.
From the Wing and a Prayer Record Co.



Distributed by Atlantic Records 

FCC Payola Hearings (Continued from page 4)

and DJ Productions co-promoting the show. By the time the contract reached Green, through his booking agent, ICM, Green testified, various sections of the documents had been whited out showing Dimensions as the only promoter of record.

Washington was recalled to the stand last Tuesday to explain the two-contract controversy. FCC attorneys pointed out to Washington that he had identified the contract which showed DU and and DJP co-promoting as the final contract, in his earlier testimony, and that he had not supplied the FCC with the second version of the contract Green presented last week.

Washington contended that he did indeed supply the FCC with both contracts. "You didn't go through my stuff thoroughly," he said. A search of the FCC files later in the day failed to turn up the second version, FCC lawyer Ted Kramer told the judge.

Washington went on to explain that he took over sole promotion responsibilities for the Green date when DJP failed to pay the booking agent its share of the deposit, about \$8,750. When ICM informed Washington that it had received its full deposit (Washington claims to have already sent off his share, \$3,500), Sheldon Schultz, an ICM official, suggested that Washington take over the show. Washington said he had a personal relationship with Schultz and ICM and that his normal deposit is 10 percent of the guaranteed fee. He agreed to take over the date and adjusted the contracts accordingly. He did not recall informing DJP of the change at the time but said the announcers must have known about the switch because Dimensions provided DJ Productions with all documents at the time concert receipts were settled, Washington contended.

And another blow was dealt last week to Washington's case against the WOL announcers. During his second appearance on the stand, Washington was asked to explain contentions by his own attorney, Jason Shrinky, that the attorney had "hours of tapes recorded by an independent company affirming such payola and plugola practices at WOL."

Washington said that he himself had never made tapes of WOL, nor had any other employee of his company. Washington said he had no idea of what Shrinky was referring to in the letter to WOL sent early last year prior to Washington's formal protests at the FCC.

The attorney for WOL, Harry Becker, has contended that the station took no action against the deejays after Washington's initial

complaints to the station about the deejays' concert company and their business practices, partly because of the "extortive" tone of Shrinky's letter. Several weeks later Washington and his associate, Jack Boyle of Cellar Door Concerts, made an offer, through Shrinky, to buy WOL from its owners, Sonderling Broadcasting.

The station and deejays have said, both on and off the record at this proceeding, that Washington and Boyle have had ulterior motives in pressing their charges of payola/plugola against the station and its announcers. The deejays contend that Washington and Boyle were trying to suppress competition; the station management has suggested that perhaps the two promoters wanted actually to wrest control of the station from the present owners by threatening the FCC investigation.

Shrinky was out of town last week and not available to comment on the existence of the tapes he so strongly suggested would prove the deejay's culpability.

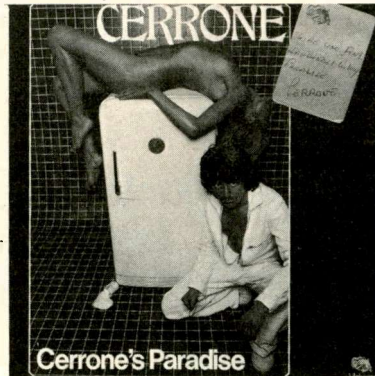
DISCO FILE TOP 20

JUNE 4, 1977

1. **DEVIL'S GUN**
C. J. & Co.—Westbound/Atlantic (disco disc)
2. **I NEED A MAN**
GRACE JONES—Beam Junction (disco disc)
3. **DO YOU WANNA GET FUNKY WITH ME**
PETER BROWN—TK (disco disc)
4. **COULD HEAVEN EVER BE LIKE THIS/TURN THIS MUTHA OUT/TASTY CAKES**
IDRIS MUHAMMAD—Kudu (lp cuts)
5. **I FEEL LOVE**
DONNA SUMMER—Casablanca (lp cut)
6. **SLOWDOWN**
JOHN MILES—London (disco disc)
7. **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)
8. **GOT TO GIVE IT UP**
MARVIN GAYE—Tamla (lp cut)
9. **DO WHAT YOU WANNA DO**
T CONNECTION—TK (disco disc)
10. **I GOTTA KEEP DANCIN'**
CARRIE LUCAS—Soul Train (disco disc)
11. **I CAUGHT YOUR ACT**
HUES CORPORATION—Warner Bros. (disco disc)
12. **SWEET DYNAMITE**
CLAUDJA BARRY—Salsoul (disco disc)
13. **SUPERSTAR/LET'S GO ALL THE WAY (DOWN)**
BRENDA & THE TABULATIONS—Chocolate City (lp cuts)
14. **DISCOMANIA**
THE LOVERS—TK (disco disc)
15. **MAGIC BIRD OF FIRE**
SALSOL ORCHESTRA—Salsoul (disco disc)
16. **THIS WILL BE A NIGHT TO REMEMBER**
EDDIE HOLMAN—Salsoul (disco disc)
17. **SUPERMAN**
CELI BEE & THE BUZZY BUNCH—TK (disco disc)
18. **GOING BACK TO MY ROOTS**
LAMONT DOZIER—Warner Bros. (disco disc)
19. **THE FINAL THING**
STEVE BENDER—London (disco disc)
20. **UPTOWN FESTIVAL**
SHALAMAR—Soul Train (disco disc)

Disco File (Continued from page 78)

segment of dialogue among several girls about to enter a club to see Cerrone "perform." Though it isn't as clear here as it was on the previous record what this one's "about," aside from Cerrone's fantasy of female adoration and submission, there are the inevitable orgasmic accents, even more explicit than before, and a fuller set of lyrics about the ecstasies of the disco experience and the sexual experience. So the vocals are more prominent (and wonderfully sharp), but the production is still the thing and here again it's stunning in its precision, clarity and consistency. It never lets up, never becomes tedious and maintains a kind of sensual serenity at the same time it propels you along with its steady bass/drum line. "Paradise" is already on three out of the four top 10 lists reported this week, coupled with the album's other outstanding cut, "Take Me" (6:07), not the same song Donna Summer includes on her new album, but a mostly vocal track that kicks along at a fast clip and brings in something of a **Barrabas** feeling. A particularly beautiful slow cut called "Time for Love" (6:15) and a reprise of "Cerrone's Paradise" (3:31) fill out the album.



While using many of the same stylistic elements as Cerrone, Love and Kisses seems to take more risks and is consequently both more uneven and more exciting. "I've Found Love (Now That I've Found You)" (16:14) runs through so many different changes and recovers from all of them with such unexpected grace that the dancer is always in a state of delighted surprise and anticipation. There are sections of male and female vocals, excellent drum breaks, a false ending and one knockout segment of prancing violins that gradually veer into an eccentric skip which is one of the most unusual and striking instrumental changes I've heard this year. "Accidental Lover" (17:20), on the other side, is closer in spirit to "Love in C Minor" and concerns a girl who at first makes insulting remarks to a guy who's apparently trying to pick her up, gradually relents ("Did you know your hand is on my knee?" She asks; he grunts yes), changes her "don't want to love you" to "I wanna love you" as the composition dips into a swirling central section of passion and fantasy, and then turns against him in the end after he's ditched her. The vocals are strong and rough-edged, the strings as bright and cutting as diamonds slashed across vinyl, and the pace is fast and furious. Because it's less readily available than the Cerrone lp, the Love and Kisses album is reportedly selling for \$15 at New York disco import stores and even at that price they're being snatched up like candy bars. (My copies of both albums came from **Record World's** excellent French correspondent, Gilles Petard.) "Cerrone's Paradise" is due out on Cotillion at the end of June but "Love and Kisses" has not been scheduled for American release as yet. No matter—they both are assured of heavy disco play in the next few months as the hottest imports available.

Quickly, a check list of highly recommended new albums and disco discs to be reviewed more fully next week: "But What Is a Dream," "Andrea" and "Bohannon's Disco Symphony" from the **Bohannon**-with-strings album, "Phase II" (Mercury); the extraordinary **Walter Gibbons** remixes of **Loleatta Holloway's** "Hit and Run" and "We're Getting Stronger" back-to-back on a Gold Mind disco disc; the **People's Choice** disco disc version of "If You're Gonna Do It (Put Your Mind to It)" (TSOP); **Brian Holland's** great new version of "Nowhere to Run" as sung by the **Dynamic Superiors** on their new "Give and Take" album (Motown); and the whole **Munich Machine** album on Casablanca, especially the "Get on the Funk Train" side.

Capitol To Re-Release Seven Soundtracks

■ LOS ANGELES — Capitol Records, Inc., is re-releasing seven original Broadway cast albums—"Tovarich," "Beyond The Fringe '64," "Flahooley!," "By The Beautiful Sea," "Of Thee I Sing," "Top Banana" and "Golden Boy"—on

June 13, Jim Mazza, CRI vice president, marketing, has announced.

The decision to re-release the albums was made because of the continuing demand for the records, especially in the New York area, according to the company.

GORDON GRODY

"EXCLUSIVELY YOURS" APC1-2180

Includes the single
"HOW ABOUT ME"

PB-11002

When it comes to dancing, the next step is Gordon Grody

There's only one thing better than listening to music, that's dancing to it. Introducing Gordon Grody, a multi-talented singer/songwriter who'll have everyone up and partying from nightfall to daybreak.

From his toe-jamming uptempo rhythms to his sensual easy-flowing ballads, Gordon Grody's far reaching musical sensibilities unquestionably defy categorization.

Listen to his premier album "Exclusively Yours," a recording debut that's a step in a bright new direction.

RCA
Records



SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "I Need Somebody To Love Me" — Shirley Brown (Arista). A full introduction enhances the vocal beauty of this lyrical ballad. Ms. Brown is quite versatile, and this has possibilities of being a crossover tune.

DEDE'S DITTIES TO WATCH: "Speak! Talk About It" — Jean Shy (Playboy); "Bite Your Granny" — Morning, Noon & Night (Roadshow); "Trying To Find A New Love" — Percy And Them (Roulette).

This is the week of Black Radio Exclusive's Seminar. It has proven to be a success on the part of Sidney Miller and staff. The results won't be available until next week. However, we would like to enlighten you on the forthcoming gathering, Jack Gibson's Family Affair, being held June 9-12 at Atlanta's Colony Square Hotel. If we pool all our resources, this industry will be a better one to live in and with.

On June 9th, Jackie Wilson will celebrate his birthday. A birthday party will be staged on June 12th at Medford Lea's in Medford, New Jersey. Jackie is making considerable improvement.

Dennis Gordon has been promoted at Roulette Records. His job now consists of northeast regional promotion r&b. Gordon has been with Roulette approximately one year.

News has it that the fabulous Temptations, who just signed with Atlantic Records will have some tunes produced by Baker, Harris and Young. Also, the Temptations are working on some of their own material. It should be a very interesting lp for both the group and Atlantic Records.

Cream Records has just purchased Hi Records and will also administrate their publishing. Willie Mitchell, Hi Records executive, signed a contract to handle production and a&r administration. Hi-Memphis' general manager will be Eddie Ray. Their first releases will be "Into Something" by O. V. Wright and "If This Is Heaven," recorded by Ann Peebles. Al Green also has a soon-to-be-released album. Hi at one time was distributed by London Records. Prior to this, Cream Records head Al Bennett purchased East Memphis Music.

WMOT Records has farmed out most of their artists to different record labels. One of the major artists, Blue Magic, stayed with Atlantic by which WMOT was distributed. Impact and Fat Larry will be on the Fantasy label, but with different producers; Impact will be handled by John Davis, who will be responsible for three sides; however, the remainder cuts for the lp have not been decided. Fat Larry will be produced by Vince Montana.

RCA Inks N.Y. Community Choir



The New York Community Choir has signed a recording contract with RCA Records. Their first RCA lp, "The New York Community Choir," will be released this month. Shown welcoming the choir to the label are RCA executives and Warren Schatz, their lp producer (from left): Mike Berniker, division vice president, popular a&r; Arthur Freeman of Nycom Production Ltd.; choir director Benny Diggs of Nycom Production Ltd.; Schatz, director, Sunbar Productions; Wiley Hicks, manager of Nycom and manager of The New York Community Choir; and Mel Ilberman, division vice president, domestic operations, RCA Records.

Arista Royalties

(Continued from page 4)

to be in a position to balance those scales somewhat, however minutely."

The Parker album, "Bird At The Roost," consists of performances aired on WMCA-AM on the Symphony Sid program in 1949, acquired by Savoy 10 years later. The Young record, "Pres Lives!" comes from a 1950 Chicago club date and, according to Porter, "I don't think Young even knew it was made."

Neither performance was intended for recording or release, but the demand for more recordings by these and other near-legendary jazz performers has made such cases a commonplace on the modern market. Most of the players on recordings like these received no payment when the performance took place, and have received none since.

Arranging payment for the leaders' estates was fairly simple, Porter said, but the session men were another story. He and the company have done considerable research just to determine who the players were. Parker introduces his group at one point during his performance, which made their identification relatively easy,

but locating them has still been a problem. Several of Young's sidemen — apparently hired in Chicago, and not part of his regular band—are still anonymous.

"Maybe when this story comes out we'll hear from them," Porter said.

Two other albums in the June Savoy release, one by John Coltrane and Wilbur Hardin and the other an anthology of classic rhythm and blues, have presented similar problems in locating the musicians entitled to payment. On the former, Coltrane has been elevated to co-leader status for purposes of royalties, even though he was only a sideman at the original session. The r&b collection, "The Roots Of Rock 'N' Roll," contains some performances by groups that were together only a short while, composed of vocalists who no longer perform professionally.

The next Parker release, another reissue, will likely present a similar payment situation, Porter said, but Arista intends to stick to the new practice.

"These are unusual cases, but I think it will be company policy," he said.

R&B PICKS OF THE WEEK

SINGLE **DONNY GERRARD**, "DARLIN'" (Heavy Starch/Joyfully Sad, Music, BMI). Sweet sounding flavoring creates a compelling tune as a follow-up to his last hit single. Gerrard's delivery of this lyrical beauty adds to the meaning of the song. An artist who knows the meaning of total entertainment, Gerrard will prove to be very exciting for many years to come. Greedy G114BS.

SLEEPER **PATRICE RUSHEN**, "LET YOUR HEART BE FREE" (Mumbi Music, BMI). A delightful tune with sweet flavoring which should be strong enough for jazz, r&b and pop airplay. Ms. Rushen's unique delivery adds to the significance of the song. The track has all the ingredients to make it across the board. Excellent listening material. Prestige P-766-A-M.

ALBUM **O. C. SMITH**, "TOGETHER." From "God Didn't Make Little Green Apples" to "Together," O. C. Smith has grown mellower, like an aged wine. Smith's lp directs itself to the easy listening audience, and should garner much airplay. He utilizes a Johnny Bristol original, "You And I," and records some of his own material, such as "I Found The Secret." Caribou PZ 34471 (CBS).



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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	WDAS	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
WWDM	WOJO	WHUR	WJIZ	CKMF	WSOK
WOIC	WGIV	WOL	WHYD	WOIR	WNNR
WYNN	WSRC	WEAM	WIBB	WMGA	WOKJ
KJLH	WDDO	WHYZ	WIDU	WSIB	WCDL
XHRM	WTND	WEAS (AM)	WEAL	WMUA	CKFM
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		WCAU (FM)	WNJR		

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UA Fetes Brass Construction



United Artists Records recently hosted a reception following Brass Construction's concert at Carnegie Hall. On hand for the ever present camera were (from left) Jeff Lane, Brass' producer; Hank Spann, WWRL air personality; Joseph Arthur Wong and Larry Payton of Brass.

R&B REGIONAL BREAKOUTS

Singles

East:

Emotions (Columbia)
Jimmy Bo Horne (Alston)

South:

Emotions (Columbia)
Bar Keys (Mercury)
Norman Connors (Buddah)

Midwest:

Johnny Guitar Watson (DJM)
Enchantment (UA)

West:

Ben E. King & Average White
Band (Atlantic)
Emotions (Columbia)
Enchantment (UA)

Albums

East:

Shalamar (Soul Train)
Hamilton Bohannon (Mercury)

South:

T Connection (Dash)

Midwest:

Donna Summer (Casablanca)
Hamilton Bohannon (Mercury)
Floaters (ABC)
Shalamar (Soul Train)

West:

Donna Summer (Casablanca)



THE R&B SINGLES CHART

JUNE 4, 1977

JUNE 4	MAY 28	
1	1	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown) (5th Week)
2	2	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)
3	3	I'M YOUR BOOGIE MAN KC AND THE SUNSHINE BAND/T.K. 1022
4	8	HOLLYWOOD RUFUS FEATURING CHAKA KHAN/ABC 12269
5	4	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313
6	6	WHODUNIT TAVARES/Capitol P 4398
7	9	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/Phila. Intl. ZS8 3622 (CBS)
8	5	THE PRIDE ISLEY BROTHERS/T-Neck ZS8 2262 (CBS)
9	10	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405
10	7	TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839
11	11	UPTOWN FESTIVAL SHALAMAR/Soul Train SB 10885 (RCA)
12	12	YOUR LOVE MARILYN MCCOO & BILLY DAVIS, JR./ABC 12262
13	16	GOOD THING MAN FRANK LUCAS/ICA 001
14	15	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS/Columbia 3 10495
15	14	DISCO INFERNO TRAMMPS/Atlantic 3389
16	13	SHOW YOU THE WAY TO GO JACKSONS/Epic 8 50350
17	17	I WANNA GET NEXT TO YOU ROSE ROYCE/MCA 40662
18	18	I'VE GOT LOVE ON MY MIND NATALIE COLE/CAPITOL P 4360
19	29	I'M GOING DOWN ROSE ROYCE/MCA 40721
20	22	DO WHAT YOU WANNA DO T. CONNECTION/Dash 5032 (T.K.)
21	23	BREAK IT TO ME GENTLY ARETHA FRANKLIN/Atlantic 3393
22	24	LOVING YOU—LOSING YOU PHYLLIS HYMAN/Buddah 567
23	25	I CAN'T GET OVER YOU DRAMATICS/ABC 12258
24	48	SEE YOU WHEN I GET THERE LOU RAWLS/Phila. Intl. ZS8 3623 (CBS)
25	19	YOU'RE THROWING A GOOD LOVE AWAY SPINNERS/Atlantic 3382
26	28	WHILE I'M ALONE MAZE/Capitol P 4392
27	26	HATS OFF TO MAMA PHILLIPE WYNN/Cotillion 44217 (Atlantic)
28	21	KEEP THAT SAME OLD FEELING SIDE EFFECT/Fantasy 792
29	36	THIS I SWEAR TYRONE DAVIS/Columbia 3 10528
30	40	NOW DO-U-WANTA DANCE GRAHAM CENTRAL STATION/Warner Bros. WBS 8378
31	33	BODY VIBES OHIO PLAYERS/Mercury 73913
32	41	OUR LOVE THE DELLS/Mercury 73909
33	42	AFTER YOU LOVE ME, WHY DO YOU LEAVE ME HAROLD MELVIN & THE BLUE NOTES FEATURING SHARON PAIGE/ABC 12268
34	38	THIS WILL BE A NIGHT TO REMEMBER EDDIE HOLMAN/Salsoul 2026
35	31	WHAT IT IS GARNETT MIMS & TRUCKIN' COMPANY/Arista 0239
36	53	EASY COMMODORES/Motown M 1418F
37	43	SHOW ME LOVE CURTIS MAYFIELD/Curtom 0125 (WB)
38	39	YOU GOT TO KNOW BETTER TOUCH OF CLASS/Midson: Intl. MB 10754 (RCA)
39	49	SLIDE SLAVE/Cotillion 44218 (Atlantic)
40	47	BABY, DON'T CHANGE YOUR MIND GLADYS KNIGHT & THE PIPS/Buddah 569
41	44	IF IT'S THE LAST THING I DO THELMA HOUSTON/Tamla T 54283F (Motown)
42	57	GO AWAY LITTLE BOY MARLENA SHAW/Columbia 3 10542
43	32	ANGEL IN YOUR ARMS HOT/Big Tree, BT 16085 (Atlantic)
44	52	(I'M A) SUPERSTAR BRENDA & THE TABULATIONS/Chocolate City 009 (Casablanca)
45	45	I GOTTA KEEP DANCIN' CARRIE LUCAS/Soul Train SB 10891 (RCA)
46	50	WHAT'S ON YOUR MIND BRASS CONSTRUCTION/XW957 Y
47	56	YOUR LOVE IS RATED X JOHNNIE TAYLOR/Columbia 3 10541
48	51	GIRL BILLY PRESTON/A&M 1925
49	55	GET HAPPY JIMMY BO HORNE/Alston 3729 (T.K.)
50	60	LOVE IS REALLY MY GAME (PT. I) BRAINSTORM/Tabu 10961 (RCA)
51	27	BABY, I LOVE YOUR WAY WALTER JACKSON/ChiSound XW964 Y (UA)
52	61	SUNSHINE ENCHANTMENT/United Artists XW991 Y
53	66	BEST OF MY LOVE EMOTIONS/Columbia 3 10544
54	58	KISS IN '77 JAMES BROWN/Polydor PD 14388
55	67	ONCE I'VE BEEN THERE NORMAN CONNORS/Buddah 570
56	20	I WANNA DO IT TO YOU JERRY BUTLER/Motown M 1414F
57	68	FUNKY MUSIC JU PAR ORCHESTRA/Ju Par JP 8002 (Motown)
58	62	SUPERMAN CELI BEE & THE BUZZY BUNCH/A.P.A. 17001 (T.K.)
59	63	PEOPLE GONNA TALK TIP WATKINS/H&L HL 4683
60	64	MAKE ME YOURS JACKIE MOORE/KAYVETTE 5129 (T.K.)
61	—	CAN'T WE JUST SIT DOWN (AND TALK IT OVER) DONNA SUMMER/Casablanca 884
62	—	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM 1024 (Amherst)
63	65	WATCHA GONNA DO? PABLO CRUISE/A&M 1920
64	69	KATRINA LIFESTYLE/MCA 40722
65	—	I'M GONNA STAY WITH MY BABY TONIGHT GEORGE MCCREA/TK 1021
66	70	HELLO STRANGER YVONNE ELLIMAN/RSO RS 871 (Polydor)
67	—	WHY NOT TODAY 9th CREATION/Prelude PRL 71085
68	—	I LIKE THE FEELING LUTHER INGRAM/Koko 725
69	72	BACK UP (HIT IT AGAIN) TORNADER/Polydor PD 14389
70	73	YOU DIDN'T HAVE TO PLAY NO GAMES JOE SIMON/Spring SP 172 (Polydor)
71	—	GET IT UP BEN E. KING & AWB/Atlantic 3402
72	74	THIS IS IT FIRST CLASS/All Platinum 2368
73	75	EVERYTHING MUST CHANGE HOUSEBAND/Midson Intl. MB 10910 (RCA)
74	—	SPELLBOUND BAR KAYS/Mercury 7395
75	—	I FEEL SO AT HOME HERE MICHELE WILEY/20th Century 2317

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- "SHAKE YOUR BOOTY"—Julian Tharpe Zane Beck with Annette Williams & The Valuations C.I.T. 774457
- "INFLATION BLUES"—Mack Simmons—P.M. 722

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THE R&B LP CHART

JUNE 4, 1977

- MARVIN GAYE LIVE AT THE LONDON PALLADIUM**
Tamla T7 342R2 (Motown)
- GO FOR YOUR GUNS**
ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
- COMMODORES**
Motown M7 88R1
- RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
- SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2 (Motown)
- TEDDY PENDERGRASS**
Phila. Intl. PZ 34390 (CBS)
- A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
- PARLIAMENT LIVE/P FUNK EARTH TOUR**
Casablanca NBLP 7053
- SLAVE**
Cotillion SD 9914 (Atlantic)
- NOW DO-U-WANTA DANCE**
GRAHAM CENTRAL STATION/Warner Bros. BS 3041
- ASK RUFUS**
RUFUS/ABC 975
- TRAVELIN' AT THE SPEED OF THOUGHT**
O'JAYS/Phila. Intl. PZ 34683 (CBS)
- STILL TOGETHER**
GLADYS KNIGHT & THE PIPS/Buddah BDS 5689
- WHAT YOU NEED**
SIDE EFFECT/Fantasy F 9513
- PART 3**
KC & THE SUNSHINE BAND/T.K. 605
- UNPREDICTABLE**
NATALIE COLE/Capitol SO 116000
- UNMISTAKABLY LOU**
LOU RAWLS/Phila. Intl. PZ 34488 (CBS)
- ANGEL**
OHIO PLAYERS/Mercury SRM 1 3701
- MAZE FEATURING FRANKIE BEVERLY**
Capitol ST 11607
- LOVE STORM**
TAVARES/Capitol STAO 11628
- FRIEND AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
- FUNCTION AT THE JUNCTION**
BT EXPRESS/Columbia PC 34702
- SWEET BEGINNINGS**
MARLENA SHAW/Columbia PC 34458
- IT FEELS SO GOOD**
MANHATTANS/Columbia PC 34450
- RECORD LIVE AT P.J.'s**
RICHARD PRYOR/Tiger Lily 14023 (Pyramid)
- AHH... THE NAME IS BOOTSY, BABY**
BOOTSY'S RUBBER BAND/Warner Bros. BS 2972
- UPTOWN FESTIVAL**
SHALAMAR/Soul Train BUL1 2289 (RCA)
- ANY WAY YOU LIKE IT**
THELMA HOUSTON/Tamla T6 345S1 (Motown)
- ROMANTIC JOURNEY**
NORMAN CONNORS/Buddah BDS 5682
- IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
- PHYLLIS HYMAN**
Buddah BDS 5681
- A BLOW FOR ME, A TOOT FOR YOU**
FRED WESLEY & THE HORNY HORNS/Atlantic SD 18214
- MAGIC**
T CONNECTION/Dash 3004 (T.K.)
- I REMEMBER YESTERDAY**
DONNA SUMMER/Casablanca NBLP 7056
- BUMPS AND BRUISES**
JOE TEX/Epic PE 34666
- REFLECTIONS IN BLUE**
BOBBY BLAND/ABC AB 1018
- STORMIN'**
BRAINSTORM/Tabu BOL1 2048 (RCA)
- YESTERDAY, TODAY & TOMORROW**
THE SPINNERS/Atlantic SD 19100
- PHASE II**
HAMILTON BOHANNON/Mercury SRM 1-1159
- FLOATERS**
ABC AB 1030

ABC Fund-Raiser



ABC's Tri-State United Way fund-raising campaign will feature a special song by Neil Sedaka (center) entitled, "Giving's Not So Hard To Do," to the tune of his million seller, "Breaking Up Is Hard To Do." Rick Sklar (left) vice president, programming, ABC Radio, wrote the new words to the familiar tune. Charles DeBare (right) president of ABC's AM Owned Radio Stations is the chairman of this year's first Tri-State United Way campaign.

Radio Short Takes

(Continued from page 30)

call (919) 722-1347 (EOE) . . . Mark Mitchell moves from WAIR to WKIX doing 6-10 p.m. . . . A slight correction for KIIS radio: Sherman Cohen is music and research director for the AM and FM . . . KDAY treated listeners to a premiere of "The Greatest" last week . . . Larry O'Neal, formerly of WPPI, is now doing middays at 14-ZYQ. Scott Davis of 14-ZYQ would like to thank Mark McCain, formerly of WPPI, for his kind words about ZYQ. And good luck at WAYS . . . KKMET offers Christmas in May. Dr. Demento's show on Sunday evening will be devoted to the comedy of Christmas . . . Opening at WEAQ for a morning personality with good production skills and good voice. Also looking for an upbeat nite personality with some production skills and an interest in audience research. Salary is above average for secondary stations. M/F EOE. Contact Scott Christiansen at WEAQ P.O. Box 1 Eau Claire, Wisc. 45701 . . . Mark Ellis is new all-niter at KJRB . . . Opening for "high energy killer" jock for 6-10 p.m. Contact Jay McDaniel at P.O. Box 2099 Wilston-Salem, No. Carolina 27102.

WGUY is soliciting ballots in record stores and newspapers for the top 112 singles around. Persons filling out a ballot will be eligible for a drawing in which the winner will receive all 112 singles . . . Two listeners of KSLY have won a trip to Hawaii for having superstickers on their car. KSLY had a Beatles superstar weekend, giving out one lp an hour and tying up the contest at the end of the week by giving away an entire collection to one winner . . . New line-up at WPRO-FM: 6-10 a.m., Chuck Bennet; 10-2 p.m., PD Gary Berkowitz; 2-6 p.m., the Boogie Man; 6-10 p.m., Howard Hoffman from WPIX, replacing mighty Mike Osborne who went to WVBF; 10-2 a.m., production director Big John Bina; and all-nite, Giovanni Stallone . . . WBBF is sponsoring a raft race on the Genesee River this weekend, giving away cash and prizes . . . WSAR has gone pop adult as of May 30 . . . Kris Van Kampf of KYNO will be married July 16th to Hany Gaozdiff. Congratulations . . . New line-up at WAVZ: 6-9 a.m., Judge Harrigan; 9-noon, Pete Salart (alias Pete Stone); noon-3 p.m., Peter Bush; 3-7 p.m., Lee Roberts; 7-10 p.m., Curt Hansen; 10-2 a.m., promoted from weekends, Willie B. Good; 2-6 a.m., Jay Scott . . . Future openings for air talent at KDON. Contact Johnny Morgan at P.O. Box 1460, Salinas, Cal. 93901 . . . Barry Chase will be resigning as MD at WNDE. Looking for a gig in Detroit area. Call him at (313) 689-1471.

98Q will be holding its skateboard 500 on May 28, giving away custom skateboards, 98Q 500 T-shirts, radios and lps. There will be different competitions, such as slalom, high jump and freestyle . . . WISE had its wholotta Zeppelin contest this weekend giving away latest lp and tickets to the Zeppelin concert in Greensboro . . . Dennis Boyle exits PD position at WGLF and Ned Smith moves in . . . Bob Kaghan of WRJZ goes off the air but continues his programming position at the station. Rich Kirk moves from all nite to 9 a.m.-1 p.m. And Adele moves from weekends to all-nite . . . WSGA will have its Beach Boogie on May 28 with bands such as Black Oak, Beaverteeth, and even a bikini contest that will be judged by regional promotion men. First prize is \$200, and second prize is a \$100 gift certificate. This will all take place at the local beach . . . WJDX had a green weenie contest last week where a guy walked around the city in a green weenie costume handing out money and green weenie stickers . . . CK-101 has had two really good promotion weekends. First, the "sit on it" weekend where listeners won Fleetwood Mac and Bob Seger concert tickets and beach towels to sit on for the contest. Then they had a "golden weekend," giving away Andrew Gold lps, suntan oil and T-shirts.



THE JAZZ LP CHART

JUNE 4, 1977

- HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
- CONQUISTADOR**
MAYNARD FERGUSON/Columbia PC 34457
- IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
- ELEGANT GYPSY**
AL DiMEOLA/Columbia PC 34461
- FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
- MUSICMAGIC**
RETURN TO FOREVER/Columbia PC 34682
- BREEZIN'**
GEORGE BENSON/Warner Bros. BS 2919
- LOVE NOTES**
RAMSEY LEWIS/Columbia PC 34696
- FOUR**
BOB JAMES/CTI 7074
- DON'T STOP THE MUSIC**
THE BRECKER BROTHERS/Arista 4122
- V.S.O.P.**
HERBIE HANCOCK/Columbia PG 34688
- GINSENG WOMAN**
ERIC GALE/Columbia PC 34421
- SEAWIND**
CTI 5002
- WHAT THE WORLD IS COMING TO**
DEXTER WANSEL/Phila. Intl. PZ 34487 (CBS)
- SHOUT IT OUT**
PATRICE RUSHEN/Prestige P 10101
- FROM ME TO YOU**
GEORGE DUKE/Epic PE 34469
- BIRD IN A SILVER CAGE**
HERBIE MANN/Atlantic SD 18209
- IGUACU**
PASSPORT/Atco SD 36 149
- A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
- STUFF**
Warner Bros. BS 2968
- PHANTAZIA**
NOEL POINTER/Blue Note BN LA736 H (UA)
- TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
- THE PHIL WOODS SIX**
"LIVE FROM THE SHOWBOAT"
PHIL WOODS/RCA BGL2 22022
- NOTHING WILL BE AS IT WAS . . . TOMORROW**
FLORA PURIM/Warner Bros. BS 2985
- MOROCCAN ROLL**
BRAND X/Passport PP 98022 (ABC)
- RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
- UNFINISHED BUSINESS**
THE BLACKBYRDS/Fantasy F 9518
- SHORT TRIP TO SPACE**
TROPEA/Marlin 2204 (T.K.)
- ROMANTIC JOURNEY**
NORMAN CONNORS/Buddah BDS 5682
- CAPTAIN FINGERS**
LEE RITENOUR/Epic PE 34426
- SWEET BEGINNINGS**
MARLENA SHAW/Columbia PC 34458
- SLOW TRAFFIC TO THE RIGHT**
BERNIE MAUPIN/Mercury SRM 1 1148
- PLAYERS ASSOCIATION**
Vanguard VSD 79384
- IMAGINARY VOYAGE**
JEAN LUC PONTY/Atlantic SD 18195
- A SECRET PLACE**
GROVER WASHINGTON, JR./Kudu KU 32S1 (Motown)
- WATER BABIES**
MILES DAVIS/Columbia PC 34396
- PASSENGERS**
THE GARY BURTON QUARTET WITH EBERHARD WEBER/ECM 1092 (Polydor)
- HOMECOMING**
DEXTER GORDON/Columbia PG 34650
- MAIN SQUEEZE**
CHUCK MANGIONE/A&M SP 4612
- MUSIC LETS ME BE**
LES McCANN/ABC AB 9329

Import Albums

SPOT THE PIGEON

GENESIS—Charisma EP GEN 001 (U.K.)

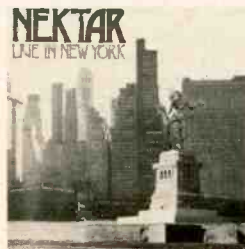
Three previously unreleased tracks by the group take up the subjects of soccer matches ("Match Of The Day"), pigeons ("Pigeons") and winding up a 25 year jail term ("Inside And Out"). The latter spotlights their exemplary technique while the others are played in a pop vein.



NEKTAR LIVE IN NEW YORK

Bellaphon 5557 (Germany)

The group no longer exists with this personnel, but was probably at its peak when the concert at the Academy Of Music was recorded in 1974. Unfortunately, the quality leaves something to be desired, but the group's set included many of its classics including "Remember the Future."



SCORE

DUNCAN MACKAY—EMI 3168 (U.K.)

The Cockney Rebel keyboardist can now take his rightful place alongside Rick Wakeman, Keith Emerson, Patrick Moraz and Vangelis with this adventurous lp. John Wetton produced the set and adds vocals (as does Steve Harley), but it is Mackay who is in the spotlight with just the right amount of excess to make it work on different levels.



THE WHITE LADIES

RICK VAN DER LINDEN AND TRACE—

RCA PPL 1-8125 (Germany)

Van der Linden's synthesis of classical music and rock dates back to the '60s with the group, Ekseption. Lately he has fronted Trace, but here with an expanded lineup, he has produced a concept work based on an old legend and themes taken from Beethoven among others.



GARDEN SHED

ENGLAND—Arista ARTY 153 (U.K.)

Along with groups like Druid, Starcastle and P.F.M., England shows that it is not ashamed to pay tribute to its influences (Yes and Genesis in this case) with a derivative albeit competent brand of music. While their melodies are slow in developing, the songs are played well.



YELLOW DOG

Virgin V2083 (U.K.)

The first album of its kind for the label generally known for taking chances, spotlights the nucleus of the group, Fox—Kenny Young, Herbie Armstrong, Gary Taylor—on a number of singles oriented pop songs. Sounding like America at times ("For Whatever It's Worth"), the group occasionally emits a captivating charm that could win many fans.



WHATEVER HAPPENED TO SLADE

Barn 2314 103 (Polydor) (U.K.)

The answer to the question asked by the album's title is that they've reverted back to the tough, boisterous rock of their roots in keeping with today's musical climate. "Be," "Lightning Never Strikes Twice" and "It Ain't Love But It Ain't Bad" are among the most unrelenting.



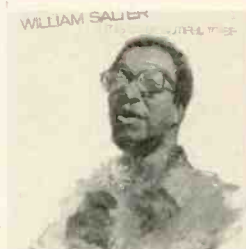
Album Picks

(Continued from page 34)

IT IS SO BEAUTIFUL TO BE

WILLIAM SALTER—Marlin 2205 (TK) (6.98)

A singer whose style is reminiscent of Nat King Cole and Arthur Prysock, Salter has made an engaging solo debut. An exceptional line-up of studio musicians has been assembled, but they remain very much in a supportive capacity behind Salter's easy going crooning.



IT'S ALL BALCONES FAULT

Cream CR 1004 (6.98)

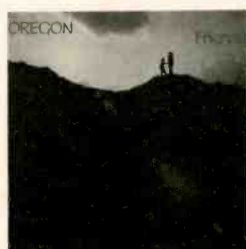
The group is fronted by Jack Jacobs and A. Fletcher Clark III whose association dates back to 1961. Formed in 1972, Balcones Fault has grown out of Austin dance halls with their entertaining r&b rooted sound which is bolstered by a driving horn section and a madcap approach to material like Randy Newman's "Leave Your Hat On."



FRIENDS

OREGON—Vanguard VSD 79370 (6.98)

The group's music dances and glides, ebbs and soars with a passion on this lp. John Abercrombie's "Timeless" shows just what the unique combination of Ralph Towner, Collin Wolcott, Paul McCandless and Glen Moore can do with an instrumental piece. Bill Evans' "Time Remembered" and Towner's own "Interstate" also sparkle.



TOM IS LOVE

TOM JONES—Epic 34720 (6.98)

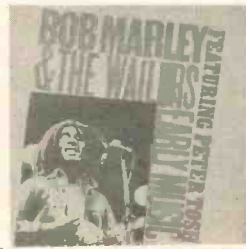
The inclusion of liner notes could have provided more specific information, but this collection of previously released material dates back to 1973. Jones covers material like "Proud Mary," "To Love Somebody," "Till" and "Try A Little Tenderness" with a big, soulful accompaniment giving the songs a new life.



EARLY MUSIC

BOB MARLEY & THE WAILERS—Cala 34760 (CBS) (6.98)

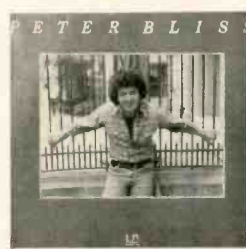
This album is comprised of Jamaican music rather than reggae as we know it today. The recordings date back to the mid-sixties and do not feature Marley on each track, but should be of interest to collectors for songs like "It Hurts To Be Alone" and "Wings Of A Dove."



PETER BLISS

PETER BLISS—United Artists LA782-G (6.98)

A singer/songwriter with an easy going style and a voice that can at times sound reminiscent of Elton John ("Angel," "Nothing Lasts Forever"), Bliss shows much promise with this debut set. The perky "Tonight (There'll Be Just The Two Of Us)" is the exception to the ballad dominated tunes he has penned.



LAZARUS

LAZARUS—Midsong Intl. BKLI-2297 (RCA) (6.98)

Singer/songwriter Ken Lazarus has written some excellent material which is delivered with a bright vocal sound and a reggae flavored accompaniment. Steve Stills' "Sugar Babe" contrasts the mostly original material, of which "Love Is the Answer," "Red Bulbs" and "Brown Eyes" are the toppers.



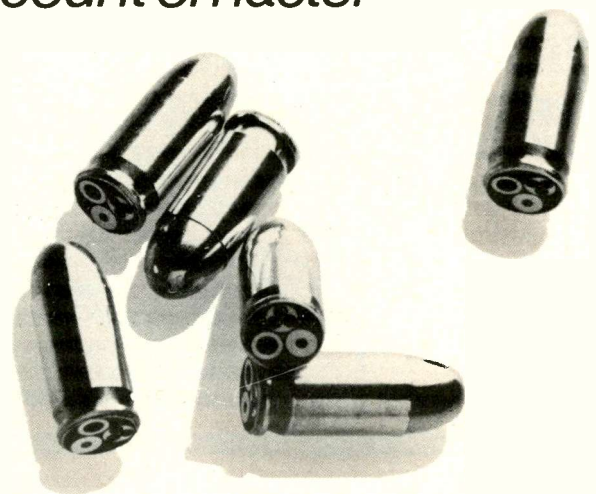
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RECORD WORLD

THE MARKETING SOURCE FOR THE PROFESSIONALS

Record World en Chile

By RICARDO GARCIA

■ El re-estreno de "La Pérgola de Las Flores," comedia musical de **Isidora Aguirre** y el compositor **Pancho Flores**, parece ser el mayor éxito teatral del momento. La comedia musical chilena (grabada para Philips en su primera versión de hace más de una década) ha vuelto ahora con un elenco encabezado por la cantante pop **Fresia Soto**, y figuras del teatro como **Silvia Piñeiro** y **Emilio Gaete**, en el tradicional escenario del teatro Opera de Santiago.

Antonio Prieto ha formado una compañía disquera (Apri) cuyo primer lanzamiento ha sido "Gente" canción del compositor y arreglista **Raúl Alarcón**, que se convirtió en el "boom" del último Festival de Viña del Mar. Además, Prieto anuncia la adición de los discos y cassettes del sello Fermata, aparte de otras novedades de música nacional. Prieto mantiene una compañía duplicadora de cassettes que atiende a varias firmas importantes, entre ellas Emi Odeón. Como di-

rector del sello Apri está **Sergio Sánchez**, ex director de Colorado-IRT, compañía que nuevamente afronta seria crisis al retirarse Colorado del país. La empresa brasileña tenía grandes planes que lamentablemente no pudieron concretarse.

Se rumorea que el sello Quatro comenzará a editar en Chile parte del repertorio de RCA Internacional. La misma está publicando en nuestro país los discos del sello Casablanca con **Donna Summer** como principal atracción.

Barroco Andino, uno de los más notables conjuntos folklóricos de Chile, pasará a grabar sus próximos discos con el sello Alerce, especializado en folklore, una vez que termine su actual convenio con IRT.

La moda de los festivales de la canción, generalmente modestas imitaciones del festival de Viña del Mar, ha llegado a un punto de saturación que ha obligado a varias municipalidades chilenas a anunciar la suspensión de estos
(Continued on page 91)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ En momentos en que sufre la industria latina de Nueva York una de sus más severas crisis, motivada mayormente por un aumento impresionante de duplicaciones piratas, que se han estado vendiendo impunemente a diestra y siniestra, el FBI asestó esta semana un rotundo golpe contra una de las principales duplicadoras ilegales, localizada en el área de Long Island. La empresa R&A Audio, propiedad del cubano **Ramón Casado** sufrió un "raid," encontrándose en sus almacenes y en pro-

ceso de fabricación multitud de grabaciones, entre las cuales se notaban productos de Fania, Vaya, Discolando, Marvela, Caytronics de catalogo, cartuchos con los 16 éxitos del momento, de cada una de las casas grabadoras que estuviesen disfrutando de un éxito en el momento determinado, grabaciones ilegales de sellos norteamericanos e innumerable cantidad de cartuchos de diferentes intérpretes y sellos a los cuales se les cambiaba el nombre identificativo. La operación estaba cubriendo gran parte del mercado neoyorkino e inundándole con su fabricación delictiva. Es indiscutible que con esta acción el mercado se recuperará ligeramente dentro de los próximos meses, aun cuando se le sigue el curso a otras dos duplicadoras grandes ilegales situadas en el área, que se espera sean sorprendidas

"in fraganti" de un momento a otro. En momentos en que algunos miembros honestos de la industria estaban ya considerando fuertemente el sistema de integración de un "comité de estaca" para realizar justicia por su cuenta, el FBI está demostrando su capacidad si recibe la información apropiada y si el material de cada empresa está registrado como "Copyright" en Washington. Se espera que dentro de pocos días caiga una nueva duplicadora pirata, sobre la cual están puestos todos los ojos. Muchos de los pequeños comerciantes del disco y distribuidores sin escrúpulos están también bajo vigilancia constante, no tan solo por el FBI, sino también por el célebre "comité de estaca."

Puerto Rico también está siendo tremendamente afectada por las copias piratas y los pasos para establecer la "Camara Discográfica" en la isla han tomado un curso en extremo favorable. Como hubo de mencionarme uno de los más enérgicos y agresivos hombres del disco recientemente: "Con o sin el FBI esto se va a solucionar, a las buenas o a las malas," el asunto se está tornando al "rojo vivo" y amenaza con convertirse en una guerra sin cuartel entre latinos, si las autoridades no duplican sus esfuerzos.



Lissette



Eddie Palmieri

Triunfa **Lissette** en el Chateau Madrid de Nueva York . . . **Quico**, del elenco Latin Int. iniciará próximamente una gira que le llevará a Puerto Rico y Miami . . . EDAMI de Argentina me invita al homenaje que se le brindará a el **Chango Nieto** en el "Palo Borracho" de Buenos Aires



Nelly Dugan

Chango Nieto cumplió 12 años grabando como artista CBS con notable éxito y actualmente se acaba de lanzar su nuevo long playing titulado "Pensar que hasta hace poco me querías" que contiene el mismo éxito del título . . . Logró **Coco Records** un muy favorable acuerdo con Columbia Records para la producción de tres álbumes con el talentoso músico puertorriqueño **Eddie Palmieri**, ganador por dos años consecutivos del Grammy Award. Por supuesto, **Harvey Averde** no será el productor de estas grabaciones. El contrato de Eddie con Coco tiene vigencia por algunos años más y la empresa está en disposición de pasar sus derechos a Columbia, de resultar ésta última empresa favo-
(Continued on page 90)

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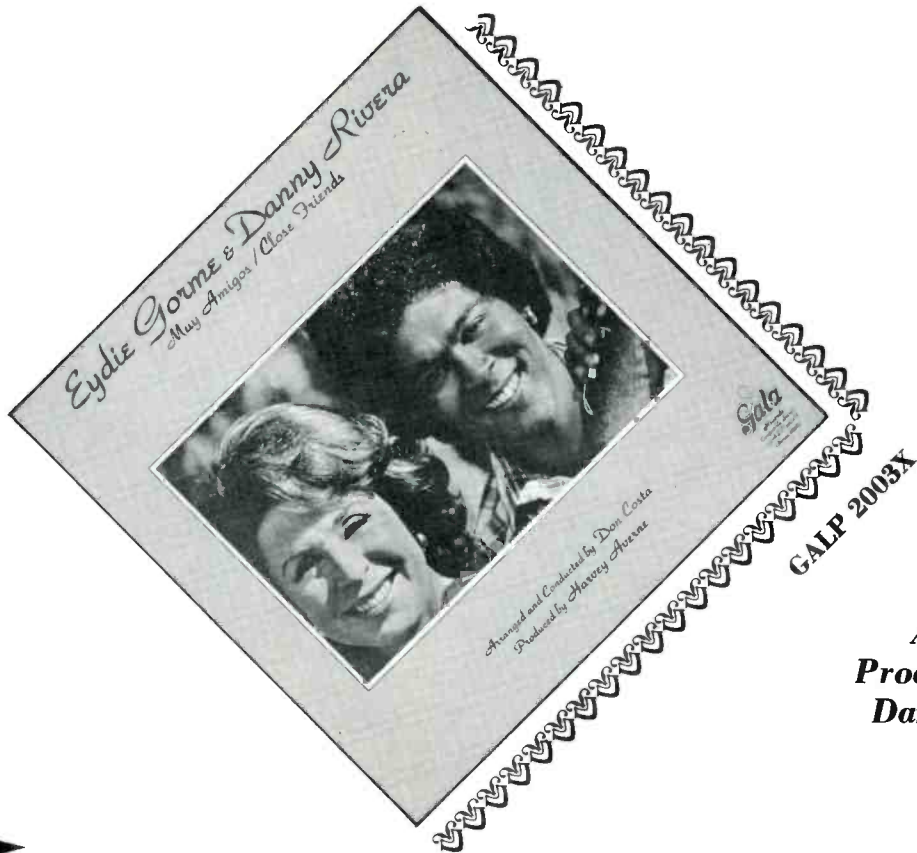
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CARLOS GUZMAN—Falcon
2. **ISLA DEL ENCANTO**
ORQUESTA BROADWAY—Coco
3. **EL CROCODILO**
EUROSOUND ORCHESTRA—
Audiofon
4. **CON TU AMOR QUE HAGO**
ELIO ROCA—Miami
5. **DISTINTO Y DIFERENTE**
JUSTO BETANCOURT—Fania
6. **CARINOSA**
SALVADOR HUERTA—Peerless
7. **HAY QUE SABER PERDER**
LUCIA MENDEZ—Arcano
8. **TU AMOR CONMIGO**
MIAMI SOUND MACHINE—
Audiofon
9. **ME QUIERO CASAR**
RIGO TOVAR Y COSTA AZUL—
Nova Vox
10. **ALMA LLANERA**
JULIO IGLESIAS—Alhambra

New York (Salsa)

By JOE GAINES

1. **NO ESTAS EN NADA**
JUSTO BETANCOURT—Fania
2. **EL PIO PIO**
SONORA PONCENA—Inca
3. **LO QUE ESTA PASANDO**
ORCH. HARLOW—Fania
4. **ISLA DEL ENCANTO**
ORCH. BROADWAY—Coco
5. **ESA PRIETA**
PACHECO—Fania
6. **SUNDAY KIND OF LOVE**
BOBBY RODRIGUEZ—Vaya
7. **LAS AVISPAS**
WILFRIDO VARGAS—Karen
8. **KUKU-CHA-KUCHA**
CHARANGA 76—T.R.
9. **LA SOLUCION DE LA SALSA**
SOCIEDAD 76—Borinquen
10. **LA SALSA SE IMPONE**
JOE QUIJANO—Nueva Cesta

Mexico

By VILO ARIAS SILVA

1. **BRINDO POR TU CUMPLEANOS**
ALDO MONGES—Microfón
2. **VIVE**
NAPOLEON—Cisne RAFF
3. **HABLAME**
CAMILO SESTO—Ariola
4. **POBREZA FATAL**
GRUPO MIRAMAR—Coro
5. **TRIANGULO**
LOS BABY'S—Peerless
6. **SIEMPRE EN MI MENTE**
JUAN GABRIEL—RCA
7. **QUE TIENE LA OTRA**
ELIANNA—Microfón
8. **POR TU QUERER**
TIRZO PAIZ—Musart
9. **OTRO OCUPA MI LUGAR**
MIGUEL GALLARDO—EMI Capitol
10. **LA VEKINDAD DEL CHAVO**
CHESPIRITO—Polydor

Venezuela

By LUIS GERARDO TOVAR

1. **CUANDO ME QUIERAS**
LA GRAN FOGATA—Discomoda
2. **EL PROGRESO**
ROBERTO CARLOS—CBS
3. **CERCA DE TI**
TINAJAS—Polydor
4. **ESA MUJERCITA**
OSWALDO MORALES—DU
5. **MI BODA CAMPESINA**
LOS SATELITES—Discomoda
6. **HABLAME**
CAMILO SESTO—Cordica
7. **TU Y YO**
ARELYS—CBS
8. **SE ME OLVIDO QUE TE OLVIDE**
GRUPO EXPERIMENTAL NY—CBS
9. **RUPTURA DE LOS AMANTES**
MARY MAC GREGOR—Velvet
10. **YA NO INSISTAS CORAZON**
JUAN GABRIEL—Cordica

Santo Domingo

By CAONABO DIAZ BETANCES

1. **QUE HAY EN TU MIRADA**
J. E. MOCHI
2. **PIEL DE DICIEMBRE**
BETTY MISSIEGO
3. **NO RENUNCIARE**
LOLITA FLORES
4. **ASI ES COMO NACE EL AMOR**
SANDRO
5. **EL AMOR ENTRE TU Y YO**
NYDIA CARO
6. **MIENTEME**
MILLY CON LOS VECINOS
7. **LA MEDIA VUELTA**
SOPHY
8. **TU CREES QUE ES ASI**
ROLANDO LASERIE
9. **SUPERMAN**
CELI BEE & THE BUZZY BUNCH
10. **LA AORA**
WILLY COLON

Puerto Rico

By WTR (MAELO)

1. **PRONOSTICO**
IMPACTO CREA
2. **DE ENGANOS**
CARMITA JIMENEZ
3. **A LA DERIVA/A ESCONDIDAS**
FELITO FELIX
4. **TEMERIDAD**
HARRY FRATICELLI
5. **LOS LIMONES**
CONJUNTO QUISQUEYA
6. **NO ESTAS EN NADA**
JUSTO BETANCOURT
7. **EL AMOR ENTRE TU Y YO**
NYDIA CARO
8. **EL PIO PIO**
SONORA PONCENA
9. **VEETE . . . VETE**
EDNITA NAZARIO
10. **OTRO OCUPA MI LUGAR**
OSCAR SOLO/MIGUEL GALLARDO

Stockton, Cal.

By KSTN (NACHO MORENO)

1. **CARITA DE ANGEL**
RIGO TOVAR Y C. AZUL—Nova Vox
2. **HERIDA DE AMOR**
GRUPO YNDIO—Miami Records
3. **ME EQUIVOQUE CONTIGO**
LOS DIABLOS—Latin International
4. **TAPAME**
COSTA CHICA—Fama
5. **LA SITUACION**
BEATRIZ ADRIANA—Peerless
6. **SIMPATICA**
LOS FELINOS—Musart
7. **COMO HAS HECHO**
LOS LAZOS—Orfeon
8. **PARANGARICUTIRIMICUARO**
RICARDO CERATTO—Latin
International
9. **YO ME VOY**
LOS SOLITARIOS—Peerless
10. **LA LAMPARA**
EL JEFE Y SU GRUPO—Cromos

Miami

By WCMQ (HECTOR VIERA)

1. **TU AMOR CONMIGO**
MIAMI SOUND MACHINE
2. **OTRA ILUSION**
ALMA
3. **OTRO OCUPA MI LUGAR**
MIGUEL GALLARDO
4. **NINA GAVIOTA**
WILLY CHIRINO
5. **ENTRE DOS AMANTES**
ANAM MUNAR
6. **TU EN MI VIDA**
ROBERTO CARLOS
7. **OJOS LOCOS**
ALBERTO DE CASTRO
8. **LOS DETALLES**
GUSTAVO ROJAS
9. **EL CROCODILO**
EUROSOUND ORCHESTRA
10. **GAVILAN O PALOMA**
PABLO ABRAIRA

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Con la intención de darlo a conocer nacional e internacionalmente, Discos Mélody despliega todo su alcance publicitario en favor de su reciente adquisición, el autor-intérprete español **José Domingo**, quien firmó como artista exclusivo del sello mexicano para todo el mundo.

En México, acaba de aparecer su primera producción titulada "Te canto porque te quiero," tema que indiscutiblemente luce con cualidades como para colocarse entre los triunfadores, y más aún, si tenemos en cuenta que desde su lanzamiento ha sido favorecido por el apoyo radial de las emisoras que ostentan mayor audiencia, con resultados interesantes. Por otro lado, **José Luengo Macías**, directivo de Mélody, se encargará personalmente del lanzamiento de **José Domingo** en los mercados centroamericanos, en donde también debutará con el tema "Te canto porque te quiero."

El talento que demuestra **José Domingo** en cada una de las producciones que tiene Mélody en su poder, es de primera; por lo que no dudo que en un futuro, el intérprete español se coloque entre los preferidos de los países de habla hispana. ¡Suerte, José

Domingo! . . . **Tirzo Paiz** (Musart) incursiona con éxito en la balada ranchera. Su primera grabación, "Por tu querer," va alcanzando fuerza en difusión y ventas. . . Importante renovación de contrato se le avecina a RCA de México, ya que su convenio comercial con la Cía. Discoteca C.A. de Venezuela, finaliza el próximo mes de Junio. El sello venezolano que pertenece a **Guillermo Ricken** y cuyo gerente general es **Carlos Vidal**, cuenta con un elenco respetable en el que destaca **Tania**, **Emir Boscán** y **Los Tomasinos**, quienes superaron el cuarto de millón de copias vendidas con "Carmenza," **Rudy Márquez**, **Billo's Caracas Boys**, **Oscar de León**, **La Fabulosa Dimensión Latina**, **José Luis** y **Nelson Pinedo**. . . Continúa ascendiendo en las listas de popularidad el autor-intérprete argentino **Aldo Monges** (Microfón). Su tema "Brindo por tu Cumpleaños" se acerca a las 100 mil copias vendidas. ¡Congratulaciones para los batalladores hermanos **Mario** y **Norberto Kaminsky!**

Camilo Sesto se adjudicó otro hitazo de proporciones con "Háblame." Cabe destacar en este resultado, la labor que está des-

(Continued on page 91)

Nuestro Rincon (Continued from page 88)

recida con las grabaciones del temperamental Eddie . . . Auditorama Records obtuvo contrato para el lanzamiento de las grabaciones de los **Hermanos Arriagada** de Chile. Al mismo tiempo, me informa **Rafael Díaz Gutierrez** que firmó también a los **Cuatro de Chile**, de quienes se acaba de lanzar un long playing titulado "Homenaje al Ecuador" . . . Filmará este mes, **Leo Dan**, una serie de cuatro programas para el popular "Siempre en Domingo" de México . . . **Moacir Machado** está a cargo de la dirección comercial del sello brasileño GTA desde hace varias semanas. El ejecutivo por largos años de EMI, ha iniciado sus funciones de modo bien agresivo y planeado . . . **Ernesto Bandina** está actuando como Gerente General de Seta Fonogramas, empresa recientemente formada en Brasil . . . Estuve durante las actuaciones de **Ralph Lew** en la "discoteque New York" de Rio de Janeiro y pude apreciar el éxito y pericia del gran promotor y bailarín neoyorkino al frente de su grupo bailable "hustle." Para los brasileños fué un espectáculo inolvidable y los pasos allí mostrados por Ralph, su esposa y bailarines, han prendido en la gran masa juvenil del área . . . **Joe Rodríguez** triunfa actualmente en Colombia con sus dos nuevos temas rítmicos "Pideme" y "Te voy a Olvidar" . . . Microfón están lanzando a promoción a **Nelly Duggan**, triunfadora dos décadas atrás a través de sus actuaciones en "La Cuna Vacía," "Alto Paraná" y "De Londres llegó el autor." Microfón acaba de grabarle "Enamorada" y "Gracias a Dios . . . y a tí" que someterá a intensa promoción internacional y local . . . De paso por nuestras oficinas en Miami, **Carlos Montenegro**, Coordinador General y **Francisco J. Belisario Leon**, Director de Producción de Scorpios de Venezuela, ocasión que aprovecharon para anunciarme su concesión de derechos de explotación de las producciones del joven sello venezolano a la firma Alhambra Records de Estados Unidos . . . Y ahora . . . ¡Hasta la próxima!

At the moment when the Latin industry in New York is going through one of its worst crises, motivated mainly by an incredible increase in duplications of pirated recordings that have been selling like mad, the FBI has moved in against one of the largest illegal bootlegging plants in the Long Island area. R&A Enterprises, owned by Cuban **Ramón Casado**, was raided recently, when they were in the process of manufacturing recordings of the top 16 hits in the Latin

(Continued on page 91)

En Chile (Continued from page 88)

torneos por falta de medios económicos para mantenerlos. La crisis económica impide a festivales como el de Vicuña, la Patagonia o el de Temuco, continuar con sus actividades que significaban importantes fuentes de trabajo tanto para artistas nacionales como extranjeros.

Curioso problema se ha suscitado como consecuencia de un "impasse" entre algunos sellos grabadores y las radioemisoras chilenas. **Jorge Undurraga**, presidente de la Cámara del Disco, manifestó que, sin ser determinación oficial de la Cámara, sellos afiliados a ella cesarán el envío de material promocional si las emisoras de FM y AM prosiguen con su hábito de pasar discos sin anunciar intérpretes y títulos. Las radios alegan que razones de agilidad y economía de tiempo imponen ese curioso estilo de pegar discos sin anuncio alguno, lo cual se traduce en confusión para el público oyente. Si bien la sangre no llegará al río, como dice un refrán, el problema ha ocupado las páginas de espectáculos de todos los periódicos.

"Herida de Amor," un single

de Yndio, publicado por Philips, es el superventas del momento en Chile.

El sello Alerce suscribió un contrato recientemente en Europa, mediante el cual la nueva empresa Inter Musique, con sede en Luxemburgo, distribuirá su material en el Viejo Continente, donde la música folklórica tiene siempre un sector de consumidores que sigue con interés las expresiones de este género musical.

La quiebra del sello **Banglad**, capitaneado por el empresario Juan Esteban Grinstein, ha sido la noticia más comentada en el mundo del disco. Banglad se caracterizó por impactantes campañas publicitarias en torno a **Julio Iglesias**. Al parecer, la actividad de esta disquera continuará bajo otro nombre, constituyéndose una nueva sociedad que se denominará Compañía Fonográfica Nacional, sociedad de responsabilidad limitada, y que empezará a distribuir en Chile los discos del sello Zafiro de España y también todos los discos de **Raphael** y muchos otros importantes artistas españoles.

Nuestro Rincon (Continued from page 90)

markets, including material from Fania, Vaya, Discolando, Marvela, Caytronics and many of the American labels. It is a fact that after this, the market will move ahead somewhat within the next few months, even though the FBI is also trying to track down two other companies that are doing the same thing and that are working in the same area, which are going to be caught "red handed" any moment. After a few of the honest members of the industry were considering an integration system of a committee in order to take the law in their own hands, the FBI is proving to them that justice is done if they have the information, and if the material for every company has a copyright registered in Washington. There are hopes that within the next few days another one of the duplicating companies will be raided. Many of the small distributors that have no scruples are also being checked out, not only by the FBI but by the committee. Puerto Rico is also being affected by the pirated recordings and the plans to establish the "Camara Discografica" in the island are getting very interesting now, becoming more energetic and aggressive. As one well-known man in the industry expressed once, "With or without the FBI, this is going to be solved, one way or the other." This deal is turning red hot and is threatening to become one of the worst wars among Latins, if the authorities do not double their efforts.

Lisette is getting great response from her public, appearing at the Chateau Madrid in New York . . . **Quico**, one of the Latin International artists, is starting a tour that will take him to Puerto Rico and Miami . . . EDAMI of Argentina has invited us to an event they will have in honor of **El Chango Nieto** at the "Palo Borracho" in Buenos Aires. **Chango Nieto** has just celebrated his 12th year of recording exclusively for CBS and has just released his new lp, entitled "Pensar Que Hasta Hace Poco Me Querias" . . . Coco Records reached a very favorable and amicable agreement with Columbia Records for the production of three albums with the very talented **Eddie Palmieri**, winner for two consecutive years of Grammy Awards.

En Mexico (Continued from page 90)

rollando Ariola con todo su elenco; ya que aparte de Camilo, también se escuchan **Micky** con "Adiós señorita," **Mary McGregor** con "Torn Between Two Lovers," **Marco Antonio Vázquez** con "Y Todavía te Quiero" y **Los Socios del Ritmo** con "La Tuba Travie-

sa" . . . Por haber superado las 120 mil copias vendidas de elepés, **Roberto Gómez Bolaños**, más conocido como **Chespirito**, recibió de manos de **Luis Bastón Talamantes**, presidente de Polydor, un Disco de Oro. Mercedes distinción para **Chespirito**, quien si-

RECORD WORLD LATIN AMERICAN ALBUM PICKS



TU SERAS MI MUSICA

STEVE LAWRENCE—Gala GALP 2002

Con espectaculares arreglos de Don Costa, Nick Perito y Nelson Riddle, Steve Lawrence canta en Español grandes temas de impacto. "Y la besé" (A. Castro), "Tú serás mi música" (Joe Raposo-W. Sanchez), "No creo en tí" (Don Costa-Nikolaz Lopez) y "Si me faltas tú" (Don Costa-Nikolaz Lopez).

■ With spectacular arrangements by Don Costa, Nick Perito and Nelson Riddle, Steve Lawrence performs a very commercial package of ballads. "Ahora que eres tú" (G. Barrie-Sammy Cahn-W. Sanchez), "Que haré" (A. Castro), "Eres lo mejor de mi vida" (J. Weatherly) and "Romances" (A. Castro). All in Spanish!



JOSE JOSE

JOSE JOSE—Arcano DKL1-3371

Con arreglos de H. Patrón, E. Magallanes, M. Patrón, Enrique Neri y Nacho Rosales, José José de México ofrece aquí hermosos temas tales como "En las Puertas del Colegio" (B. Eduardo-Wildo), "Verte a Ti" (J. M. Castilla), "Tu melodía" (D. Peñaflor) y "Nuestro amor es lo más bello del mundo" (P. Anka-Lopez Lee).

■ With arrangements by H. Patron, E. Magallanes, M. Patrón, Enrique Neri and Nacho Rosales, José José from Mexico renders very commercial ballads such as "El Principe" (M. Marroquí), "Otro día sin tí" (C. Pineda), "Remate" (R. Fuentes-R. Cárdenas) and "San Blas" (América de la Paz).



OSCAR SOLO

OSCAR SOLO—Borinquen ADG 1317

Con arreglos de Pedrito Rivera Toledo y en producción de Dario Gonzalez, Oscar Solo de Puerto Rico se luce en "Lágrimas por tus recuerdos" (Tormenta-Barabino), "Terciopelo" (J. Baptista Humet), "Otro Ocupa mi Lugar" (M. Gallardo) y "Gavilán o Paloma" (R. Pérez Botija).

■ With arrangements by Pedrito Rivera Toledo and produced by Dario Gonzalez, Oscar Solo is at his best in this package of romantic Latin ballads. "La Flor Errante" (O. Solo), "En mi Viejo San Juan" (N. Estrada), "Te voy a dar una fiesta" (Oscar Solo) and "De amor ya no se muere" (Bigazzi-G. Bella-Figueroa).



LO MEJER DE . . .

MARI TRINI—Pronto PHV 2019

Con arreglos de Waldo de los Rios, Miguel Ramos, José Luis Sanesteban y Juanito Marquez, Mari Trini ofrece aquí un repertorio de sus grandes impactos. "Amores" (M. Trini), "Yo confieso" (M. Trini-M. Ramos), "Yo no soy esa" (M. Trini) y "No me quite pas" (J. Brel).

■ With arrangements by Waldo de los Rios, Miguel Ramos, José Luis Sanesteban and Juanito Marquez, Mari Trini performs most of her smash hits. "Yo confieso" (J. Trini-M. Ramos), "Canciones a mi manera" (M. Trini), "Mi Tercer Amor" (M. Trini) and "Escúchame" (M. Trini).

terprete puertorriqueño, activó toda la promoción de Lavoe, consiguiendo un acercamiento con el periodismo especializado, los mismos que simpatizaron con el autor-intérprete, dada la sencillez que derrochó en todos sus diálogos.

Marshall Tucker Band Still Growing

By SAMUEL GRAHAM

■ LOS ANGELES—"After six records in less than five years, people probably thought 'Carolina Dreams' would be our last—you know, 'They've got to run out of material soon,' that kind of thing. But we're all writing now, not just Toy, and we're feeling really good about it.

"Who'd ever have thought we'd have six albums—we can't believe it. It's like a dream world, especially when we're on stage playing for all those people. But then it comes to you that you're really doing good."

These comments, by Doug Gray, the group's lead singer, are typical of the Marshall Tucker Band (Capricorn Records) these days. The band's attitude—as typified by Gray—is surprisingly ingenuous, but charmingly so. As they enjoy their most successful album yet, "Carolina Dreams," and a top 30 single, "Heard It In a Love Song," they are a little amazed at their growing popularity, still somewhat wide-eyed at the growing response to their music, but clearly loving every minute of it. When Gray calls Marshall Tucker "a people's band," he means it, and the cliché takes on a new sincerity. This bunch of good ole country boys from Spartanburg, South Carolina (Gray confesses to being "frightened to death" of New York when they first went there) are happy just to be doing what they love and giving so many people so much pleasure.

The "people's band" tag is no misnomer for Marshall Tucker. The group only recently resumed touring after a thirty-day layoff caused by drummer Paul Riddle's hand problems (a hand injury tends to be a little debilitating if one is a drummer); "we were surprised that the album stayed up on the charts while we were off the road," says Gray, "and we felt we owed the people something when we came back, so we expanded our set to two hours." What's more, this band listens to its constructive critics: when lead guitarist/songwriter Toy Caldwell's occasional singing came under critical fire, they decided to leave virtually all of the vocal chores to Gray, whose expansive voice is one of the strongest but also most melodic (as opposed to the gravelly raspings of most southern bands) to come out of the southern rock school.

Marshall Tucker is also sensitive to some of the complaints about the band's lack of direction; "Carolina Dreams" is undoubtedly their most diversified effort to date. That, in part, is due to the emergence of members like Jerry Eubanks (saxes, flute), George McCorkle (rhythm guitar) and Tommy Caldwell (bass) as song-

writers, diluting somewhat the spotlight that has focused on Toy Caldwell since the band's inception. "No one in the band really wants to be out front," Gray contends. "We want to be known as a unit. But you've got to give Toy credit—he wrote a few albums just about completely by himself. Before 'Carolina Dreams' you could almost consider us Toy's back-up band."

The music is less countryfied now: "Desert Skies" flows along in a nice, easy western-swing mood ("sort of like Bob Wills, even though we didn't intend it that way"). "I Should Have Never Started Loving You" and "Life In A Song" feature horn charts that are much closer to pop/r&b than country, and "Never Trust a Stranger" ("the lyrics say something about our band—we got screwed a lot before we hooked up with Phil Walden, no one ever put much spirit into us before"), which was written by Tommy Caldwell and may be the next single, "adds a little touch of 'Car Wash' to the MTB." According to Gray, the members are working at

pooling their various influences into "a Marshall Tucker direction.—we're gathering it all together into our own sound."

Several gigs on the current tour have seen Chuck Leavell, keyboardist for Sea Level, sitting in with MTB after his own band has run through its paces, while "Carolina Dreams" is rife with the keyboard textures of producer Paul Hornsby, but there are no plans to add a full-time pianist. The endurance and camaraderie of one set of musicians has definitely contributed to Marshall Tucker's growth and expansion. Various members have worked on other artists' recordings, but Gray doesn't foresee any full-fledged solo projects coming from MTB. He points to the recent dissolution of the Allman Brothers as one explanation: "I think all those solo albums tore 'em apart," he says. "We're trying to learn from the Allmans' mistakes—we talk things out among ourselves to prevent misunderstandings. We never thought it would get this big, but we're trying to stay like we were—just basic us."

Sir Signs LeBlanc & Carr



Peter Rudge, president of Sir Productions, has announced that he has concluded an exclusive worldwide management deal with Lenny LeBlanc and Pete Carr whose debut album, "Midnight Light," was released by Big Tree Records in May. They are currently putting together their own band in Muscle Shoals which will include keyboard player Tim Henson, who worked on their album, and other session musicians. Rudge is in the process of setting up a summer tour for LeBlanc and Carr that will take them to all areas of the United States. Shown are, from left: Atlantic Records senior vice president Michael Klenfner and president Jerry Greenberg, Big Tree Records president Doug Morris, Peter Rudge, Pete Carr, Lenny LeBlanc and Big Tree VP Dick Vanderbilt.

Fisher, Poulakos To 20th Century

■ LOS ANGELES—Harvey Cooper, 20th Century senior vice-president, A&R, has announced the following appointments at the label: Jim Fisher has been named west coast region sales manager, after serving as south east region sales manager for the past year; prior to joining 20th Century, Fisher was with MCA Records for four years as branch manager in San Francisco and then later Dallas. Chris Poulakos has been named southeast region sales manager replacing Fisher. New to 20th Century, Poulakos comes from Phonodisc Distributors in the Memphis/Nashville region.

New Rounder Distributions

■ NEW YORK—Rounder Records last week announced nine new distribution agreements.

Rounder will be represented in Germany by Plane Verlag of Dortmund; in the United Kingdom by CRD of Greenford, Middlesex; in Italy by Hi Fi and Record Center of Milano; in France by Cezame of Paris; in Switzerland by Evasion of Lausanne; in Norway by Sinar of Oslo; in Belgium and Holland by Hi Fi Home Produkties of Brugge; in Denmark by CSA of Copenhagen, and in Hong Kong by Studer ReVox (H.K.). Sonet in Sweden, Shinsei in Japan and the Almada Corp. in Canada round out Rounder's current foreign distribution arrangements.

CLUB REVIEW

Cook Captivating At Reno Sweeney

■ NEW YORK — Singer and former Broadway star Barbara Cook (Columbia) appeared for four nights recently at Greenwich Village's Reno Sweeney. Cook, a veteran of numerous Broadway successes, including "Candide," "Oklahoma," "Carousel," "She Loves Me" and "The Music Man," played to packed houses of long-time fans.

Cook, who captured the audience with her first song, was expertly accompanied by her music director/pianist Wally Harper with John Zeale on bass. Harper, who has been with Cook since 1974, joined her in singing his own composition, "It Takes Nothing Away From Me." In addition to the expected roster of material by Rodgers & Hart and Bock and Harnick, her repertoire includes songs by Paul Simon and Janis Ian as well. She melds this seemingly incompatible mixture of musical styles with the skill of a seasoned professional, making not only theater buffs accept rock tunes, but the younger portion of the audience come away enjoying show tunes as well.

A unique song stylist, Cook concentrates on every note she sings, giving the audience a clear picture of the meaning of a lyric. Several times during the set she would infuse a different mood into an old standard with excellent results.

Chris Gordon

War 'Platinum Jazz' Set by Blue Note

■ LOS ANGELES—Steve Gold and Jerry Goldstein of Far Out Productions, and Gordon Bossin, vice president of marketing, United Artists Records, have jointly announced the 'release of War's "Platinum Jazz" album on Blue Note Records (a division of United Artists Records). Scheduled for late June release, the new album is a two-record set featuring the first new studio recordings by the group in over two years, including "L.A. Sunshine," War's new single.

An array of specially designed merchandising materials are being prepared to support the release; a variety of in-store aids will soon be available, including: mobiles, posters and divider cards. A comprehensive advertising campaign will support "Platinum Jazz," covering consumer and trade publications in addition to radio buys.

Special listening sessions are being arranged to preview the new LP for UA distributors across the country. Far Out Productions reports that a nationwide War concert tour will be announced shortly in conjunction with the release of "Platinum Jazz."

CLASSICAL RETAIL REPORT

JUNE 4, 1977

CLASSIC OF THE WEEK



LEONI
L'ORACOLO
SUTHERLAND, GOBBI, BONYNGE
London

BEST SELLERS OF THE WEEK

LEONI: L'ORACOLO—Sutherland, Gobbi, Bonyngé—London
THE GREAT PAVAROTTI—London
RAVEL: BOLERO—Solti—London

KORVETTES/U.S.

BRAHMS: A GERMAN REQUIEM—Karajan—Angel
GILBERT & SULLIVAN: THE GRAND DUKE—London
GIORDANO: ANDREA CHENIER—Scotto, Domingo, Milnes, Levine—RCA
LEONI: L'ORACOLO—Sutherland, Gobbi, Bonyngé—London
OFFENBACH: LA VIE PARISIENNE—Angel
THE GREAT PAVAROTTI—London
PUCCHINI: LA BOHEME—Freni, Pavarotti, Karajan—London
PUCCHINI: SUOR ANGELICA—Scotto, Horne, Maazel—Columbia
RAVEL: BOLERO—Solti—London
WAGNER: DER FLIEGENDE HOLLAENDER—Martin, Bailey, Talvela, Solti—London

RECORD WORLD/TSS/ LONG ISLAND

BEETHOVEN: SYMPHONY NO. 7—Solti—London
BRAHMS: A GERMAN REQUIEM—Karajan—Angel
JOSE CARRERAS SINGS RARE ITALIAN OPERA ARIAS—Philips
CHOPIN: POLONAISES—Pollini—DG
MOZART: AN EVENING WITH JULIAN BREAM—RCA
THE GREAT PAVAROTTI—London
SCARLATTI: SONATAS FOR GUITAR—Williams—Columbia
TCHAIKOVSKY: 1812 OVERTURE—London
TCHAIKOVSKY: SWAN LAKE—Previn—Angel
VIVALDI: FOUR SEASONS—Galway, Zagreb—RCA

ROSE DISCOUNT/CHICAGO

LEONI: L'ORACOLO—Sutherland, Gobbi, Bonyngé—London
MUSSORGSKY: PICTURES AT AN EXHIBITION—Giulini—DG

THE GREAT PAVAROTTI—London
PUCCHINI: SUOR ANGELICA—Scotto, Horne, Maazel—Columbia
PUCCHINI: TOSCA—Caballe, Carreras, Davis—Philips
RAVEL: BOLERO—Solti—London
THE ART OF HENRY RUSSELL—Nonesuch
STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London
STRAUSS: DER ROSENKAVALIER—Lear, Welting, Von Stade, De Waart—Philips
WAGNER: DER FLIEGENDE HOLLAENDER—Martin, Bailey, Talvela, Solti—London

RADIO DOCTORS/MILWAUKEE

BEETHOVEN: SYMPHONY NO. 3—Solti—London
GIORDANO: ANDREA CHENIER—Scotto, Domingo, Milnes, Levine—RCA
HAYDN: PIANO WORKS, VOL. 1—Buchbinder—Telefunken
LEONI: L'ORACOLO—Sutherland, Gobbi, Bonyngé—London
PACHELBEL: KANON—Paillard—RCA
THE GREAT PAVAROTTI—London
LILY PONS: COLORATURA ASSOLUTA—Columbia
RAVEL: BOLERO—Solti—London
BEVERLY SILLS SINGS VERDI ARIAS—Angel
TOMITA: THE PLANETS—RCA

ODYSSEY RECORDS/ SAN FRANCISCO

DVORAK: PIANO QUINTET—Juilliard Quartet, Firkusny—Columbia
GERSHWIN: PORGY AND BESS—Dale—RCA
LEONI: L'ORACOLO—Sutherland, Gobbi, Bonyngé—London
MAHLER: SYMPHONY NO. 9—Giulini—DG
MONTEMEZZI: L'AMORE DEI TRE RE—Moffo, Domingo, Siepi, Santi—RCA
OFFENBACH: LA GRANDE-DUCHESSE DE GEROLSTIN—Crespin, Plasson—Columbia
PACHELBEL: KANON—Paillard—RCA
SIBELIUS: SYMPHONY NO. 2—Davis—Philips
STRAUSS: DER ROSENKAVALIER—Lear, Welting, Von Stade, De Waart—Philips
VIVALDI: FOUR SEASONS—Galway—RCA

TOWER RECORDS/ SAN FRANCISCO

BRAHMS: SYMPHONY NO. 1—Horenstein—Quintessence
GERSHWIN: PORGY AND BESS—Dale—RCA
GILBERT & SULLIVAN: THE GRAND DUKE—London
ALICIA DE LARROCHA PLAYS CONCERTOS OF SPAIN—London
LEONI: L'ORACOLO—Sutherland, Gobbi, Bonyngé—London
MONTEMEZZI: L'AMORE DEI TRE RE—Moffo, Domingo, Siepi, Santi—RCA
NICOLAI: THE MERRY WIVES OF WINDSOR—Schreier—DG
RAVEL: BOLERO—Solti—London
SYLVIA SASS SINGS ITALIAN OPERA ARIAS—London
SIBELIUS: SYMPHONY NO. 2—Davis—Philips

Janet Baker's Wagner

By SPEIGHT JENKINS

■ NEW YORK — A new Janet Baker record is always eagerly awaited from this quarter, but her new disc on Angel is particularly wonderful. She sings, rather surprisingly, Wagner's Wesendonck Lieder, some songs of Richard Strauss and there is a reissue of her version of Brahms' Alto Rhapsody. Her conductor is Sir Adrian Boult.

Hearing Miss Baker sing only the Wagner is more than worth the price of the record, and it is indeed one of the most interesting albums to come out so far this year. Written by Wagner during the period in which he composed *Tristan und Isolde*, the songs reflect his feeling on love and sex, particularly his hopeless infatuation with Mathilde Wesendonck. Very much under his influence, Mathilde wrote the poetry which furnishes the text for these songs; the songs, therefore, are almost the only pieces of literature written by someone

else to which Wagner set music. Thrice familiar and nonetheless grand for all their repetition, the songs in either piano or orchestral version are usually sung by a soprano with an Isolde voice.

Now comes Miss Baker with her pellucid lyric mezzo, yet she makes the songs very much her own. One cannot expect the same kind of sound that Eileen Farrell gave in her famous recording of the songs, but Miss Baker darkens and enlarges her voice, making it absorbingly rich. Her ability at singing softly and varying the mood, her sense of phrasing, above all the sheer beauty of her instrument, has never been better captured than on this Angel disc.

And one must note that Sir Adrian Boult, now more than 80, seems to find fresh inspiration in these songs. Always supportive, the orchestra (the London Philharmonic) has its own very Tris-

(Continued on page 94)

Berman this Berman that



M 34528

People have been describing Lazar Berman as the greatest and the legendary for years. His new recording of Schumann sonatas and his earlier Columbia recordings prove that they know what they're talking about.



COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ RUMORS AND GOOD POSSIBILITIES: Street talk in New York this week was devoted to the probability that two very well known N.Y.-based publishers will soon be taking over the top positions at one of the giant publishing houses. The head of that company is being promoted to a greater corporate position.

And while we're on the subject . . . United Artists Music is still without a president. Rumors are that the staff was told it might take as long as a year to find a replacement for **Mike Stewart**, who exited the company several months ago. Four very big names in the field have been mentioned in connection with the job but no decision has been made.

PRODUCING: **Spencer Proffer** is in the studio with **Scott English** ("Mandy," "Bend Me, Shape Me") cutting an album for EMI-UK. Proffer says he will negotiate U.S. and Canadian co-publishing and record deals for English as soon as the album is finished . . . **David and Marty Paitch** are recording **Sarah Vaughn** for Atlantic with a bunch of ATV's **Lennon/McCartney** songs set to be cut . . . **Graham Dee**, writer of the next projected **Lavender Hill Mob** single on UA ("The Loneliest Man on the Moon"), is finishing up his album in England for Pye Records. No American release has been set but he's with UA Music here . . . **Brownsville Station** (Capitol) is cutting "Lady Put the Light on Me" by **Phil Wainman** and **John Goodman**, published by DJM.

The Songwriters Seminars and Workshops, a private organization by **Libby Bush** and **Ted Lehrman**, is working with The Manhattan Theatre Club for the production of "Words and Music By . . ." The revue, which opened May 25 and will run for 14 performances, will feature many of the writers from the Workshop series and will emphasize top 40 oriented material. Anyone interested in attending a performance should contact Bush or Lehrman at (212) 265-1853.

TOGETHER FOR THE FIRST TIME: **Almo/Irving** writer **Colin Blunstone** is working with **Peter Allen** on material for Blunstone's first Rocket Records album. Allen's next A&M album is set to be a "live" recording.

FLIX: Allied Artists has acquired the U.S. and Canadian rights to the "Black and White in Color" soundtrack. The movie won this year's Academy Award for Best Foreign Language Film. The score is composed by **Pierre Nachelet** and is published elsewhere by Editions Sirocco.

AWARDS: **John Miles** (London) has been awarded England's **Ivor Novello** Songwriter award for "Music" as Best MOR Record of 1977 by the Performing Rights Society of Great Britain . . . ASCAP's annual **Deems Taylor** Awards for books and articles about music will be presented at the ASCAP headquarters Tues., May 31 at 3 p.m.

HISTORY: E. B. Marks Music has published a folio titled "Max Morath's Songs of the Early 20th Century" to complement Vanguard Records' release of Morath's "Jonah Man" album. The Marks collection includes songs by **Bert Williams** ("Nobody"), **Chris Smith** ("Ballin' the Jack"), **James Weldon Johnson**, **Cecil Mack** and **James Reese Europe**.

No Small Feat



Members of Little Feat and admirers make a fetching tableau in front of the new releases at Boston's North East Music City. Group stopped off to promote their latest WB album, "Time Loves A Hero," and meet their fans. The line-up (from left): Sam Clayton of Little Feat, Jim Alberry of WEA, Mike Symonds, Warner Bros. promotion manager; Feat Bill Payne, Paul Barrere and Ken Gradney, Richie Marcus, manager of NE Music City and Warner Bros. artist development exec Ted Cohen.

EL&P at WNEW



Atlantic recording artists Emerson, Lake & Palmer kicked off their 1977 world tour this week, making their first U.S. concert appearance in three years. The group stopped briefly in New York while en route from rehearsals in Montreal to the tour opener in Louisville. Pictured above at WNEW-FM studios are (from left) local New York promotion rep. **Bill Cataldo**, WNEW music director **Tom Morrera**, **Greg Lake**, Atlantic senior vice president **Michael Kliefner**, **Scott Muni**, **Keith Emerson** and **Carl Palmer**.

Janet Baker's Wagner (Continued from page 93)

tan-esque personality and shows the moods and variety of impulses in the text as does Miss Baker. Whether high or low, every song is a treasure and individual.

Alto Rhapsody

Little need be said about her *Alto Rhapsody*, discussed when it appeared two years ago paired with Brahms' Second Symphony, also on Angel. Here Miss Baker makes her voice its darkest; it is not the true contralto sound, say, of Marilyn Horne, but it is rich and much blacker than one would imagine. Add this to a wealth of interpretation and fine singing from the John Alldis Choir and one has a fine recording of a too rarely performed work, which at moments suggests *Hansel and Gretel* to an amazing degree.

Gift

The four Strauss songs date for the tone poem period (1894-99) and were orchestrated by the composer. The liner notes point out that the "Ruhe, meine Seele," which is more familiar in the piano version, was a gift to Strauss' wife, Pauline, on the occasion of their wedding. The orchestration was written in 1948, just before he wrote the Four Last Songs. In each of the four Miss Baker sings with abandon and taste. Several of them are ultra-Wagnerian, and her voice sounds rich and lyrical, abundant and perfectly produced. In short, this is a record to treasure.

Garric Ohlsson

Angel also has just issued a much lighter but interesting disc of Rachmaninoff Transcriptions by the Listzian virtuoso **Garric Ohlsson**. Ohlsson has for some time been noted as a superb technician with a brilliant technique. In this

recording he manages to be light and sometimes even amusing as well as fluent in the difficult music. The 15 transcriptions recorded were mostly composed after the composer moved to the United States and devoted much of his career to the concert stage.

Scherzo

One of the most interesting of the group is the Scherzo from Mendelssohn's *Midsummer's Night Dream*. Here Ohlsson manages to capture the lightness and delicacy of the music and actually does allow one to hear the donkey's hee-haw. "The Flight of the Bumble Bee," of course, was a trademark encore for the virtuoso composer and must have been in as much demand in concert as any piece he ever composed. Here Ohlsson's fleet fingers make the piece's difficulties seem simple. Kreisler's "Liebesleid," Rachmaninoff's "Lilacs" and "Daisies" are found here, all delivered in fine performances. It may be a record of encores, but it is most engaging to hear.

* * *

It should be noted that in this week's Classical Retail Report London Records not only has the Classic of the Week, but all three of the Best Sellers of the Week. Such a sweep by any one record company has only happened (in a multiple Best Sellers of the Week listing) twice before since this writer started preparing the report in July, 1973: on July 27, 1974, with RCA, and on January 18, 1975, again with London. In both earlier cases only two albums were involved. With three albums this week, vice president **Terry McEwen** and his staff have bettered their own record and achieved a new one.

NARAS Elects Denny (Cont. from p. 4)

president and secretary/treasurer, respectively.

During the three-day session, hosted by the Atlanta chapter, the 24 trustees, representing the Academy's seven chapters, also instituted several changes in the Grammy Awards categories and voting procedures, including the addition of two gospel categories; met with Pierre Cossette, executive producer of the annual Grammy Awards telecast; created more stringent requirements for the recordings to be admitted into the Hall of Fame; reviewed the status of the NARAS Institute, the Academy's educational wing; appointed Royal Blakeman as its national attorney and TV consultant, and heard a report from out-going national president Jay Cooper.

Specific actions at the meeting of the trustees has resulted in several Grammy Awards changes. Two more categories have been added to the inspirational and gospel field, bringing the Grammy category total to an all-time high of 51. Composer-performers may now have their albums entered in both the composing and performing categories, while in the arranging categories a limitation of two entries per performer/arranger combination has been established. Craft nominating committee procedures have been made more strict, but a motion to limit voting in the final round to members of each craft was defeated. Also losing out were motions to limit song writing eligibility requirements and to eliminate the ethnic/traditional blues category.

Discussions with Cossette about

"The Grammy Awards Show" produced many exchanges of ideas and opinions and included a request from the academy for a stereo simulcast of next year's show and for pursuance of plans for the possible production of one or more pre-show telecasts to tie in with the Academy's twentieth anniversary.

Hall of Fame

In regard to the Hall of Fame, the trustees voted to reduce the number of yearly inductees into the Hall from five to three recordings; limited members and companies on their entry forms to no more than two recordings per artist, and tightened requirements for continuance of membership on the elections committee. They also heard reports on the future of the Hall of Fame in Burbank, including site, construction and exhibition development, from Bob Cato, Bill Denny, Bill Ivey and F. M. Scott, III.

The NARAS Institute reports by president Charles Suber, director Jim Progris and treasurer Harold Streibich focussed on past activities and future plans, including imminent acceptance by the Department of Health, Education and Welfare of the Institute's accreditation procedures and the appearance of the Institute's initial magazine-type publication. Later, while ratifying a number of budgetary proposals, including some to strengthen the Academy's financial posture, the trustees voted to continue the Academy's financing of the Institute.

In other matters, the trustees examined topics which included some possible income producing ventures.

The Coast (Continued from page 14)

y'unnerstan', but we think it's a little odd that an artist with only three albums to his credit should merit an entire magazine. Anyway, a mid-June debut is scheduled and will feature The K's interview with **Ronnie Spector**. "She still looks like she's 22," Harvey panted to us.

SORRY ABOUT THAT: Last week's column mentioned that ticket sales for **Crosby, Stills and Nash's** Forum dates were slower than expected. Since then, our informants have let us know that that is not in fact the case and sales are quite brisk—so we stand corrected . . . On a similar note, we've learned that **Tom Werman** is not producing **Eddie Money**, as **COAST** reported last week—Werman is manning the boards for **Cheap Trick**, however, and also just finished **Ted Nugent's** forthcoming "Cat Scratch Fever." Epic's **Pat Siciliano** described the Nugent album to us as "the dirtiest album ever on the label," and Pat should know.

KUDOS & MISCELLANY: **COAST** heartily applauds the folks at the Midnight Special on their choice of acts for a show that was taped this week in Burbank. Guests included **Little Feat**, **Bonnie Raitt**, **Emmylou Harris**, **Jesse Winchester** ("Just like a Warner Bros. sampler," said **Bob Merlis**, who's still insisting he's a cool guy) and **Weather Report**. The Feat, Winchester, Raitt and Harris were featured in various combinations on the show, which will air June 10. Meanwhile, **Weather Report** is in such demand in southern California that the group has apparently been booked for two nights at the Roxy, following appearances at several other local venues . . . **Mink DeVille**, the first act brought to Capitol by ex-COASTER **Ben Edmonds**, is getting strong reaction out here—strong enough that **BAM**, the S.F. bay area music magazine, is considering an article about the group, one of the magazine's rare features on a non-northern California artist. Bandleader **Willie DeVille** is said to have "a punk exterior with a romantic interior" . . . Rumor has it that **Elton John** will be in Los Angeles in June to oversee **Kiki Dee's** recording sessions; John himself will be in the studio in July, possibly in Germany. **Bernie Taupin**, Elton's partner in song, recently had a birthday party in town attended by the likes of **Peter Asher** and spouse **Betsy**, **David Cassidy** and **Kay Lenz**, **Mike Maitland**, **Russ** and **Judy Regan**, **Roy Thomas Baker** and **Richard Perry** . . . **Clown, Inc.**, **Leo Sayer's** management company (and **Lonnie Donegan's** and **Chris Andrews's**), have hired **Suzi Belmonte** as their office manager . . . **George McCorkle**, rhythm guitarist for the **Marshall Tucker Band**, is limping from an injury suffered in what must have been quite a baseball contest. Seems that George, while at bat, mistook his ankle for the ball. And no, he says, he won't be joining the **Three Stooges** . . . June 7 will be "An Evening With the **Crusaders**" at the Santa Monica Civic, and the band will be playing with a full orchestra behind it.

CLUB REVIEW

Geo. Brooks-Slick and Diverse

■ **NEW YORK** — Singer Geo. Brooks (Amerama) performs easy-listening rhythm and blues, drawing upon his southern gospel roots, and effectively provided an evening of up-tempo, rhythm and blues-based MOR. His New York debut at Dangerfield's featured an eight member band which subtly rocked the intimate Upper East Side night club.

Brooks' music is a unique hybrid which allows him to exhibit the confidence and versatility cultivated during his apprenticeship with the Gospel Jazz Singers who played renowned clubs like the Copacabana. The music lends itself well to Brooks' excellent vocal range and polished showmanship.

His set was slick and diverse, ranging from the opening "Celebrate" to the soothing eight-voice harmony and piano accompaniment on Irving Berlin's "Say It Isn't So." Brooks performed very little from his recent lp, "Play It Again, Sam," one of the first two

album releases on the new Amerama label. The album tracks, "Say It Isn't So" and the title song (a funky disco-like number with hit potential), highlighted the performance; it was unfortunate that Brooks did not feature more of the album's tunes.

The show suffered somewhat from the smallness of the club and a poor sound mix which buried the guitar parts. Intimacy often necessitates smallness, and although the eight member band seemed cramped on stage, Brooks' warm, friendly manner and his band's tight, piano-led sound combined to overcome the club's technical shortcomings. The evening resulted in a well-balanced performance and an appropriate debut for Geo. Brooks and the new label.

As Dangerfield's is more suited to mellow acts and comedians, London Lee, the evening's headliner, was right at home. Lee, is the comic who reached a peak of popularity as the "rich kid."

Alan S. Wolmark

Pearl's Prana People



Warner Bros. recording group Prana People are currently marshalling all their powers, both mystical and promotional, in support of their debut single, "Is Your Life A Party?" Helping them on all fronts is Earl "The Pearl" Monroe, the all-star guard of the New York Knicks who is part of Tiffany Entertainment Corp., Prana's management. Monroe joined the key members of Prana People for a visit to the offices of Record World and, after signing numerous autographs, stopped for the camera. Shown, from left, are: Mike Sigman, VP and managing editor of Record World; Talib Abdul Ali of Prana; Zayeed Aleem of Prana (Talib and Zayeed are twin brothers); Record World's Dave McGee; Earl Monroe; RW's Mike Vallone.

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—AN UNDERSTANDING MAY YET BE REACHED: While the Quebec government may intent on separation, the people themselves obviously are not unanimously in favor. And English Canada's attitude, at least musically, is starting to soften toward the Franco-philie province. While there is increased traffic of English acts to Quebec, there is also, for the first time, a strong influx of Quebecois artists to Ontario and further west. **Harmonium** is the latest in a long line of Quebec artists to capture the attention of the Anglais. Offenbach, Patsy Gallant, Cano, Toulouse, Beau Dommage and several others have succeeded in breaking the cultural barriers between the two languages. Soon to play Massey Hall, it looks as though Harmonium's popularity is on the upswing. Tickets are moving briskly and "l'heptade" (latest album on CBS) is selling large numbers in this English town. The politicians are not necessarily the voices of the people.

BIG BREAK DEPT.: The legendary **Long John Baldry**, now residing in Vancouver, has signed a contract with WEA of Canada, a major coup for the label. Particularly when "It Ain't Easy," released years ago, still sells in large numbers and has been certified gold, Baldry's first gold anywhere. **Carroll Baker** and **The Mercey Brothers** have returned from solid shows at London's Wembley Country Music Festival where both acts went down a storm and received some lovely plaudits from local press and industry people. **Kenny Harris'** Kneptune label on the west coast has acquired "Sing Me" by **The Brothers**. Mushroom's **Paul Horn** has a new release in "Inside The Great Pyramid," due any day. The label has also signed guitarist/singer **Jerry Doucette**, whose debut album should be ready by mid-June. **Octavian**, officially having parted company with MCA, has landed a lucra-

(Continued on page 97)

GERMANY

By JIM SAMPSON

■ MUNICH—The German Recording Industry Association figures for the first quarter of 1977 showed a slight sales increase of six percent overall from 1976. The singles scene is standing still, the classics are slipping slightly and premium price pop albums have jumped 16 percent to nearly 10 million units in three months (full price pop lp units nearly equal singles turnover). Cassette sales continue to boom, up to 4½ million tapes in three months, a fact not lost on marketing specialists. Both CBS and Polydor have intensified their cassette merchandising programs lately.

Peggy March and **Arnie Harris** are in Majorca for the Musical Mallorca International Song Contest. Peggy is still remembered throughout America for "I Will Follow Him," but during the last 10 years in Germany, she's developed into a versatile, mature artist and a successful lyricist. Best news of all: she's releasing new material here in English for the first time in years (her many recent hits were in German).

Artemis picked up worldwide (ex-U.S., U.K.) rights to Herald Square Music and Times Square Pubs for Intersong. Another new Intersong partner is **Leo Leandros**, composer/producer for daughter **Vicky**. Pub rights to the new **Crosby, Stills and Nash** single belong to **Ralph Siegel**, who concluded negotiations with Gold Hill/Stephen Stills Music director **Ken Weiss** shortly after MIDEM. **Roberto Blanco**, one of Germany's most exciting showmen, has switched labels from CBS to Siegel's Jupiter Records.

One of Germany's top writers, **Robert Jung**, has given **Mireille Mathieu** a new hit with "Walzer der Liebe" (his "La Pastorella" has been recorded by 20 artists). **Kraan** has emerged as one of Europe's premier rock ensembles following a highly successful tour and sales of over 200,000 for the album "Wiederhoeren" on EMI. Bellaphon's **Branko Zivanovic** reports that another top German heavy metal group, **Nektar**, has been signed by Polydor for worldwide exploitation outside of Europe.

Chart action: hot new singles just out from **Boney M.** ("Ma Baker") and **Bay City Rollers** (It's A Game"). Showing staying power in most

(Continued on page 97)

ENGLAND

By RON McCREIGHT

■ LONDON—Neil Sedaka hosted a post concert party at the Barracuda Restaurant last Monday (16th) following the opening night of his week of one man shows at the London Palladium. Presenting the evening's entertainment in the form of an interview with himself, Sedaka took the audience from his first song with **Howard Greenfield** ("My Life's Devotion"), to his "**Connie Francis** Period" ("Stupid Cupid"), the beginning of his collaboration with **Phil Cody**, and so on right up to the present day, explaining the circumstances surrounding each song along the way. Any initial doubts that Sedaka's songs would not come across without the usual instrumental embellishments were dispelled only minutes after the set began, and the audience gave him a well deserved ovation some two hours later.

Following the trend set by **Elton John**, and now Sedaka, **Gilbert O'Sullivan** also plays a solo set at the piano on his current tour which has been extended to include an additional date at the Theatre Royal, Drury Lane on June 5th. Also on the road: **10cc** undertakes its first dates with the new line-up, opening with two nights at Glasgow's Apollo Centre (27 and 28) and winding up at the Hammersmith Odeon June 18-19; and Polydor's "new wave" group **The Jam**, promoting their recently released album and single (both titled "In The City"), embarks on an extensive series of dates as of June 6 which takes them through to mid-July.

In the week that The Muppet Show won the Golden Rose Award at the Montreux TV Festival, **Kermit's Nephew Robin** makes his debut as a recording artist. Due to audience reaction to his plaintive rendition of "Halfway Down The Stairs" on a recent episode of the show, Pye has lifted the track from the forthcoming Muppets album. The writing talents of **Bugatti & Musker** are very much in evidence this week. Having provided **Paul Nicholas** with three hits, he now reverts to that successful formula with "Heaven On The Seventh Floor" (RSO), while **Twiggy's** "A Woman In Love" was written and produced by them. Good albums come from **Elkie Brooks**—"Two Days Away" (A&M), produced by **Leiber & Stoller**, and **Dr. Feelgood**—"Sneakin' Suspicion" (UA).

Radio Luxembourg MD **Alan Keen** recently announced a new format for the station, which was launched with a specially commissioned jingle package and follow-through £100 thousand press promotional campaign. Main changes are the introduction of an hour long top 20 show every night; a substantial increase in the album track output each evening plus an album chart show on Sundays hosted by **Stuart Henry**; a greater emphasis on country music with new program director **Bob Stewart** presenting a regular show on Saturdays from 11 p.m. to 1 a.m.; and to replace the "Black Friday" feature in which, for the last 20 months, the station has been playing tracks by black artists only on that night of the week, comes a 90 minute program called "Black Trax" with black music generally gaining more all-around air time within the newly accented album format.

Brian Blevins, for 4½ years head of public relations at Island Records, leaves the company as of June 1 to pursue a freelance PR career in Hawaii. He is replaced at Island by journalist **Rob Partridge**. **John Cokell** has been appointed marketing director of A&M Records, replacing **Keith Lewis**; and **Chuck Kaye**, president of the Irving/Almo/Rondor group of companies, has announced the appointment of **Bob Grace** as MD of Rondor Music following **Derek Green's** resignation of that position due to "his ever increasing responsibilities as MD of A&M Records." **Kevin Eade** takes over as general manager at Rondor. **Colin Hadley** resigns as a director of both GTO Records and Tincabell Music to return to McKinley Marketing Consultants Ltd., the company he originally founded in 1973. He will continue to assist GTO with its distribution change-over from Polydor to CBS, and from then on in a consultancy capacity.

Phonogram has signed **Fairport Convention** to a long term, exclusive worldwide deal which also includes any solo product from the four group members. First album under the new deal is due for July release. EMI's licensed label division has concluded an agreement with **Olav Wyper** and **Geoff Hannington's** company, Logo Records, to license **Meal Ticket**, and issue the "Out Of The Blue" single on May 27th followed by an album, "Code Of The Road," in mid-June.

Welcome Back, Glen



Upon his return from a European tour, Capitol recording artist Glen Campbell was presented with a gold record for his "Southern Nights" single. Glen was presented with the award at a luncheon held at his honor at Capitol's executive dining quarters. At the presentation are (standing, from left): Jim Mazza, vice president, marketing; Dennis White, vice president, sales; Pete Goyak, vice president, administration; Bruce Wendell, vice president, promotion; Rupert Perry, vice president, a&r; Joe Petrone, director, international marketing; Dan Davis, vice president, creative services/merchandising & advertising/press & artist relations; and Bob Young vice president, business affairs. Seated, from left: Stan Schneider, Campbell's business manager; Bhaskar Menon, chairman, president and chief executive officer; Campbell; Don Zimmermann, executive vice president and chief operating officer; and Tom Thacker, Campbell's musical director.

England (Continued from page 96)

tive tour of western Canada with **Tanya Tucker**, a string of dates which should provide the band excellent exposure.

Max Webster is receiving the benefit of Anthem's initial push, being that independent label's first release with "High Class In Borrowed Shoes." Anthem made a grand bow with intensive print promotion. **Budgie**, the Welsh trio which expanded to a quartet and moved here from Britain has finally ironed out its problems with the local musicians union which had barred the act from appearing here, somewhat defeating the purpose of the move here. The band is now looking forward to concert dates throughout southern Ontario. **Kickin'**, a quintet from Nebraska, has plans of moving to Toronto following a highly successful series of club dates. Also, Boston's **Reddy Teddy** is seriously shopping for label distribution in Canada, hoping to time the release of their first album with a substantial touring schedule here. Meanwhile, local progressive band **Zon** has been revamped and is now attracting much record company interest. Expect a signing soon.

BITS'N'PIECES: London has signed **Peter Batah**, a young Montrealer whose "Crazy Love Affair" debut seems to be receiving a good push. **Peter Foldy** has left the Capitol label and is currently negotiating with several major U.S. labels on the strength of his Canadian success. **Paul Dupont-Hebert** has been appointed a&r chief for CBS Disques in Montreal. WEA has promoted **Jacques Chenier** to the position of director, French product development. Polydor has stepped up its interest in the retail side of the business. Its chain of Shopper's Record & Tape Marts has now given birth to a sister operation, Flipside, also a chain of retail outlets. The CRIA charts, expected to be an accurate barometer for domestic sales of all product, has been given some dry-run testing and should be totally operational by mid-June.

Germany (Continued from page 96)

top tens are **Peter, Sue & Marc**, **Smokie** and **Julie Covington** with "Don't Cry For Me Argentina" (nicely covered in German by **Katja Ebstein**). Another chart fixture lately is **Bonnie Tyler** on RCA; following the success of "Lost In France," she's due in shortly for TV and touring. EMI is doing absolutely nothing to suppress speculation that **Klaatu** is really **The Beatles**, leading several pop journalists to help spread the rumor. Meanwhile, over in Switzerland, EMI has sold 50,000 copies of the **Pepe Lienhard Band's** Eurovision contest entry, "Swiss Lady," in just eight weeks; composer/producer **Peter Reber** has the biggest Swiss hit in years on his hands.

Joachim Kuhn's latest lp, a solo piano effort called "Charisma," is a source of pride and perturbation for WEA's **Siggi Loch** because of the recording process—direct-to-disc mastering. Artistically and technically, it's one of the most stunning releases of the year, but it required lots of studio time (16 complete takes), cannot be released on tape and also can't easily be re-pressed in other markets.

Springboard, Amour Set Distribution Pact

■ RAHWAY, N.J. — Springboard president Dan Pugliese and Amour Records president Lee Variety have jointly announced the signing of an agreement under which Springboard International Records, Inc. will distribute the San Francisco based r&b label.

The first single under this agreement, "Put The Music On Funk" by The Variations, featuring Samaki, is already in release.

Grammatica To Amerama

■ NEW YORK—Maury Benkoil, vice president and general manager of Amerama Records, has announced the appointment of Leah Grammatica to the position of promotion and artist relations coordinator. She will be the liaison between Amerama's field promotion staff and home office personnel, as well as handling all artist relations for the label.

Ms. Grammatica will also work closely with Herb Goldfarb Associates, Inc., the sales/marketing wing of Amerama Records, coordinating the dealer activity in the northeastern part of the U.S.

AM Action (Continued from page 30)

Moves WOKY, #25 WPGC, 27-25 KCBQ, 5-3 WKBW, 8-6 WBBF and 11-8 8K10A.

Alice Cooper (Warner Bros.). With a beginning on this record much like his last smash ("I Never Cry") early action is originating in Detroit (18-13 CKLW) and now also New Orleans (16-12 WNOE). Picks up WRKO, KSLQ, WLAC, KJRB, KVOX, WGUY, KYNO, KMGK, WJBQ and WFRC. Some jumps, 23-16 WGSV 22-17, WAVZ and 29-23 FM-92.

Commodores (Motown). Activity continues to be effervescent on this r&b biggie. Adds Atlanta (Z93 and WQXI day part) to CKLW and WPGC of last week.

Rita Coolidge (A&M). With its credentials in the south thoroughly proven, interest throughout the country has developed now and KTLK, WMPS, KLIF, KJRB, KNUS, KXXK, KVOX, KKLS, WJON and WCUE go with the record. Moves include 14-3 Z93, 9-9 WQXI, 27-8 WISE, 23-14 KRIZ, 27-15 WERC, 36-27 KAKC, 25-17 KLUE, 26-21 WGSV and HB-20 KAAV.

Barbra Streisand (Columbia). Becoming a noteworthy phone item gaining in almost every market where on and garnering more key areas as well. 28-24 KFRC, 25-21 KLIF, HB-24 CKLW, 28-26 KHJ, HB-19 WBBV, 29-26 KRIZ and new on WPGC, WNOE, WLAC, KJRB, WCAO, FM-92, CKPX, WRJZ, WDRG, KLUE, KEZY, WGLF, KDON, WICC, KSLY, WISE and WBBQ.

NEW ACTION

Bay City Rollers (Arista) "You Make Me Believe In Magic." Out-of-the-box rotation on WRKO, Y100, WMET, WGCL, 10Q, WIFI, KMGK, FM-92, KCPX and KYA on this new release from these teen faves.

Merri Wilson (GRT) "Telephone Man." This delightful novelty disc about everybody's favorite subject gets a shot at Y100 and WSAI this week adding to hot activity already happening in Dallas (KNUS 23-16). Also on KFJZ, WKIX, WFLB, KAKC and WSGA.

ENGLAND'S TOP 25

Singles

- 1 FIRST CUT IS THE DEEPEST ROD STEWART/Riva
- 2 AIN'T GONNA BUMP NO MORE JOE TEX/Epic
- 3 A STAR IS BORN (EVERGREEN) BARBRA STREISAND/CBS
- 4 LUCILLE KENNY ROGERS/UA
- 5 GOOD MORNING JUDGE 10cc/Philips
- 6 THE SHUFFLE VAN McCOY/H&L
- 7 FREE DENIECE WILLIAMS/CBS
- 8 MAH NA MAH NA PIERO UMILIANI/EMI Intl.
- 9 GOT TO GIVE IT UP MARVIN GAYE/Motown
- 10 HOTEL CALIFORNIA EAGLES/Asylum
- 11 SIR DUKE STEVIE WONDER/Motown
- 12 WHODUNIT TAVARES/Capitol
- 13 OK ROCK FOLLIES/Polydor
- 14 SOLSBURY HILL PETER GABRIEL/Charisma
- 15 WE CAN DO IT LIVERPOOL FOOTBALL TEAM/State
- 16 IT'S A GAME BAY CITY ROLLERS/Arista
- 17 LIDO SHUFFLE BOZ SCAGGS/CBS
- 18 DISCO INFERNO TRAMMPS/Atlantic
- 19 GONNA CAPTURE YOUR HEART BLUE/Rocket
- 20 TOKYO JOE BRYAN FERRY/Polydor
- 21 PEARL'S A SINGER ELKIE BROOKS/A&M
- 22 SHEENA IS A PUNK ROCKER RAMONES/Sire
- 23 TOO HOT TO HANDLE HEATWAVE/GTO
- 24 HALFWAY DOWN THE STAIRS THE MUPPETS (KERMITS NEPHEW ROBIN)/Pye
- 25 HAVE I THE RIGHT DEAD END KIDS/CBS

Albums

- 1 ARRIVAL ABBA/Epic
- 2 HOTEL CALIFORNIA EAGLES/Asylum
- 3 DECEPTIVE BENDS 10cc/Mercury
- 4 A STAR IS BORN/CBS
- 5 ENDLESS FLIGHT LEO SAYER/Chrysalis
- 6 20 GOLDEN GREATS SHADOWS/EMI
- 7 GREATEST HITS SMOKIE/RAK
- 8 BEATLES AT THE HOLLYWOOD BOWL/Parlophone
- 9 GREATEST HITS ABBA/Epic
- 10 PETER GABRIEL/Charisma
- 11 STRANGLERS IV/UA
- 12 RUMOURS FLEETWOOD MAC/Warner Bros.
- 13 GREATEST HITS: 1971-1975 EAGLES/Asylum
- 14 PORTRAIT OF SINATRA/Reprise
- 15 ANIMALS PINK FLOYD/Harvest
- 16 SONGS IN THE KEY OF LIFE STEVIE WONDER/Motown
- 17 LIVING LEGENDS EVERLY BROTHERS/Warwick
- 18 IZITSO CAT STEVENS/Island
- 19 EVEN IN THE QUIETEST MOMENTS SUPERTRAMP/A&M
- 20 HIT ACTION VARIOUS ARTISTS/K-Tel
- 21 THE CLASH/CBS
- 22 ROCK ON VARIOUS ARTISTS/Arcade
- 23 SIN AFTER SIN JUDAS PRIEST/CBS
- 24 HOLLIES LIVE HITS/Polydor
- 25 VISION DON WILLIAMS/ABC

CISAC Meets in N.Y.



Representatives from more than 15 countries attended the May meetings of CISAC (Confederation Internationale Des Societes D'Auteurs et Compositeurs) held recently in New York. It was the first time that representatives of foreign performing rights societies and delegates from the United Nations, the International Writers Guild (INTERGU) and the World Intellectual Property Organization (WIPO), all members of CISAC, held their meeting outside of Europe. Topics discussed included developments in cable television, videodiscs and satellite transmissions. Shown here at the reception sponsored by BMI are: Jan Bleszynski (second from left), of the Polish performing right society ZAIKS; Edward M. Cramer, president of BMI; and Youri Roudakov of the Russian performing rights society VAAP. Pictured at far left is Roudakov's Russian interpreter.

THEATER REVIEW

'The King and I': Standout Attraction

■ NEW YORK—In a season that has seen more than its fair share of musical revivals, and which has but recently chalked up its own successes, the return to Broadway of Yul Brynner in Rodgers and Hammerstein's "The King and I" (at the Uris) is a standout attraction. For all of our supposed sophistication in the development of musicals in which the score propels the book forward, "The King and I," despite its occasionally awkward set-ups for songs, is an example of the classic, big-production Broadway musical.

Brynner re-creates the role he originated 26 years ago as the King of Siam, with Constance Towers assuming the part of Anna, once played by Gertrude Lawrence. Brynner is statuesque and graceful, if not always fiery; Towers convinces that her anger is love and that her love is devotion. The rest of the cast shimmers as brightly as the beautiful Stanley Simmons costumes they wear (based on the originals by Irene Sharaff).

Songs

Some of the lesser known songs—"We Kiss In A Shadow," "I Have Dreamed"—are surprisingly strong in the company of "Hello Young Lovers," "Shall We Dance" and "Getting To Know You." And the "March of the Siamese Children" and the ballet "The Small House of Uncle Thomas" are splendidly directed by Yuriko.

Ira Mayer

CLUB REVIEW

Wynters Scores At Rainbow Grill

■ NEW YORK — Gail Wynters (RCA), an obviously polished club performer with a voice nearly big enough to fill the whole NBC Building, appeared recently at The Rainbow Grill with an act both finely crafted and energetic.

While Wynters' seemingly boundless enthusiasm should normally be enough to rivet any audience, it was her voice, full-bodied and belting, that served as the centerpiece for the performance. Her style is neither completely night clubby nor completely hard rock, but a slick compromise that allows her to present disco, contemporary pop/rock and Broalwayesque ballads.

Standouts in the set were "Gonna Love You Love You . . .," her new disco single, "He's My Man," a sexy ballad written by producer Paul Vance, a medley of Nilsson's "Without You" and Eric Carmen's "All By Myself" and an impossibly soulful version of "Mairzy Doats."

The newspaper and billboard advertisements for the engagement read "At the Rainbow Grill—Gail Wynters—Who?" With the release of her first album "Let The Lady Sing" and continuing performances like this one, the question should soon be unnecessary.

Pat Baird

Summer Latin Tour

■ LOS ANGELES — Casablanca Record and FilmWorks artist Donna Summer has begun an extensive tour of Mexico.

Sha Na Na: More Than Alive & Well

By SAMUEL GRAHAM

■ LOS ANGELES—In the seventh year of its existence, the group Sha Na Na is in the process of career expansion. Under the guidance of Ron Weisner of Artists Management Associates, the band has secured its own television series on NBC for the 1977-78 season, is in the process of pacting various movie deals and is now sorting out offers for a new recording contract.

According to Weisner, Sha Na Na's situation is unusual because "for the last year we've been without a record company. In effect, we've done it in reverse—most musical acts don't get their own television shows without a record deal. But once we got the show companies started coming to us, and now we can afford to be selective." Weisner added that "we don't have to have a record contract—if the act never recorded again it would still be very successful just from personal appearances and TV." As a result, "we're looking for a home, not just a deal. We want the best possible combination of producer and record company; we'll be working with Ron Dante (Barry Manilow's producer), who understands the act and has specific concepts in mind for it.

"A lot of people said 'Sha Na Na' is just an oldies act, they're over" Weisner continued, "But it's much more than just an oldies thing now. It's a whole show, a theatrical production that happens to relate to the fifties." Using as an example the phenomenal success of television shows such as "Happy Days" and "Laverne and Shirley," Weisner also contended that "it's no

longer nostalgia, it's a whole new experience for younger kids."

A half-hour Sha Na Na television pilot aired on ABC-TV in January; while it was quite successful, Weisner said, it was felt that ABC did not make "a strong enough commitment" for a permanent show in the fall. NBC, on the other hand, opted for 26 half-hour programs (sponsored by Proctor and Gamble), which Weisner said was "very unusual. Most orders for a new show are considerably lower, usually 13."

In describing the concept of the TV series, Weisner said that Sha Na Na "intends to stop the high mortality rate of musical acts on the tube. Most variety shows have been a disaster—they might do well at first, but it's hard to sustain a high level. We insisted on limiting each program to a half hour, to avoid overkill." He added that "it will be a case of building on the credibility we've already established. The concept will be comedy first, then music (although there will be six or seven musical numbers per show). We'll have ten regulars (the group members), but no big stars." Moreover, he continued, the comic element, which usually presents the biggest obstacle for musicians making the transition to a family-oriented, predominantly visual medium, is "already built into the act."

Sha Na Na is also slated to appear in the film version of "Grease," and Weisner mentioned that they are also working on their own film project as a possibility. "We feel that diversification is the key to longevity," he said.

RTF at The Palladium



Columbia recording group Return To Forever recently played a two-night, three-show engagement at New York's Palladium Theatre. Shown at a luncheon held for Return To Forever by Columbia Records, are, from left: (Standing) John Kotecki, vice president, national sales, Columbia Records; Matty Matthews, local promotion manager, New York, Columbia Records; Bob Sherwood, vice president, national promotion, Columbia Records; John Thomas, Harold Garrett and Jim Pugh of RTF; Ulpio Minucci, director, theater, film, TV, a&r and special projects, April-Blackwood Music; James Tinsley of RTF; Carolyn Clarke, Stanley Clarke's wife; and, Ron Moss, manager of RTF. (Sitting) Vincent Romeo, vice president, artist development, CBS Records International; Gayle Moran of RTF; Chick Corea; Stanley Clarke; and Joe Farrell of RTF.

CONCERT REVIEW

Flora Purim: A Unique Experience

■ NEW YORK—As Flora Purim (WB) walked onto the stage at The Bottom Line, she identified her foreign background and then proceeded to make her audience feel at home—not in New York but in a new dimension of vocal and stylistic innovation.

Singing with two microphones, one equipped with an echo unit, Flora often sang to the echo of her own voice, scatting between high and low registers effortlessly and lending a rich, multi-textural quality to Airtó's energetic sound. Throughout her set, which included mostly songs from her latest album, "Nothing Will Be As It Was . . . Tomorrow," Flora used her voice sparingly but always tastefully, often sacrificing some of her raw vocal ability to blend "instrumentally" with her band. This, perhaps, is Airtó's greatest quality as well.

Led by Flora's husband, drummer Airtó Moreira, and consisting of such members as George Duke (congas) and Raul de Souza (trombone), the musicians demonstrated great ability on their instruments yet at all times remained very controlled and balanced with one another, careful not to lose the audience to a sound which was too free-form. It is in this manner that Flora

and Airtó find their most effective means of expressing their unique sound. Their music reflects the Latinesque-jazz styles native to Flora's home, Brazil. Yet, songs like "Corre Nins," "Angels" and the title song from her album hint of r&b, rock and American jazz (perhaps coming from Flora's long time association with Chick Corea) influences. But ultimately, Flora and Airtó arrive at a style which is very much their own. As Flora ended her set with "Open Your Eyes, You Can Fly," she also ended a very unique experience for her audience.

Also appearing at The Bottom Line was The Charlie Rouse Band. Rouse, whose career in music spans be-bop to bossa nova to jazz, has assembled a seven piece band consisting of American and Brazilian musicians and aims at a sound which is a fusion of the styles of these two countries. Playing songs from his debut Douglas album, "Cinnamon Flower," the exotic Brazilian influences heard in "Backwoods Echo," "A New Dawn" and "Going Back To Rio Claro" are often balanced by brassy, earthier sound reminiscent of the styles of Duke Ellington and Count Basie, both former associates of Rouse's.

Jane Berk

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RECORD WORLD

Combined CBS/KBOX Merch. Campaign Aids Dallas-Area Country Single Sales

By LUKE LEWIS

■ NASHVILLE — County singles sales are on the rise in the Dallas area as a result of a combined merchandising effort by area retail and rack accounts, KBOX Radio and CBS Records' Nashville marketing division. Forty country singles are being displayed in racks at retail locations according to their respective positions on the KBOX listeners chart in an effort to increase availability and sales, and to aid KBOX's sales research.

The plan is designed to aid the consumer in identifying the single he is looking for. Divider cards bearing the KBOX current singles chart number and station logo are utilized to separate the individual top 40 singles. Additionally, this commitment by retail provides a venue for making country music available at outlets that heretofore have not stocked country singles or have not provided as many as 40 se-

lections. The divider cards program also provides an added incentive for retail to carry a greater unit quantity of each record.

During a recent meeting (May 17) in Dallas, Chester Maxwell, vice president and general manager, KBOX and KMEZ; Rick Blackburn, vice president, marketing, CBS Records, Nashville; Jay Jenson, southwest regional country marketing manager, CBS Records; Tom Allen, operations manager, KBOX Radio; and CBS Records' Dallas branch personnel presented the program to numerous major Dallas accounts personnel. Every account present agreed to participate in the pro-

(Continued on page 102)

Paul Bryant Joins Progressive Artists

■ NASHVILLE—Paul Bryant has been appointed talent director by Progressive Artists Management execs Dave Burgess and David Ludwick. In this capacity Bryant will accept full responsibility for the personal appearances of Kathy Barnes and David Rogers, as well as any other artists who may become contracted to the management firm.

Bryant worked for a number of years with the Wilhite Agency, handling the George Jones bookings and others.

At the time of the appointment, Bryant was professional manager of Singletree Music and its related catalogues. He will retain this position as well as the added one for the present.

Stop Signs Free

■ NASHVILLE—Ray Reeves, president of Stop Record Co., has announced the signing of Johnny Free to the label. His first release for the label is entitled "Paradise Knife And Gun Club" and is scheduled for immediate release.

Free is the first artist signed to the Stop label since its reactivation. The Stop label is distributed nationally by American Independent Record Distributors, whose main offices are in Nashville.

BMA Signs Wallace

■ NASHVILLE — Jerry Wallace, with gold records for "Primrose Lane" and "In The Misty Moonlight" to his credit, has signed a long-term recording contract with BMA Records of Nashville, according to Ken Sheldon, head of BMA. Gene Kennedy will be producing Wallace.

Musicor Inks Lloyd

■ NASHVILLE—Mick Lloyd has been signed by Musicor Records, a division of Springboard International, according to Dick Broderick, the label's director of a&r.

Lloyd has been producing for ARC Audio Records of Nashville and has expanded his publishing activities with the formation of Mick Lloyd Music (SESAC).

Softball Tournament Set for Fan Fair

■ NASHVILLE — Nineteen teams made up of recording artists, disc jockeys and music industry personnel will kick off official Fan Fair activities with this year's Fourth Annual Fan Fair Softball Tournament. Scheduled for June 6-7 at Nashville's Two Rivers Park, located just off Briley Parkway near Opryland, the games will start at 7:30 a.m. on the 6th (Monday) and 9:00 on the 7th (Tuesday).

The women's division championship game will be at 4:30 p.m. on Tuesday; the men's championship game at 4:30, also on Tuesday. Trophy presentations will follow. The Country Music All-Star game, featuring only artists, is set for 1:30 on Tuesday.

Teams in the men's division include: Twitty Birds, Billboard, Po' Boys, Cal Smith/Ernest Tubbs, ABC/Dot, Playboy, Warner Brothers, Country Music Magazine, George Jones, Barbara Mandrell, Gusto/Starday, WSM, Ray Griff, and the Nashville Pickers.

Teams in the women's division include: Mary Reeves, WSM, Po' Girls, ABC/Dot, and the Twitty Birdies.

Ray Griff's Boys of the South won the Men's title last year; Mary Reeves' Reev-ettes captured top honors in the Women's division.

Attendance is free to the public, and buses will transport Fan Fair registrants to and from the park. Concession stands will be open both days.

NASHVILLE REPORT

By RED O'DONNELL



■ A few questions and comparable answers — without quotation marks. (We have a shortage of quotation marks in the south. Blame it on the energy crisis.)

Q. Haven't heard anything lately about my favorite comedienne, **Roni Stoneman**, the "Hee Haw" series' answer to Raquel Welch. What gives?

A. Roni is the latest country music entertainer to have a dinner-club named for her. It's in downtown Nashville and 106-pound Roni appears there weekends. "I sing, play the banjo and tell some jokes," she reports. "I also do imitations of other stars—but I'm a flat-out lousy impersonator of Dolly Parton. You see, Dolly's a blonde and I'm a brunette."

Roni is going to be in Hollywood in July to tape CBS-TV's "Celebrity All Stars Sports Special." She's going to run the relay with **George (Goober) Lindsey**. "We'll represent 'Hee Haw' and I'm already in training. By the way, if you see Chet Atkins, tell him I'm auditioning pickers for appearances at my club."

Q. Any truth to rumor in Hollywood that plans are underway to do a movie about the late **Tex Ritter**?

A. Only that **Sir Grade**, the British film maker, has been quoted as "interested" in such a project. **Dorothy Ritter** insists she hasn't heard anything about a motion picture about Tex, but has been approached about okaying a TV special based on **Johnny Bond's** biography, "Tex Ritter."

(Continued on page 103)

COUNTRY PICKS OF THE WEEK

SINGLE **MICKEY GILLEY**, "HONKY TONK MEMORIES" (R. Bourke/G. Dobbins/J. Wilson; Chappell, ASCAP). Gilley's honky tonk spirit infuses nearly everything he does and this proves to be no exception. This memorable song, spiced by some tasty piano licks and Eddie Kilroy's impeccable production, should go all the way. Playboy 8 5807.

SLEEPER **STEWART HARRIS**, "A MELODY LIKE YOU" (S. Harris; Vector, BMI). Harris sounds like he is poised for stardom with this glowing cut. Warm, radiant production by Jerry Kennedy is bolstered by Bergen White's flowing string arrangements, and should help send a gifted singer/songwriter to the forefront. Mercury 73921.

ALBUM **EDDIE RABBITT**, "RABBITT." Headed up by his current hit, "I Can't Help Myself," which is bulletted at no. 4 this week, Rabbit shows no signs of cooling off with this hit-laden collection. Producer David Malloy deserves special mention for his contributions. The material shows strong signs of crossover potential. Elektra 7E 1105.



COUNTRY HOTLINE

By MARIE RATLIFF

■ Two newcomers get the nod this week for showing strong hit potential! Jim Chesnut (ABC Hickory) turns in a powerful performance on "Let Me Love You Now;" Stewart Harris (Mercury) has a very listenable arrangement of "A Melody Like You." Given proper exposure, both will go far!

Novelty of the Year award goes to L. E. White & Lola Jean Dillon for their portrayals of the nagging wife and long-suffering husband in "Home, Sweet Home." It's the most requested record at WKDA, moving at KCKC, WBAM, WSLC, WIVK and WMTS.



Jim Chesnut

Tom Bresh has an impressive debut on ABC Dot with "Until I Met You." It's already on the move at KXLR, WBAM, KFDI, WISO, KNIX, KKYX, KSOP, WMTS, WXCL and KCUB.

O. B. McClinton does a take-off on Alex Hailey's successful novel; his "Country Roots" are starting to take hold at KSO, WHOO, WIVK, KFDI and KXLR.

Tulsa air personality Billy Parker is doing well as a recording artist too! His "What Did I Promise Her Last Night" is spinning at KIKK, KENR, WBAP, KDJW, KVOO, KFDI, WMAD, KRMD, KKYX and WSLC.



Tom Bresh

Johnny Paycheck has an early start on "I'm The Only Hell (Mama Ever Raised)" with instant adds at WINN, WONE, WIRE, WUNI, KSOP, WIVK, WEMP, WBAP, KCKC and KIKK.

LP Interest: Merle Haggard's "Tonight I'm Gonna Love Somebody To Death" from the "Ramblin' Fever" LP pulled for special attention at KENR;

Hank Williams, Jr.'s "I'm Not Responsible" charted at #24 at WINN.

Mel McDaniel is showing early action on "Gentle To Your Senses" at WIRE, WAME, KLAK, WBAM, WSDS, KFDI, KKYX, KDJW, WIVK, WSLC and KGFX. Eddie Middleton's "Midnight Train To Georgia" steaming at WHK (#36), WBAM, WIVK and WCMS. Wayne Carson's "Bugle Ann" playing at Montgomery and Panama City.

A most unusual offering from Merri Wilson (GRT), titled "Telephone Man," is drawing a raft of comments and some adds. It's numbered at KBOX (#39), playing at WINN and WAME.

SURE SHOTS

Johnny Duncan — "A Song In The Night"

Mickey Gilley — "Honky Tonk Memories"

Ray Stevens — "Dixie Hummingbird"

LEFT FIELDERS

Hoyt Axton — "Little White Moon"

Rayburn Anthony — "Hold Me"

Arleen Harden — "Southern Belle"

AREA ACTION

Debi Hawkins — "Love Letters" (KENR, KSOP)

Red Sovine — "Daddy's Girl" (WEMP)

Benefit Slated for Kidney Foundation

■ NASHVILLE—The annual fund raising show of the Kidney Foundation of Middle Tennessee will be held Tuesday, June 7, at the Four Guys Harmony House, Murfreesboro Road.

Guest chairman for this year's event will be Webb Pierce. Three individual shows will be presented with each show featuring different guests. Tickets for each

show will be sold separately.

Artists slated to appear are the Wilburn Brothers, O. B. McClinton, Claude King, Peggy Sue, Sonny Wright, Del Woods, Doyle Holly, Ronnie Robbins, Marie Owens, Brian Mark, Dwayne Orender, Cynthia, Con Hunley and Dennis Weaver.

Surprise guests are slated for each show, also.

UA Inks Jack and Misty



UA director of operations Lynn Shults (right), and national country promotion manager Jerry Seabolt (far left) are pictured presenting Jack Blanchard and Misty Morgan with their UA recording contract. The first single on UA for Blanchard and Ms. Morgan, "Living Together," was just released.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ The crew at 61 Country WDAF in K.C. has passed along its All Time Top 61 Hits compiled from a 10,000 sample via mail, phones and newspapers. The list spreads from Charlie Rich and "Behind Closed Doors" as #1 to Dave Dudley and "Six Days On The Road" at #61. You can read these lists in several different ways as reflects the taste of the market and the programming in all of the "All Time" lists is their uniqueness by market. Those in the WDAF listening area report their favorite record acts are Hank Williams, Glen Campbell and Ray Price, who each show three times, with songs ranging from "For The Good Times" to "Cold, Cold Heart."

T. Tommy Cutrer, radio personality plus, and older than dirt, will be the recipient of the honors at a massive country concert, a marathon if you will, to be held at the Charlotte, N.C. Coliseum on the night of June 23, a Thursday, beginning at 7:00 p.m. and running until. Arthur Smith and his band will produce the show and the list of names of those offering their talents is beginning to swell. The first to confirm was Margo Smith and band and the others are checking dates like mad to see if they can't work the show—the "others" being more acts than we could list here. T. Tommy took a run for the Congress in the last election and didn't make it, but unlike many of us who grumble about conditions, he at least took his best shot, and didn't miss it by far. The appreciation show is to help offset those incredible costs incurred in a major political race. More next week on those who'll be in attendance. It's exciting to know that many of the bigger names of those pickers and gridders don't forget some of the good guys in radio—even if they've been away from it for awhile.

Charlie Warner has been upped to VP on NBC in the midst of a flurry of heavy adjectives by NBC president Jack Thayer. Warner will continue as GM of WMAQ/WKQX in Chicago . . . Dave Donohue at KHAK in Cedar Rapids is looking for an afternoon type who might be capable of assuming the PD duties . . . Karl Shannon at WBIR-FM in Knoxville is in need of tapes and resumes from folks who might be needed down the line . . . KCJB, Minot, N.D. has gone the country route. Rod Romine is GM and Andy Apple is PD. . . WEEP in Pittsburgh will split formats on AM/FM as of June 1. The AM sound will be as is and FM will become an album-oriented country sound . . . FICAP, Federation of International Country Air Personalities, just set its \$7,500 accidental life insurance policy to all members, voting or associate. It's a benefit included with annual membership . . . KCKN in Kansas City has split its AM/FM signals with Pete Gabriel and Chuck Robson now pulling AM air shifts. Gabriel comes from KAYQ (K.C.) and will do mid-days. Don Rhea will continue to be simulcast in the morning hours.

The CMA balloting for the "DJ of the Year" award is underway and voting forms went out in the latest "Closeup." Winners of the past three years are ineligible are are present members of the CMA board . . . KEBC-FM in Oklahoma City, where Dennis Rainwater is OM, will celebrate their tenth anniversary of country soon . . . Mike Oatman is looking for an all-nighter at KWKH in Shreveport . . . KCJB in Minot has one full-time opening now and the contact is Andy Apple . . . WJVA in South Bend has an opening for a morning type. Resumes and tapes to Nancy Turner.

Country at Carnegie



ABC Records president Stephen Diener, ABC/Dot artist Roy Clark, Toni Fogelsong and ABC/Dot Records president Jim Fogelsong are shown backstage at Carnegie Hall after the first all country sell out concert at the prestigious venue. Appearing with Clark were Freddy Fender, Hank Thompson and Don Williams, all ABC/Dot artists. The concert was broadcast to country radio stations nationwide and to Armed Forces Radio and Voice of America.

CBS/KBOX Campaign (Continued from page 100)

gram and to display the KBOX top 40 plus five "extras." The accounts participating in the program are: Sound Warehouse, Peaches, Disc Records, Rack Suppliers and Hit Records. Collectively, the aforementioned retailers represent approximately 50 record merchandising locations in the greater Dallas area.

Terry Worreli, regional manager for Sound Warehouse, told **RW** that five of their seven stores have instituted the system. "We're very pleased with it. It makes it very obvious to us when we are getting good action on a selection or are out of it entirely. I like the cards so much that we plan to go on with the idea and do it with some soul stations. We have already contacted KKDA about it," he said.

Scott Blasel, city manager for Disc Records, has been using the KBOX chart system for about two months in his three area locations. Blasel said, "We had never racked country singles in our Valley View store prior to this, because it was in an upperclass neighborhood, and when we first put them in we weren't really sure we would get any response. But during the first week, we sold right out of several selections. Now we know that there is definitely a market for them here."

The manager of Hit Records, Randy Tatal, reported that though "it hasn't helped the bottom half of the chart that much yet, it is causing us to order much quicker and in some cases order bigger quantities." Tatal added, "It used to be that every time the chart changed, we had to make up new cards. Now everything looks much sharper. We like it a lot, and our customers seem to be responding well, so we're real happy with it."

In discussing the marketing plan, Blackburn, Maxwell and Jensen noted that the inherent ad-

vantages to all concerned include the increased availability of country singles in the marketplace, and easier identification of the country singles by the potential buyer. The project also places increased emphasis on retail sales movement by KBOX Radio in compiling their top 40 weekly singles chart by providing a more expedient and organized method for the account to report their retail activity to KBOX. It also provides mutually beneficial free advertising interplay between KBOX and retail. KBOX announces which retail locations their charts are made available to while account displays carry KBOX logos on singles divider cards and provide the KBOX chart.

According to Blackburn, as the success of the program becomes tangible and as response increases, additional accounts in the Dallas area wishing to participate may do so. Blackburn also noted that CBS Records will approach other radio stations and accounts in various cities, beginning in the southwest, with similar proposals.

Waylon Single Still on Top

■ Brought into **Record World's** Top 100 Country Singles Chart at an unprecedented #48, "Luckenbach, Texas" by Waylon Jennings (RCA) hit the #1 position in only six weeks. Now in its third week in that slot (another first in longevity at the top), the airplay is still growing. Of 150 stations surveyed this week, 90 percent carried the record in their top 5; fully 56 percent show it #1! Out of 73 major market surveys, 95 percent show it in the top 5; 64 percent have it #1!

Dialogue (Continued from page 22)

with your product, you don't know, when they handle a lot of labels, if you are given your just due. I feel with our own distribution we will know exactly what we are selling and what we are not selling. We'll know that our product is not just sitting on a shelf somewhere gathering dust. We'll know where our product is at all times. We'll have better control of the whole situation.

RW: Will you be adding extra staff members to handle the sales and marketing end?

Autry: I have an idea that we will probably have to.

RW: Do you plan to expand the offices, or perhaps buy another building?

Autry: Right now, we're going to go along with our present building. We have remodeled to some extent to include a few more offices, so we are okay space-wise for now. My office in L.A. is always at their disposal, for warehousing etc., so we can handle it for now. If it looks like we're getting enough action, we're willing to expand at any time.

RW: Are you happy with Republic being based in Nashville?

Autry: Well, really Republic is a California corporation. But, it can operate in Tennessee. It seems that most of the action takes place in Nashville, so I feel that's the place it should be, close to the activity.

RW: Does it seem to you that country music has changed much since you were recording?

Autry: No, not really. Many of the songs that I did back in my recording days were called country & western when they were really pop. Like "You Are The Only Star In My Blue Heaven," "Mexicali Rose," "South of The Boarder," all of those numbers. Today they are being played as pop songs, and if you look at it, most of the songs the pop artists are doing today are really country flavored. I think the writers' attitudes have changed. They have gone from what was called "hillbilly" music to a better class of songs.

RW: Speaking of some of your old hits, have you heard the album "Kathy Barnes Sings Gene Autry"?

Autry: Yes, I have and I think she did a great job. I'm really flattered by it.

RW: Do you have any plans to market any of your old radio and TV shows?

Autry: Yes, some of them will be marketed. Of course a lot of the original shows that I had on tape were lost during a fire at my ranch. A lot were stored there and we lost a lot of them at that time. We still probably have 1000 or 1500 of them because I was on the Wrigley show with "Melody Ranch" for 18 years. Figuring every week, that's a lot of radio programs.

RW: Do you own the masters?

Autry: Yes I do.

RW: Do you plan to ever record again yourself?

Autry: No, I don't think that I will. I feel that I've had one good career. I want to concentrate on the label, other businesses and the baseball team now, and we just bought a radio station in Detroit which will be taking some of my time for awhile.

RW: Do you have any plans for an autobiography?

Autry: I'm working with a fellow right now on an autobiography. A fellow by the name of Mickey Herskowitz is writing it for *Double-day*. It should be out in the late fall. Mickey is from Houston and writes a column for the paper there.

RW: Do you have plans for Republic to market other product, other than country?

Autry: Well, Munch is definitely not country. They're the group, four of them, that works with the Osmonds. They're a pop group. Anytime we find the right artists or right songs, we'll go with them no matter what field they're in.

RW: We have mentioned the ball team a couple of times. What are your long range plans for them?

Autry: We want to win a pennant. That's my ambition, to win a pennant. The Angels will win a pennant.

RW: Do you own the stadium?

Autry: No, I do not. The City of Anaheim owns the stadium. I doubt very seriously if a private enterprise could afford to build a stadium and then keep up the taxes on it. A city, county or state doesn't pay taxes on a stadium. We have a good arrangement worked out with them where they get a percentage of the gate so it all works out very well.

RW: How long have you owned the Angels?

Autry: I acquired the Angel franchise in 1961. Since that time we have been working toward a world series. That's the only goal I have left. I can think of nothing better than to have the Angels in a world series against the Dodgers. Well, to win a pennant too.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

RAY STEVENS—Warner Bros. 8393

DIXIE HUMMINGBIRD (R. Stevens; Ray Stevens, BMI)

Somehow genius seems to permeate everything Stevens does, and this rollicking tribute to a southern belle is no exception. Watch it.

JIM CHESNUT—ABC/Hickory 54013

LET ME LOVE YOU NOW (J. Chesnut; Acuff-Rose, BMI)

Chesnut proves to be a highly gifted vocalist on this moving, self-penned cut which shows strong promise and could make its way to the top.

MOE BANDY—Columbia 3 10558

COWBOYS AIN'T SUPPOSED TO CRY (D. Owen; Acuff-Rose, BMI)

All the elements for another Bandy hit are here. The biographical lyric should help carry this mid-tempo tune chartward.

BUCK TRENT—ABC/Dot 17705

YOU ARE MY LOVE SONG (L. Cheshire; Flagship, BMI)

Programmers looking to liven up their playlists are provided with a fine opportunity here. A brisk, engaging single.

JOHNNY RUSSELL—RCA 10984

OBSCENE PHONE CALL (J. Schweers; Chess, ASCAP)

Russell treats this clever song delicately and brings it home with the hook. It should get plenty of calls.

ARLEEN HARDEN—Elektra 45401

SOUTHERN BELLE (B. Lindsey/M. Durham; Combine, BMI)

A catchy, upbeat melody, hot instrumentation, and an impressive vocal performance should see this one on its way. A hooker.

THE DUSTY CHAPS—Capitol 4436

HONKY TONK MUSIC (G. Hawke; Happy Chappy, ASCAP)

This group has been building a substantial following and has found wide acceptance with their latest lp. This easy-paced, midtempo title cut should launch them.

CLAUDE KING—True 103

I'LL SPEND MY LIFETIME LOVING YOU (C. King; King Kountry, BMI)

The label has decided to flip this one and go with the "B" side. Sounds like a good move and it should prove to be a strong contender.

BUCK OWENS—Warner Bros. 8395

IT'S BEEN A LONG TIME (D. Knutson/P. Jones; Blue Book, BMI)

It's been a long time since Buck had a hit record, but this sing-along waltz tune shows potential to go all the way.

RAYBURN ANTHONY—Polydor 14398

HOLD ME (J. Foster/B. Rice; Jack & Bill, ASCAP)

Anthony comes through with a sterling rendition of this Foster/Rice ballad which has all the makings of a hit.

DEBI HAWKINS—Warner Bros. 8394

LOVE LETTERS (E. Heyman/V. Young; Famous, ASCAP)

It's been a long time since we've heard this song but Debi brings it back in fine form with a convincing vocal performance.

HOYT AXTON—MCA 40731

LITTLE WHITE MOON (M. Dawson; Lady Jane, BMI)

Axton makes his most likely bid for a return to the charts since his label switch with this lively toe-tapper.

ORIGINAL TEXAS PLAYBOYS—Capitol 4437

LILY DALE (B. J. Wills; Belinda, BMI)

No one is better suited to cut this Bob Wills standard than his "original" band, and they have done a commendable job on this appealing record.

DR. HOOK—Capitol 4423

WALK RIGHT IN (Cannon-Woods-arr./Svanoe-Darling; Peer International, BMI)

An exceptional cover of this oldie could go all the way, provided programmers don't find the pop flavoring too heavy.

Nashville Report (Cont. from pg. 100)

Q. Is it true that Pittsburgh Steeler quarterback **Terry Bradshaw** is no longer interested in a singing career?

A. Apparently. Bradshaw was "dropped" by Mercury Records and reportedly has had some contractual problems with his original manager, **Tillman Franks**. It may be that Terry is more interested, at this stage anyway, in being a pro footballer than he is a country music entertainer. He is said to have told friends, "performing on stage before audiences and recording make me nervous."

Q. What does **Loretta Lynn** think about the success of her younger sister, singer **Crystal Gayle**?

A. "Nothing but gladsome thoughts," declares Loretta. "I'm happy as a clam about her. Only this week a stewardess on a plane asked me the same question. I told her, 'I'm proud of Crystal. She's my sister.' Why," she asked, "do some people think I may be envious?"

Meanwhile, Loretta and husband **Mooney Lynn** are traveling through Canada in a camper on a three week vacation. "Just say," she suggests, "that it's our 20th honeymoon."

Q. Did **Bill Anderson** enjoy his tour of the British Isles?

A. "I'll tell you about it," Bill whispered. "When we played Belfast in Northern Ireland, there were 60 armed guards in the theater. The audiences—we did two shows—were tense at first, but they warmed up to our music and I have never seen more responsive crowds.

"We also did shows in Glasgow and Aberdeen. It was my first visit to Scotland. The land of the heather. When I told the audience I was of Scottish-Irish parentage, they reacted with enthusiasm.

"I told them I felt right at home when I drove on Anderson Street, Anderson Drive and Anderson Road. Anderson is certainly a popular name for thoroughfares in Scotland."

Q. When is "Yakety-Sax" specialist **Boots Randolph's** dinner club going to open?

A. A "grand opening week" is scheduled for June 6-11. Boots has invested an estimated \$750 thousand in the swank niter. "This club," he says, "has excited me more than anything I've ever been involved in in my life—well almost."

Q. What country music entertainers are birthdaying this week?

A. **Johnny Paycheck, Vic Willis, Johnny Bond, Carl Butler, Gordie Tapp** and **Don S. (Statler Bros.) Reid**.

AUCTION SALE

1:30 p.m. HOLIDAY INN-VANDERBILT
JUNE 17, 1977—NASHVILLE

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THE COUNTRY ALBUM CHART

JUNE 4, 1977

JUNE 4	MAY 28		WKS. ON CHART
1	1	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	3
2	2	KENNY ROGERS/United Artists LA689 G	30
3	4	I REMEMBER PATSY LORETTA LYNN/MCA 2265	7
4	3	NEW HARVEST—FIRST GATHERING DOLLY PARTON/RCA APL1 2188	14
5	7	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	4
6	5	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA APL1 2261	8
7	6	PLAY GUITAR PLAY CONWAY TWITTY/MCA 2262	20
8	8	YOUR PLACE OR MINE GARY STEWART/RCA APL1 2199	7
9	11	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	15
10	10	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	7
11	14	BEST OF FREDDY FENDER/ABC Dot DO 2079	3
12	17	ABOUT LOVE TOM T. HALL/Mercury SRM 1 1139	5
13	13	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601	12
14	15	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	5
15	9	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	19
16	12	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI/RCA APL1 1312	70
17	19	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	24
18	20	SNOWBLIND FRIEND HOYT AXTON/MCA 2263	6
19	18	VISIONS DON WILLIAMS/ABC/Dot DOA 2064	17
20	25	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	4
21	23	TOUCAN DO IT TOO AMAZING RHYTHM ACES/ABC AB 1005	7
22	16	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/Epic PE 34468	13
23	22	HEART HEALER MEL TILLIS/MCA 2252	14
24	21	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	25
25	29	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	40
26	26	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	11
27	24	THE WHEEL ASLEEP AT THE WHEEL/Capitol ST 11620	10
28	39	A RETROSPECTIVE LINDA RONSTADT/Capitol SKBB 11629	3
29	27	FARGO COUNTRY DONNA FARGO/Warner Bros. BS 2996	14
30	33	I JUST CAME HOME TO COUNT THE MEMORIES CAL SMITH/MCA 2266	5
31	30	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	67
32	34	RIDIN' RAINBOWS TANYA TUCKER/MCA 2253	13
33	36	HIGH RIDING ALVIN CROW & THE PLEASANT VALLEY BOYS/Polydor PD 1 6102	4
34	55	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	2
35	32	BEST OF DONNA FARGO/ABC/Dot DO 2075	15
36	31	JOHNNY DUNCAN/Columbia KC 34442	15
37	35	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125	18
38	50	MY MUSIC & ME ROY CLARK/ABC/Dot DO 2072-2	3
39	—	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	1
40	47	REX REX ALLEN, JR./Warner Bros. BS 3054	2
41	38	CONWAY TWITTY'S GREATEST HITS, VOL. II/MCA 2235	29
42	28	ONE NIGHT STANDS HANK "BOCEPHUS" WILLIAMS, JR./Warner Bros. BS 2988	6
43	46	I NEED YOU ALL THE TIME EDDY ARNOLD/RCA APL1 2277	4
44	42	PAPER ROSIE GENE WATSON/Capitol ST 11597	12
45	37	REUNITED RAY PRICE & THE CHEROKEE COWBOYS/ABC/Dot DO 2073	7
46	48	BEST OF DOLLY PARTON/RCA APL1 1117	54
47	—	LET'S GET TOGETHER TAMMY WYNETTE/Epic KE 34694	1
48	51	LONESOME ROAD DOC & MERLE WATSON/United Artists LA725 G	3
49	—	HAPPINESS MARGO SMITH/Warner Bros. BS 3049	1
50	57	FLOYD CRAMER & THE KEYBOARD KICK BAND/RCA APL1 2278	2
51	43	RONNIE MILSAP LIVE/RCA APL1 2043	27
52	24	GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755	39
53	41	ADIOS AMIGO MARTY ROBBINS/Columbia KC 34448	15
54	44	BEST OF CHARLEY PRIDE, VOL. III/RCA APL1 2023	31
55	45	THE TOUCH OF FELTS NARVEL FELTS/ABC/Dot DO 2070	8
56	59	I.O.U. JIMMY DEAN/Casino GRT 8014	2
57	—	ONE MAN SHOW FREDDY WELLER/Columbia KC 34709	1
58	40	JOHN DENVER'S GREATEST HITS, VOL. 2/RCA APL1 2072	12
59	54	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ABC/Dot DOSD 2020	99
60	—	SCORPIO BILL ANDERSON/MCA 2264	11
61	49	BIG BOSS MAN/MY MOUNTAIN DEW CHARLIE RICH/RCA APL1 2260	6
62	60	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	86
63	61	GILLEY'S SMOKING MICKEY GILLEY/Playboy PB 415	29
64	63	HOTEL CALIFORNIA EAGLES/Asylum 7E 103	19
65	64	THE TROUBLEMAKER WILLIE NELSON/Columbia/Lone Star KC 34112	34
66	66	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS/RCA APL1 1816	47
67	62	I'M SORRY FOR YOU MY FRIEND MOE BANDY/Columbia KC 34443	13
68	53	THE ORDINARY MAN ALBUM DALE McBRIDE/Con Brio CBLP 051	5
69	67	TAKE ME CHARLIE RICH/Epic KE 34444	14
70	56	FLIP, FLOP & FLY DOUG KERSHAW/Warner Bros. BS 3025	5
71	58	ARRIVAL RANDY BARLOW/Gazelle LPN 6021	5
72	65	JENNIFER WARNES/Arista 4062	6
73	68	DAVID ALLAN COE RIDES AGAIN/Columbia KC 34310	14
74	73	CHARLIE RICH'S GREATEST HITS/Epic KE 2430	49
75	74	BEST OF GLEN CAMPBELL/Capitol ST 11577	28

COUNTRY ALBUM PICKS



LET'S GET TOGETHER

TAMMY WYNETTE—Epic 34694

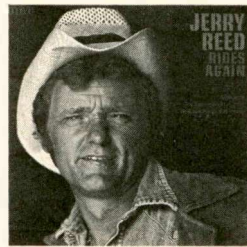
The "First Lady" uses her soft, lilting vocals to again put together a terrific package. With renditions only Tammy can give, best cuts include: "If We Never Love Again," "Your Sweet Lies (Turned Down My Sheets Again)" and "I Can Still Believe In You."



REX

REX ALLEN, JR.—Warner Brothers 3054

Rex Jr. doesn't have to take a back seat to anyone when it comes to vocal talent, which he quickly lets you know with this smooth, easy-paced collection. Included is his current chart-topping single, "I'm Getting Good At Missing You (Solitaire)," with other selections including "Let Me Love You Once Before You Go" and "Lying in My Arms."



JERRY REED RIDES AGAIN

JERRY REED—RCA 2346

Including his recent single, "Semolita," Reed's latest collection showcases his tremendous versatility as he swings smoothly from a "Lord Mr. Ford" type song, "With His Pants In His Hands," to a moving rendition of "The Phantom Of The Opry" and back again with "(I'm Just A) Redneck In a Rock and Roll Bar."

Dates Announced for Talent Buyers Seminar

■ NASHVILLE—This year's CMA Talent Buyers Seminar is scheduled for October 6-9, with registration set for October 6. Seminar headquarters will be at the Hyatt Regency Hotel in Nash-

ville.

For registration information, contact Kathy Hooper at the CMA, 7 Music Circle North, Nashville, Tennessee 37203; phone (615) 244-2840.

Bare Facts



Joining Bobby Bare and Tennessee Pulleybone's set at the Exit/In in Nashville recently were some guest musicians. Pictured here (from left): Dave Gillor of Pulleybone, Neil Young, Bare, Dickey Betts and Shel Silverstein.

Nashville Never Stops.

**Sonny James
In Prison, In Person
With His Tennessee
State Prison Band**
including:
In The Jailhouse Now/Abilene/Walkin' Tall
Pistol Packin' Mama/Amazing Grace



TENNESSEE
STATE PRISON

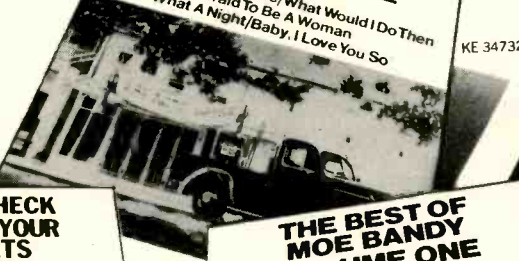
KC 34708

**FREDDY WELLER
ONE MAN SHOW**
including:
Strawberry Curlics/Merry-Go-Round
Nobody Cares But You
(After Sweet Memories) Play Born To Lose Again
Whiskey And Daisy



KC 34709

Joe Stampley
SAT. NITE DANCE
including:
Saturday Night Dance/What Would I Do Then
Afraid To Be A Woman
What A Night/Baby, I Love You So




KE 34732

**RAY PRICE
HELP ME**
including:
Sunday Morning Comin' Down/Born To Lose
Crazy Arms/Release Me/Nobody Wins




KC 34710

**JOHNNY PAYCHECK
SLIDE OFF OF YOUR
SATIN SHEETS**
including:
Slide Off Of Your Satin Sheets
Hank (You Tried To Tell Me)
I'm The Only Hell (Mamma Ever Raised)
I Did The Right Thing/Woman (You Better Love Me)



KE 34693

**THE BEST OF
MOE BANDY
VOLUME ONE**
including:
Bandy The Rodeo Clown
Hank Williams, You Wrote My Life
I Just Started Hatin' Cheatin' Songs Today
Honky Tonk Amnesia
Don't Anyone Make Love At Home Anymore



KC 34715

**Darrell McCall
Lily Dale**
including:
I Come Home To Face The Music
It's My Lazy Day/Tennessee
Sad Songs And Waltzes
Pins And Needles (In My Heart)



KC 34718

**TAMMY WYNETTE
LET'S GET TOGETHER**
including:
Let's Get Together (One Last Time)
If We Never Love Again
It's Gonna Take A Long, Long Time
Your Sweet Lies (Turned Down My Sheets Again)
I Can Still Believe In You



KE 34694

**KRIS
SONGS OF KRISTOFFERSON**
including:
Help Me Make It Through The Night/For The Good Times
Loving Her Was Easier (Than Anything I'll Ever Do Again)
Me And Bobby Mc Gee
Stranger



PZ 34687

Some of the most
exciting music of the
year is right here on
this page. Brand-new,
on Columbia and Epic
Records and Tapes.

**GEORGE JONES
ALL-TIME
GREATEST HITS
VOLUME 1**
including:
The Race Is On/My Favorite Lies
She Thinks I Still Care/White Lightnin'
Walk Through This World With Me



KE 34692



THE COUNTRY SINGLES CHART

TITLE	ARTIST	Label, Number	WKS. ON CHART
JUNE 4	MAY 28		
1	1	LUCKENBACH, TEXAS WAYLON JENNINGS RCA PB 10924 (3rd Week)	8
2	4	IF WE'RE NOT BACK IN LOVE BY MONDAY MERLE HAGGARD/MCA 40700	10
3	3	I'LL DO IT ALL OVER AGAIN CRYSTAL GAYLE/ United Artists XW948 Y	11
4	5	I CAN'T HELP MYSELF EDDIE RABBIT/Elektra 45390	10
5	7	MARRIED BUT NOT TO EACH OTHER BARBARA MANDRELL/ ABC Dot DO 17688	10
6	8	YOUR MAN LOVES YOU HONEY TOM T. HALL/ Mercury 73899	9
7	2	SOME BROKEN HEARTS NEVER MEND DON WILLIAMS/ ABC Dot DO 17683	13
8	14	IT'S A COWBOY LOVIN' NIGHT TANYA TUCKER/MCA 40708	8
9	12	THAT WAS YESTERDAY DONNA FARGO/Warner Bros. WBS 8375	6
10	11	I'M GETTING GOOD AT MISSING YOU (SOLITAIRE) REX ALLEN, JR./Warner Bros. WBS 8354	9
11	15	BURNING MEMORIES MEL TILLIS/MCA 40710	7
12	13	LIGHT OF A CLEAR BLUE MORNING DOLLY PARTON/ RCA PB 10935	9
13	6	THE RAINS CAME/SUGAR COATED LOVE FREDDY FENDER/ABC Dot DO 17686	12
14	17	THANK GOD SHE'S MINE FREDDIE HART/Capitol 4409	8
15	16	ME AND MILLIE RONNIE SESSIONS /MCA 40705	9
16	19	I WAS THERE STATLER BROTHERS/Mercury 73906	6
17	10	BLUEST HEARTACHE OF THE YEAR KENNY DALE/ Capitol 4389	14
18	9	PLAY GUITAR PLAY CONWAY TWITTY/MCA 40682	14
19	23	HEAD TO TOE BILL ANDERSON/MCA 40713	5
20	18	LET'S GET TOGETHER (ONE LAST TIME) TAMMY WYNETTE/ Epic 8 50349	12
21	26	DON'T GO CITY GIRL ON ME TOMMY OVERSTREET/ ABC Dot DO 17697	5
22	27	IT'S NOTHING TO ME JIM REEVES/RCA PB 10956	7
23	35	IF PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/ Mercury 73914	4
24	33	BORN BELIEVER JIM ED BROWN & HELEN CORNELIUS/ RCA PB 10967	5
25	30	SILVER BIRD TINA RAINFORD/Epic 8 50340	9
26	32	COME SEE ABOUT ME CAL SMITH/MCA 40714	6
27	29	A PASSING THING RAY GRIFF/Capitol 4415	7
28	34	IF YOU WANT ME BILLIE JO SPEARS/United Artists XW985 Y	5
29	21	THAT'S WHEN THE LYIN' STOPS (AND THE LOVIN' STARTS) PAL RAKES/Warner Bros. WBS 8340	10
30	40	CHEAP PERFUME AND CANDLELIGHT BOBBY BORCHERS/ Playboy ZS8 5803	4
31	44	I'LL BE LEAVING ALONE CHARLEY PRIDE/RCA PB 10975	3
32	28	MOBILE BOOGIE HANK WILLIAMS, JR./Warner Bros. WBS 8361	9
33	36	THIS GIRL (HAS TURNED INTO A WOMAN) MARY MacGREGOR/Ariola America 7662	7
34	42	FOOL JOHN WESLEY RYLES/ABC Dot DOA 17679	9
35	55	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA PB 10976	2
36	20	SHE'S PULLING ME BACK AGAIN MICKEY GILLEY/ Playboy 6100	16
37	52	I DON'T KNOW WHY (I JUST DO) MARTY ROBBINS/ Columbia 3 10536	3
38	46	MARGARITAVILLE JIMMY BUFFETT/ABC AB 12254	5
39	51	I'M A MEMORY WILLIE NELSON/RCA PB 10969	4
40	24	SHE'S GOT YOU LORETTA LYNN/MCA 40679	15
41	48	SO MANY WAYS DAVID HOUSTON/Starday 156	6
42	38	LUCILLE KENNY ROGERS/United Artists XW929 Y	19
43	57	TEN YEARS OF THIS GARY STEWART/RCA PB 10957	3
44	22	YESTERDAY'S GONE VERN GOSDIN/Elektra 45353	14
45	31	SHE'S LONG LEGGED JOE STAMPLEY/Epic 8 50361	9
46	25	I'M SORRY FOR YOU MY FRIEND MOE BANDY/ Columbia 3 10487	13
47	37	LET ME LOVE YOU ONCE BEFORE YOU GO BARBARA FAIRCHILD/Columbia 3 10485	13
48	39	PAPER ROSIE GENE WATSON/Capitol 4378	19
49	69	MAKIN' BELIEVE EMMYLOU HARRIS/Warner Bros. WB 8388	2



50	61	I CAN'T STOP LOVING YOU SAMMI SMITH/Elektra 45398	4
51	64	I DON'T WANNA CRY LARRY GATLIN/Monument 221	2
52	68	OLD KING KONG GEORGE JONES/Epic 8 50385	3
53	41	LOVE'S EXPLOSION MARGO SMITH/Warner Bros. WBS 8339	13
54	43	IF YOU GOTTA MAKE A FOOL OF SOMEBODY DICKY LEE/RCA PB 10914	12
55	47	BROOKLYN CODY JAMESON/Atco 7073	7
56	59	HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn 0270	6
57	60	YOU ARE MY SUNSHINE DUANE EDDY/Elektra 45359	4
58	58	I JUST CAME IN HERE (TO LET A LITTLE HURT OUT) PEGGY SUE/Door Knob WIG DK 7029	8
59	78	COUNTRY PARTY JOHNNY LEE/GRT 125	3
60	70	I LOVE WHAT LOVE IS DOING TO ME LYNN ANDERSON/ Columbia 3 10545	2

CHARTMAKER OF THE WEEK

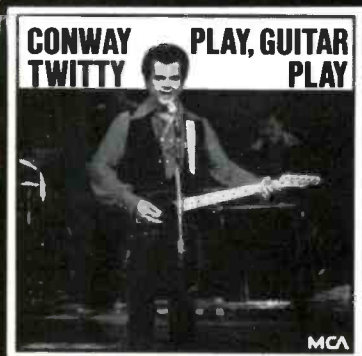
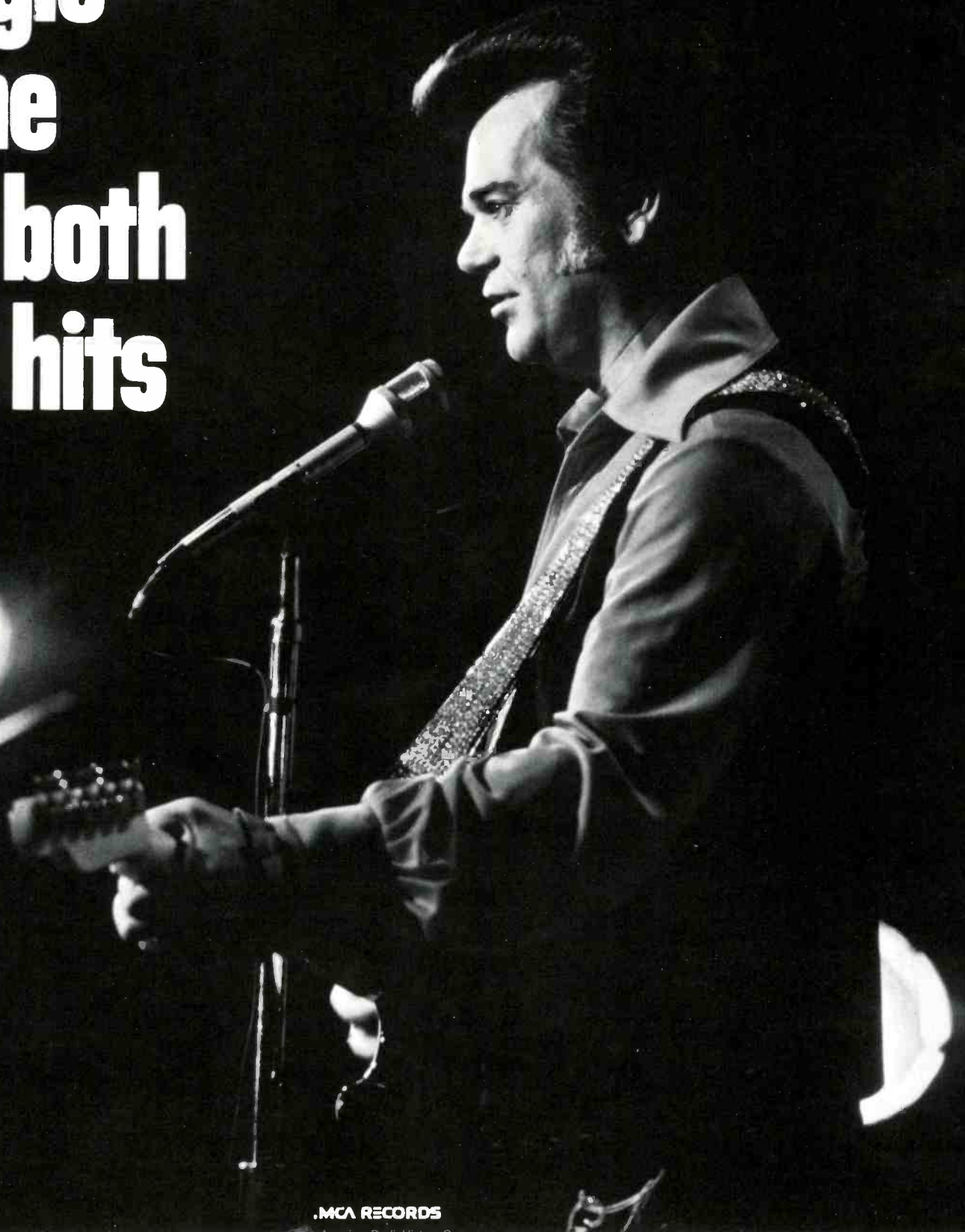
61	—	I CAN'T LOVE YOU ENOUGH LORETTA & CONWAY MCA 40728	1
45	—	KENTUCKY WOMAN RANDY BARLOW/Gazelle IRDA 381	11
63	72	I HATE GOODBYES LOIS JOHNSON/Polydor PD 14392	3
64	49	HELP ME RAY PRICE/Columbia 3 10503	11
65	50	IT'LL BE HER TOMPALL GLASER/ABC AB 12261	9
66	53	LOOK WHO I'M CHEATING ON TONIGHT BOBBY BARE/ RCA PB 10902	12
67	87	DIFFERENT KIND OF FLOWER RAY PRICE/ABC Dot 17690	2
68	71	I'LL HOLD YOU IN MY HEART JAN HOWARD/Con Brio NSD 118	5
69	88	PICKING UP THE PIECES OF MY LIFE MAC DAVIS/ Columbia 3 10535	2
70	74	DO YOU WANNA MAKE LOVE BOBBY SMITH/Autumn RPA 7623	4
71	—	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392	1
72	77	IT'S TOO LATE TO LOVE ME NOW CHARLY McCLAIN/ Epic 8 50378	3
73	83	SOMEBODY TOOK HER LOVE (AND NEVER GAVE IT BACK) JIMMIE PETERS/Mercury 73911	2
74	81	THE BEST PART OF MY DAYS (ARE MY NIGHTS WITH YOU) DAVID WILLS/United Artists XW988 Y	3
75	85	I DON'T HURT ANYMORE NARVEL FELTS/ABC Dot 17700	2
76	—	A TEAR FELL BILLY CRASH CRADDOCK/ABC Dot DO 17701	1
77	79	SATURDAY NIGHT TO SUNDAY QUIET SUSAN RAYE/ United Artists XW976 Y	5
78	90	ISHABILLY MACK VICKERY/Playboy ZS8 5800	2
79	82	WHAT A DIFF'RENCE A DAY MAKES BOBBY LEWIS/ RPA 7623	6
80	84	WE'RE ALL ALONE LaCOSTA/Capitol 4414	5
81	73	I'M WALKIN' DOUG KERSHAW/Warner Bros. WBS 8374	4
82	—	A SONG IN THE NIGHT JOHNNY DUNCAN/Columbia 3 10554	1
83	89	COMING AROUND CONNIE SMITH/Monument 219	2
84	97	MERRY-GO-ROUND FREDDY WELLER/Columbia 3 10539	2
85	—	SHE'S THE GIRL OF MY DREAMS DON KING/Con Brio 120	1
86	86	LEONA DON'T LIVE HERE ANYMORE WAYNE KEMP/ United Artists XW980 Y	4
87	92	(AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN DOTTSY/RCA PB 10982	2
88	80	JUST AN OLD FLAME HANK THOMPSON/ABC Dot DO 17695	5
89	91	ALLIGATOR MAN JIMMY C. NEWMAN/Plantation PL 153	3
90	95	CAN'T HELP IT CATES SISTERS/Caprice 2032	3
91	—	WHAT DID I PROMISE HER LAST NIGHT BILLY PARKER/ SCR 144	1
92	—	TAKE ME TONIGHT TOM JONES/Epic 8 50382	1
93	—	ONLY LOVE CAN BREAK A HEART BOBBY VINTON/ ABC AB 12265	1
94	—	SWEET DECEIVER CRISTY LANE/LS GRT 121	1
95	94	IF YOU LOVE ME, LET ME KNOW BRIAN COLLINS/ ABC Dot DO 17694	4
96	—	WE'RE STILL HANGIN' IN THERE, AIN'T WE JESSIE JEANNIE SEELY/Columbia 3 10550	1
97	56	CATCH THE WIND KATHY BARNES/Republic 376	10
98	66	RHYTHM OF THE RAIN FLOYD CRAMER & THE KEYBOARD KICK BAND/RCA PB 10908	7
99	54	LILY DALE DARRELL McCALL & WILLIE NELSON/Columbia/ Lone Star 3 10480	13
100	—	I'D BY YOU CHATTANOOGA KENNY PRICE/MRC 1001	1



CONWAY TWITTY PLAY, GUITAR PLAY

MCA-40682

the single
from the
album, both
smash hits



Produced by Owen Bradley
MCA-2262

MCA RECORDS

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THE

THE MAMMALS

Band



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