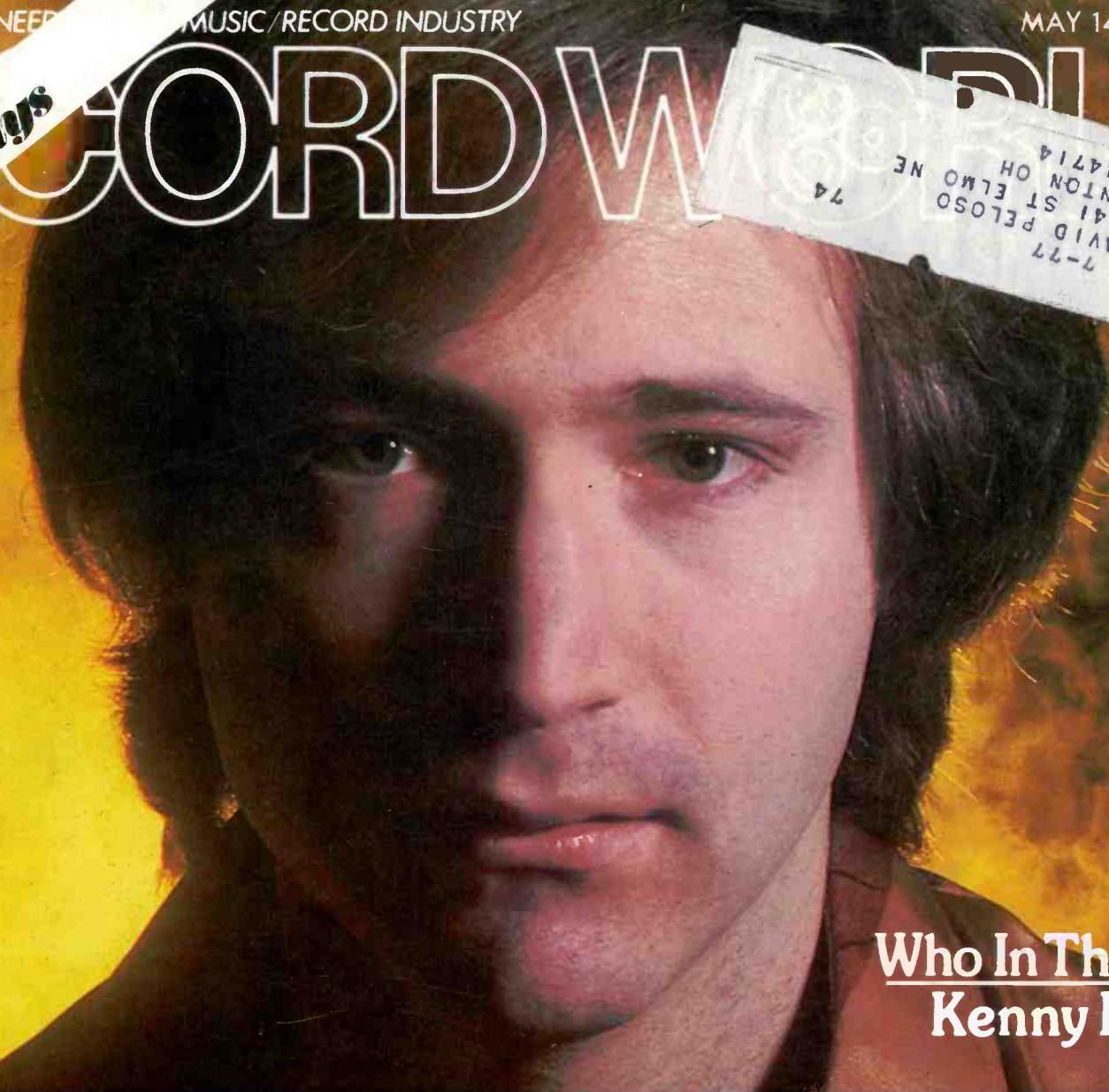


RECORD WORLD

Special Section
The O'Jays

74
DAVID PELOSO
2941 ST ELMO NE
CANTON OH 44714



Who In The World: Kenny Nolan

HITS OF THE WEEK

SINGLES

EAGLES, "LIFE IN THE FAST LANE" (prod. by Bill Szymczyk) (writers: Joe Walsh/Don Henley/Glenn Frey) (pub. not listed) (4:46). The third single from the multi-platinum "Hotel California" lp is also the album's most hard-edged rocker, dominated by a Walsh-signature guitar line. Like its two predecessors, this should speed up the charts. Asylum 45403.

CARPENTERS, "ALL YOU GET FROM LOVE IS A LOVE SONG" (prod. by Richard Carpenter) (writer: Steve Eaton) (Hampstead Heath, ASCAP) (3:35). Sounding a bit like a slow samba, the latest Carpenters effort takes an engaging rhythmic base and adds a typically bittersweet lyric, effectively presented by a polished Karen Carpenter vocal. A&M 1940.

JACKSON BROWNE, "THE PRETENDER" (prod. by Jon Landau) (writer: Jackson Browne) (Swallow Turn/WB, ASCAP) (4:47). Browne's first platinum lp has been spurred up the charts, it is said, principally by the title track, now released as an edited single. The artistry is unquestioned, the feeling a breakthrough for Browne. Asylum 45399.

LOU RAWLS, "SEE YOU WHEN I GIT THERE" (prod. and written by Kenneth Gamble and Leon Huff) (Mighty Three, BMI) (3:15). Rawls' Philly Intl. association has re-invigorated his career, and this latest effort should continue the momentum. It's a distinctive ballad, worldly-wise and bearing the Gamble-Huff stamp, and a certain favorite. Phila. Intl. ZS8 3623 (CBS).

10cc, "PEOPLE IN LOVE" (prod. by group) (writers: Eric Stewart-Graham Gouldman) (Man-Ken, BMI) (3:42). If "Things We Do For Love" proved this group's pop appeal was no fluke, this follow-up effort from their just-released lp should reinforce their impact. It's smooth, rather moody, and right for any number of formats. Mercury 73917.

GLADYS KNIGHT & THE PIPS, "BABY DON'T CHANGE YOUR MIND" (prod. by Van McCoy & Charles Kipps) (writer: Van McCoy) (Van McCoy/Warner Tamerlane) (3:15). Hooks abound on what sounds like another hit for this group—the love triangle theme is well handled by Gladys Knight, and the melody is instantly memorable. McCoy's touch is sure. Buddah 569.

CLIFF RICHARD, "DON'T TURN THE LIGHT OUT" (prod. by Bruce Welch) (writers: Guy Fletcher-Doug Flett) (Almo/Big Secret, ASCAP) (3:16). Richard should resume his winning of American audiences with this uptempo pop tune. The chorus and melody are engaging, and that recurring synthesizer riff tops it off nicely. Rocket 40724 (MCA).

KRIS KRISTOFFERSON, "WATCH CLOSELY NOW" (prod. by Barbra Streisand & Phil Ramone) (writers: P. Williams-K. Ascher) (First Artists/Emanuel/20th Century, ASCAP) (3:38). The big rock production number from "A Star Is Born" is now a single, quite un-Kristofferson-like but energetic and powerful nonetheless. A hit should be born. Columbia 3-10525.

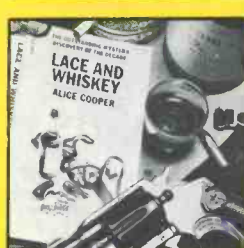
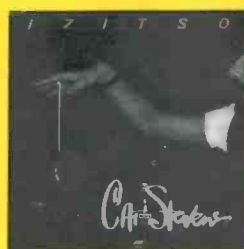
ALBUMS

"THE BEATLES AT THE HOLLYWOOD BOWL." As producer George Martin points out in his liner notes, "it is a piece of history that will not occur again." They may not be the group's best recordings, but they do encapsulate the excitement and fervor of a time, a dozen years ago, when there was magic in the music and The Beatles ruled. Capitol SMAS-11638 (7.98).

CAT STEVENS, "IZITSO." It's been some time in the making, but Stevens' set of ten songs should surely make it "the year of the Cat" (so to speak). Of the ten compositions, "(I Remember The Days Of) The Old Schoolyard" and the autobiographical "(I Never Wanted) To Be A Star" are the most immediate on the uniformly excellent set. A&M SP-4702 (7.98).

ALICE COOPER, "LACE AND WHISKEY." Cooper's chameleon-type persona assumes the pose of a racketeer with this lp and through the gunshot guitar bolts of "It's Hot Tonight" and "Lace and Whiskey," it could almost be the St. Valentine's Day Massacre all over again. "You and Me," the current single, is only the latest Cooper conquest. Warner Bros. BSK 3027 (7.98).

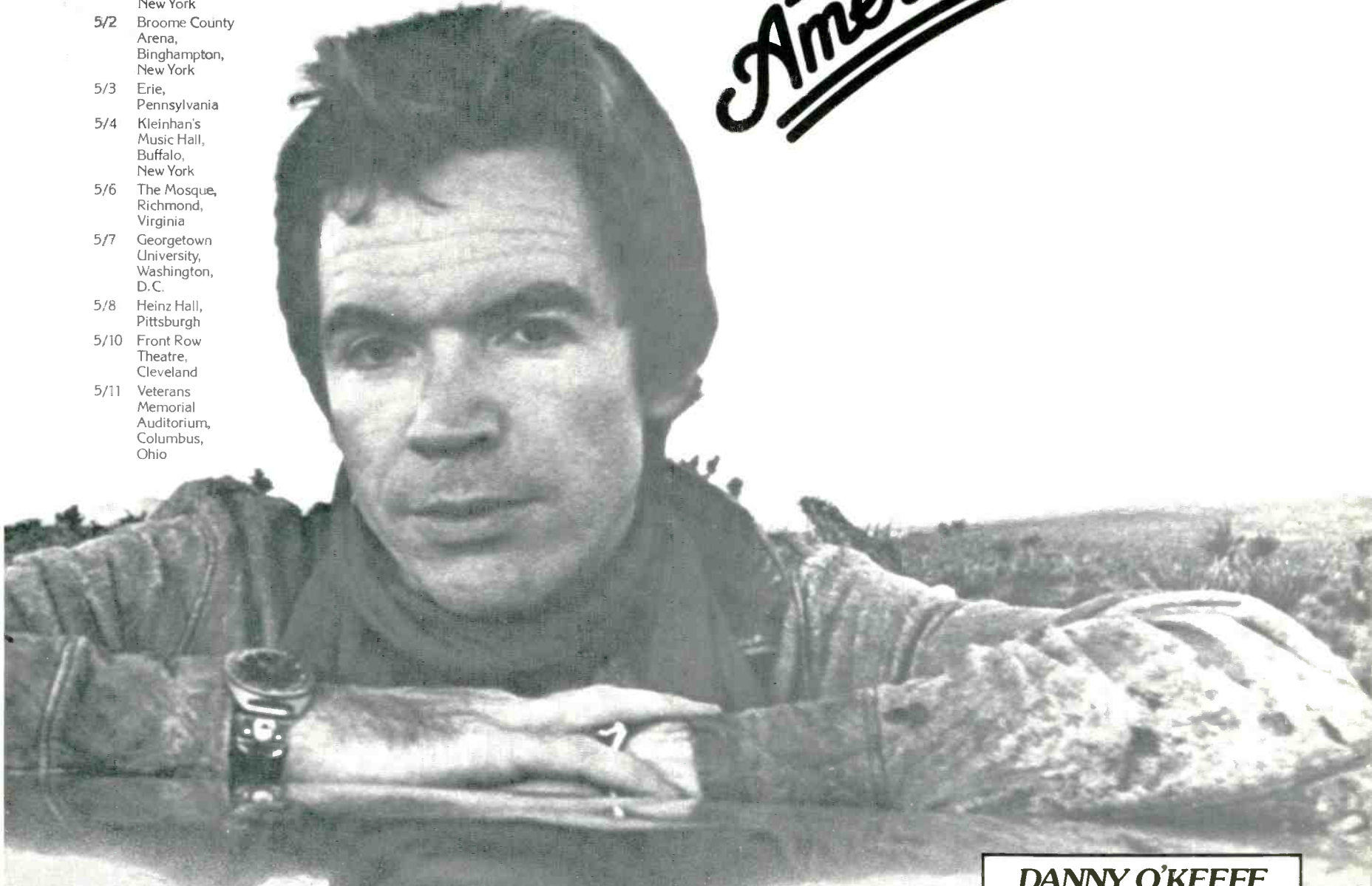
PARLIAMENT, "P. FUNK EARTH TOUR." Loyal fans, Maggots, Clones and Funkateers alike should relish this remembrance of the group's earth tour as it landed in the Oakland Coliseum here last January. The two record set contains such faves as "Take Your Dead Ass Home," and the inevitable "Tear The Roof Off The Sucker Medley." Casablanca NBLP 7053 (8.98).



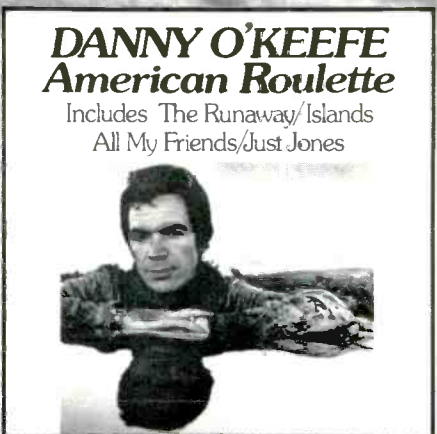
**DANNY O'KEEFE
TOUR DATES:**

- 4/28 Dartmouth College, Hanover, New Hampshire
- 4/29 Calderon Theatre, Hempstead, Long Island
- 4/30 Gymnasium, Stonybrook, New York
- 5/2 Broome County Arena, Binghamton, New York
- 5/3 Erie, Pennsylvania
- 5/4 Kleinhan's Music Hall, Buffalo, New York
- 5/6 The Mosque, Richmond, Virginia
- 5/7 Georgetown University, Washington, D.C.
- 5/8 Heinz Hall, Pittsburgh
- 5/10 Front Row Theatre, Cleveland
- 5/11 Veterans Memorial Auditorium, Columbus, Ohio

Danny O'Keefe American Roulette



- 5/13 Arie Crown Theatre, Chicago
- 5/14 Masonic Auditorium, Detroit
- 5/15 Masonic Auditorium, Toledo
- 5/17 Academy of Music, Philadelphia
- 5/19 Providence Civic Center, Rhode Island
- 5/20 Civic Center, Springfield, Massachusetts
- 5/21 Orpheum Theatre, Boston
- 5/23 Performing Arts Center, Poughkeepsie, New York
- 5/24 Syracuse, New York
- 5/26 Palladium, New York City



BS 3050

The first album in over two years from the man who wrote "Magdalena" (recorded by Leo Sayer), "Angel Spread Your Wings" (Judy Collins) and "Good Time Charlie's Got the Blues."

Danny O'Keefe American Roulette.

On Warner Bros. Records & Tapes.



RECORD WORLD

ABC Records Names Stephen Diener President

■ NEW YORK—The appointment of Stephen I. Diener as president of ABC Records has been announced by Elton H. Rule, president of American Broadcasting Companies, Inc. Diener had been president of the International Division of ABC Records.

In making the announcement, Rule said: "We have a continuing and important commitment to the success of ABC Records, and to more fully meet that commitment, we have chosen as president an executive of proven
(Continued on page 16)

Sayer Dominates The Singles Market

By LENNY BEER

■ Leo Sayer (WB) continued his domination of the singles market for the second week as "When I Need You" delivered sensational sales and airplay and far outdistanced the field again. Stevie Wonder (Tamla) is beginning to mount a charge at the top with "Sir Duke"

and could be a major contender in the next two weeks.

Wonder, now number 3 with a bullet, is trying for his second
(Continued on page 6)

Tape Sales Showing Significant Increases; Dramatic Resurgence Is Seen for Cassettes

By JOHN MANKIEWICZ and SAM SUTHERLAND

(The following report, the first in a two part series on the national tape sales climate, focuses on manufacturers' perceptions of the tape marketplace. Next week, RW will report on retailers' current tape stance.)

■ LOS ANGELES — Tape sales, once regarded by most retailers and manufacturers as a stepchild of the record industry, are showing significant increases based on the past year's sales performance, as reported by major manufacturers and retailers surveyed by RW. While the overall increase remains slight, the key success story underscored by respondents

is clearly the dramatic resurgence of cassette sales after a mid-'70s slump that had led some retailers and labels to question the future of that configuration.

While artist, musical style and marketplace all exert more dramatic influences on a given title's tape sales performance than on a disc, most labels reported that overall tape sales account for be-

tween 30 and 35 percent of total unit sales, a level in line with the industry's tape/disc profile of a year ago. But many sales chiefs see a healthy sales picture pointing to an increase in that share, and virtually all manufacturers agree that the impetus for that increase is the greater acceptance for cassette, while eight-track sales remain stable.

At A&M Records, national tape sales director Bob Elliott reported, "Yes, tape has moved up. On the Frampton set, we've sold 2.2 lps for each tape, while an extreme case is Nazareth, which we've sold at a rate of 1.3 lps for each tape." Elliott went on to explain that the Nazareth tape figure reflects both the greater popularity of hard rock acts in tape, and the band's especially strong sales base in the south, traditionally a strong tape market. A&M's overall tape sales picture in the first quarter of this year highlights the surge in cassette sales, according to
(Continued on page 79)

Wherehouse 'Black Book' Keys Ordering

By SAM SUTHERLAND

■ LOS ANGELES—Over the past 18 months, top management at the 92 store Wherehouse chain headquartered in Gardena has refined an ordering and inventory control system—developed from a comprehensive "black book" utilized chain-wide to guide both the buying staff and store personnel—designed to interface with the burgeoning computer technology already accepted in other areas of mass merchandising and anticipated in the record business through the

current RIAA/NARM program to develop an industry bar code.

The current Wherehouse system — which uses its regularly updated "black book" not only as a buying and ordering guide, but also as the blueprint for both warehouse inventory filing and organization of store stock—
(Continued on page 65)

..... New RW feature

Introducing 'The Radio Marketplace'

■ NEW YORK—With this issue **Record World** introduces a new double-page feature, The Radio Marketplace, featuring Suggested Market Playlists. This is an entirely new approach to the charting of singles which we believe will be particularly responsive to the needs of pop radio.

Programmers have long requested a chart that would treat a record as a program director does at a given station—as appealing to certain segments of his audience, to certain parts of the country, and to other stations like his own.

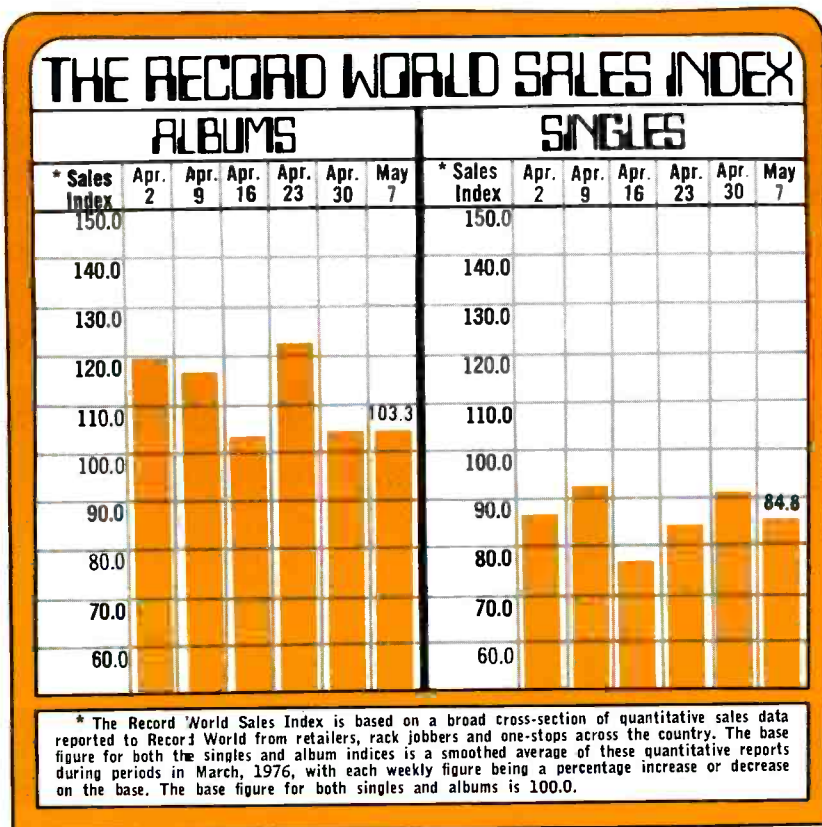
We believe that no chart yet devised has adequately addressed these needs. National singles charts, while providing a necessary overview of a record's growth, don't tell a programmer specifically how that record is likely to fare in his area, right now. The Suggested Market Playlists will tell him, based on RW's research, just that.

For the purposes of the Suggested Market Playlists, the country has been divided into six similar-behavior radio markets. The divisions aren't strictly geographical: Miami's market characteristics, for instance, are much like those of New York and the urban northeast, so they are grouped together. The map included in the chart allows the programmer to locate his market.

The general behavior tendencies for each region will be listed above its playlist, as will the stations tracked in each area. Obviously, all the stations will not be given equal weight, but all will be taken into consideration when decisions are made.

Each week, the Suggested Market Playlists will present a sug-

(Continued on page 16)



Joseph Cohen Named President of NARM

■ CHERRY HILL, N.J.—The board of directors of the National Association of Recording Merchandisers has announced the appointment of Joseph A. Cohen as executive vice president of NARM. Cohen leaves his position as associate director of corporate planning at the American Broadcasting Company to join the NARM staff in the newly-created post.

In a change of the association's by-laws, the offices of chairman and vice chairman of the board have been eliminated, and the titles of president and vice president reinstated as elective offices after a one year hiatus.

(Continued on page 93)

Col Pictures, Arista Show Financial Gains

■ NEW YORK — Columbia Pictures Industries, Inc. last week reported that its third quarter, ended March 26, was the most profitable quarter in the company's history. During the three-month period, those earnings were led by the motion picture division, and by Arista Records, which experienced a significant turnaround in profitability during the quarter.

Operated earnings for the quarter were \$4,540,000 or \$.25 per share, compared to \$840,000 or \$.10 per share during the same quarter a year ago. Net income (including an extraordinary credit for the quarter) was \$5,990,000 or \$.69 per share; comparable totals for 1976 were \$956,000 or \$.11.

Arista's quarter saw the record division take in \$9,791,000 in net revenue, compared to \$8,143,000 during the same quarter last year, a substantial rebound from the company's performance during the first half of the fiscal year. Nine-month totals for this fiscal year still trail 1976's performance by approximately eight percent.

The Arista sales gains were sparked by a resurgence of all four albums in the Barry Mani-

(Continued on page 73)

Zavin Terms New Copyright Law 'Unsatisfactory in Many Areas'

By PAT BAIRD

■ NEW YORK—Mrs. Theodora Zavin, senior vice president of Broadcast Music, Inc. (BMI), told **Record World** recently she feels the new copyright law, effective January, 1978, is "unsatisfactory in many areas. It has some things that are, in theory at least, good for copyright owners but unfortunately are going to end up providing very little revenue."

Mrs. Zavin has been studying the new law as it relates to all the performance society's writer and publisher affiliates. While she is candid in her opinion that the law has little chance of being revised again in the foreseeable future, she does feel copyright

owners should be aware of the changes the bill provides, especially in the three new areas of compulsory licensing.

"My own feeling is," she said, "that when you take the average fairly successful publisher, he will probably get more out of the increase in the statutory rate from \$.2 to \$.2¾ than he will out of the three so-called new areas put together. I hope I'm being too pessimistic, but I don't really see the amount of money falling down being very significant."

The three new areas of compulsory licensing are for the use of music in juke boxes (with an at-

(Continued on page 93)

Pres. Receives 'Inaugural Album'



Last week at the White House, President Jimmy Carter was presented with the first copy of Columbia Records' "Inaugural Album." The presentation was made by Walter Yetnikoff, president, CBS/Records Group, and Bruce Lundvall, president, CBS Records Division. Attending were, from left: Phil Ramone, producer of the album; Bruce Lundvall; Walter Yetnikoff; Mike Tannen, executive producer of the album; Jim Lipton, producer of the Inaugural Concert; and President Carter. The album, which includes performances by Paul Simon, Linda Ronstadt, Shirley MacLaine, Loretta Lynn, Aretha Franklin, Freddie Prinze, Leonard Bernstein, Beverly Sills, Paul Newman and many others, will be released this month. Profits from the sale of the two-1p set will be donated to the National Endowment of the Arts.

Wallich's Owners OK'd

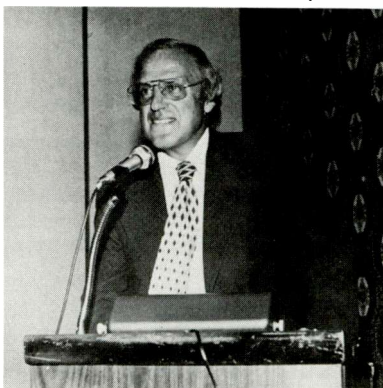
■ LOS ANGELES — On Monday, May 2, a group of investors known as Shaftesbury Music were approved by the present board of directors of Wallich's Music City as well as Judge J. A. Dooley of U.S. Bankruptcy Court here as the new owners of the 7 store Southern California retail chain.

Principals include E. Barsky, of Kester Marketing in L.A., Charley Shlang, a retail veteran, and Spen-

(Continued on page 35)

Steinberg New Polygram Executive Vice Pres.

■ NEW YORK—Coen Solleveld, president of PolyGram worldwide and chairman of the board of PolyGram Corporation, U.S.A., has announced the election of Irwin Steinberg to executive vice president of the PolyGram Corporation, U.S.A., in addition to his present position of president—PolyGram Record Group.



Irwin Steinberg



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RECORD WORLD MAY 14, 1977

Powerhouse Picks

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

● **Sylvers** (Capitol) "High School Dance."

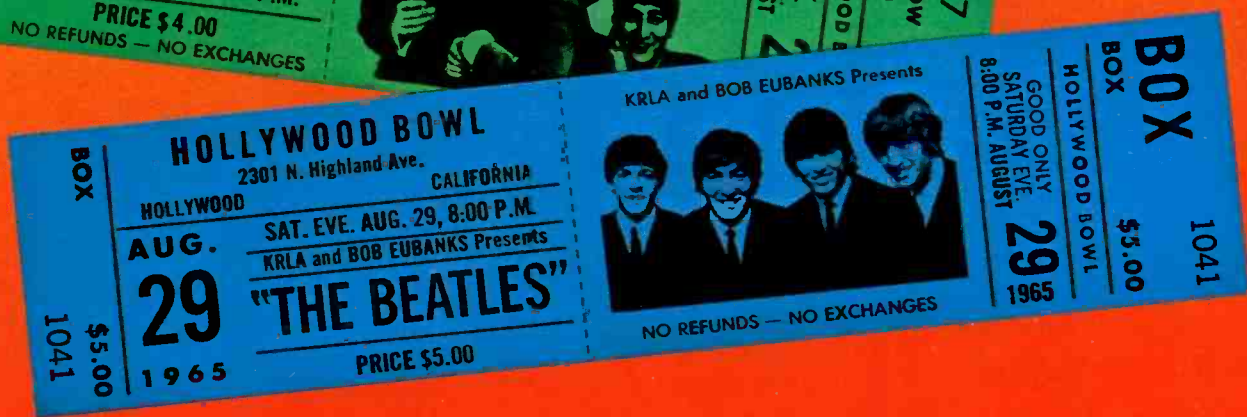
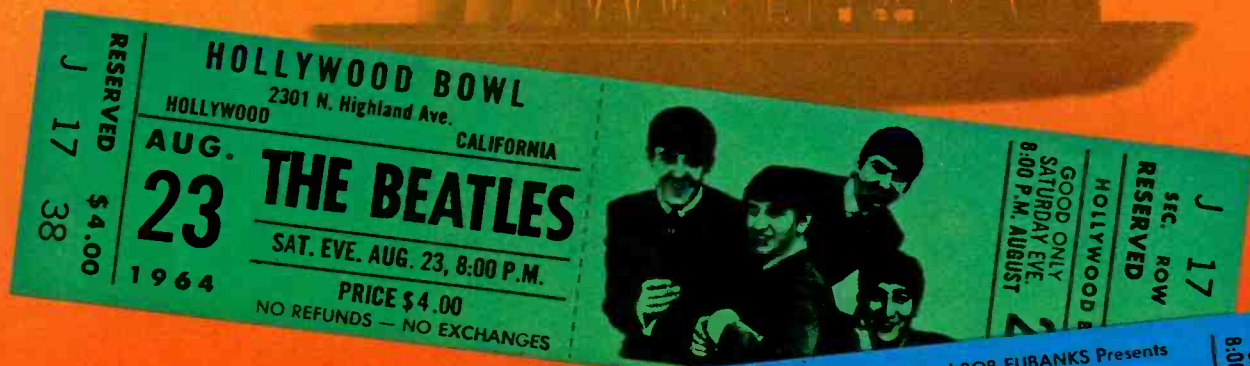
● This smash r&b record has the makings of another pop home run: #4 in Columbus, #8 in Milwaukee. Sales through pop accounts are leading the way.



NOW AVAILABLE FOR THE FIRST TIME!

THE BEATLES

AT THE HOLLYWOOD BOWL



**Thirteen Songs Performed By
JOHN! PAUL! GEORGE! RINGO!
From Their Historic 1964-1965 "Live" Concerts!**

Final mixdown and sequencing: Produced by George Martin/Engineer: Geoff Emerick



SWAB-1-538

Sayer, Eagles Again Top Singles, LP Charts

Marvin Gaye LP Hot

By LENNY BEER

■ The Eagles (Asylum) scored the number 1 position on The Album Chart for the sixth consecutive and tenth overall week in a tight battle with the gaining Fleetwood Mac (WB). The Eagles now have the third biggest chart album in history, behind Carole King's "Tapestry" (Ode) and the all-time leader, Peter Frampton (A&M), with "Frampton Comes Alive." The Fleetwood album, however, with "Dreams" charging up The Singles Chart, has a good chance of stopping the Eagles before they break the record. Another major contender in the coming weeks could be Marvin Gaye (Tamla), whose current album has bulleted up to number 4 and contains one of the fastest breaking singles in the country also.

The top 10 basically held once again, with the only new entry being the soundtrack to "Rocky" (UA) at number 10. United Artists will be supporting the album with television exposure and with the single exploding at radio and with sales, it could be a contender for a top 5 slot. The only albums in the top 30 with bullets this week were Captain and Tennille (A&M), doing well at the racks but lagging at retail; Dickey Betts (Arista), with huge retail action and rack growth; and Foreigner (Atlantic), another with great retail response.

Other hot albums in the top half of the chart were Supertramp (A&M), which is hottest in Los Angeles; Leo Sayer (WB), with excellent spread now at retail and rack locations with some reports also coming in from r&b oriented accounts; Bonnie Raitt (WB), scoring behind great FM play; Slave (Cotillion), one of the hottest new

NMPA Reports Record Printed Music Sales

■ NEW YORK—All-time record sales of \$211 million during 1976 for the printed music industry have been reported by the National Music Publishers Assn., according to president Leonard Feist.

Domestic sales of all printed music except hymnals climbed seven percent above 1975, and 130 percent ahead of 1970 when sales were \$91,500,000. Sales during the 10 year period since 1966 have risen 193 percent from \$72 million.

If illegal pirating of printed music had not been so extensive, Feist said sales would have been even higher.

(Continued on page 28)

r&b combinations of the year; Johnny Guitar Watson (DJM), with his second straight big seller; Van Morrison (WB), mounting sales quickly; and Dave Mason (Columbia), who has continued the strong sales activity that enabled him to garner Chartmaker honors last week.

Also strong and gaining were Al DiMeola (Columbia), with strong retail response; Side Effect (Fantasy), another with an r&b base; Ronnie Laws (UA), breaking jazz, r&b and pop; Graham Central Station (WB), with r&b action only to this point; Southside Johnny (Epic), doing well with his second album; and Rita Coolidge (A&M), breaking big in the south.

New on the top 100 with bullets were Little Feat (WB), looking for their biggest ever and debuting as Chartmaker; 10cc (Mercury), with a big single pulling it; Tavares (Capitol), mounting a strong sales story with the east leading; Waylon Jennings (RCA), exploding with his album and single and finally accepted as a crossover star; and KC and The Sunshine Band (TK), now breaking behind the big hit single and garnering the final position in the top 100 with a bullet.

Other interesting debuts were scored by two other r&b based albums. Shalamar (Soul Train) broke on at 117 with a bullet, and Parliament, with their live album (Casablanca), hit in at 137 with a bullet.

Climax Single Strong

(Continued from page 3)

straight charttopper from his multi-Grammy award winning "Songs In The Key Of Life." Also moving into contention is K.C. and The Sunshine Band (TK), which has scored three number 1 singles and now holds the number 5 position with a bullet.

There were no new entries this week in the top 10, but outside in the teen the challengers are continuing to mount their offensive. The Climax Blues Band (Sire) is closing in its missing markets and should be able to slip into the top 10 next week; Marvin Gaye (Tamla) is still number 1 on the r&b chart and is making half-chart moves at pop stations on its way to attempting to duplicating the feat on the pop chart; Fleetwood Mac (WB) has their first shot at a number 1 record with their fifth consecutive hit single as "Dreams" appears to have the strength to be a charttopping contender; and Kenny Rogers (UA) continues to fill in markets as the country crossover hit of the year. Joe Tex (Epic) is crossing over well and is a monster smash in the south, and Bill Conti (UA) is still charging for the "Rocky" title, although Maynard Ferguson (Columbia) continues to be a hit where played.

In the twenties this week are some strong hit records which will try to pass some of the

hotter numbers in future weeks. Foreigner (Atlantic) is showing a lot stronger activity than most programmers thought, and the single is fairing well and the album is selling up a storm; Andrew Gold (Asylum) appears to be home now with "Lonely Boy," which has met with some resistance but has been equal to the challenge; Alan O'Day (Pacific) had yet another sensational week of growth and keeps moving toward the top; and Tavares (Capitol) is an unbelievable hit in New York which is spreading, albeit slowly.

Other strong action was reported this week on Marshall Tucker (Capricorn), which is having a long hard struggle for a hit; Sylvers (Capitol), with another which is spreading quickly; Steve Miller (Capitol), with yet another hit; Sylers (Capitol), with another hot crossover; Jimmy Buffett (ABC), with what looks like his first big hit; Rufus (ABC), with the second release from their "Ask Rufus" set; Hall and Oates (RCA), trying to follow "Rich Girl" with another big hit; Waylon Jennings (RCA), with one of the hottest records ever on the country chart crossing over quickly; Barry Manilow (Arista), with instant airplay on his latest; Peter McCann (20th Century), scoring steady growth; and Boston (Epic), with immediate play for the third release from their monster album.

New on the chart with bullets this week were Eagles (Asylum), now released as a single and blasting on as Chartmaker at 54; Shaun Cassidy (Warner-Curb), with the hottest phone record in Detroit; Helen Reddy (Capitol), with the first release from her "Ear Candy" album; ABBA (Atlantic), with another international hit; and Mary MacGregor (Ariola), with the follow-up to her incredibly successful "Torn Between Two Lovers."

■ LOS ANGELES — Last week's coverage of the Pickwick rack and retail combine's resumption of regular retail pricing policies for WEA product incorrectly attributed Pickwick's decision to set a slightly higher sales price for \$7.98 list WEA merchandise to an agreement between Pickwick and WEA chiefs.

Although WEA officials did meet with Pickwick executives to explain the recently realigned WEA pricing structure, those discussions adhered only to general policy.

REGIONAL BREAKOUTS

Singles

East:

Sylvers (Capitol)
Tavares (Capitol)

South:

Peter McCann (20th Century)
Alan O'Day (Pacific)

Midwest:

Jimmy Buffett (ABC)
Waylon Jennings (RCA)
Rufus (ABC)
Marshall Tucker (Capricorn)
Steve Miller (Capitol)
Hall & Oates (RCA)

West:

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

Albums

East:

10cc (Mercury)
Little Feat (Warner Bros.)
Tavares (Capitol)
Detective (Swan Song)
Golden Earring (MCA)

South:

Little Feat (Warner Bros.)
Waylon Jennings (RCA)
Tavares (Capitol)
Kiki Dee (MCA)

Midwest:

KC & The Sunshine Band (TK)
Little Feat (Warner Bros.)
10cc (Mercury)
Waylon Jennings (RCA)
Kris Kristofferson (Columbia)
Southside Johnny (Epic)

West:

Little Feat (Warner Bros.)
10cc (Mercury)
Shalamar (Soul Train)
Waylon Jennings (RCA)
Brecker Bros. (Arista)

STEVE MILLER

He's the Gangster Of Love and The Joker
and he Flies Like An Eagle.

Now he's written a

BOOK OF DREAMS



Includes Steve's Hit Single,
"Jet Airliner"
(4424)

Produced by Steve Miller for Sailor Productions



SO-11630

RCA Names De Filippo Commercial Sales VP

■ NEW YORK—The appointment of Mario De Filippo as division vice president, commercial sales, has been announced by Jack Kiernan, division vice president, marketing, RCA Records.



Mario De Filippo

De Filippo joined RCA Records in the fall of 1975 after having spent two years heading up sales and advertising for the Handleman Company in the Southeast, headquartering in Atlanta.

Prior to joining Handleman, he had served as western division manager for Decca/MCA Records, responsible for sales, promotion and distribution for the 11 western states. Prior to that, he had been associated with London Records in California, the distributing wing of London Records in the western region.

Adams To Be Honored By Israel Bonds

■ NEW YORK — The Music Industry Division of State of Israel Bonds will honor Stanley Adams at its annual dinner-dance on June 29, according to Norman Weiser of Chappell.

Adams has been president of the American Society of Composers, Authors and Publishers (ASCAP) from 1953 to 1956 and from 1959 to the present, and is a noted lyricist and well known in the international musical community. Weiser, who is chairman of the dinner committee, announced that the black-tie affair has been scheduled for June 29 at the Plaza Hotel in New York City.

Ertegun Receives Humanitarian Award



Atlantic Records chairman of the board and chief executive officer Ahmet Ertegun was honored recently as the recipient of the 6th annual Humanitarian Award from the Conference of Personal Managers East. Ertegun was given the award by CPME president George Scheck at a luncheon for 500 at N.Y.'s St. Regis Roof. Pictured here at the luncheon are, top left: George Scheck, MC William B. Williams, Connie Francis, Ertegun, David Horowitz and Mo Ostin. Ertegun is pictured at top right accepting the award from Scheck. Shown on the dais are, bottom row, from left: Peter Rudge, Herbie Mann, Hazel Scott, Steve De Passe, Nancy Andrews (Ringo Starr's fiance), Ringo Starr, Roberta Flack, Nesuhi Ertegun and (standing) Stewart Bosley. Pictured at right are: Steve De Passe, Nancy Andrews, Ringo Starr, Nesuhi Ertegun and (standing) Carly Simon.

Irving/Almo Music Names Freed Vice Pres.

■ LOS ANGELES — Chuck Kaye, president of Irving/Almo Music and Rondor International, has announced the appointment of Lance Freed as the company's vice president.

Freed, who joined A&M Records in 1966, moved to Irving/Almo as professional manager in 1973 and has served as its executive director for the past two years.

Freed's current responsibilities will be expanded to cover all areas of the company's operation, but he will continue his focus on the creative areas working with writers, songs and artists.



Lance Freed

AFE Dist. Changes

■ NEW YORK — Audiofidelity Ent. has announced the following distributor changes: Malverne will handle the company's Image, Ashtree and Hidden Sign labels in the New York, New Jersey and New England areas; and all AFE lines are now being handled by Supreme in Cincinnati and All-South out of New Orleans.

Dirt Band at the White House



United Artists Records' group The Dirt Band recently departed on a State Department sponsored tour of the U.S.S.R., making them the first rock band ever to tour that country. To mark the occasion, President Jimmy Carter's son Chip Carter met with the band on the White House lawn, remarked on the importance of this first-ever cultural exchange, and was presented with a copy of The Dirt Band's latest LP, "Dirt, Silver and Gold," and a T-shirt commemorating the Russian tour. Pictured from left: Gary Mullen, Dirt Band organization; Dirt Band members John McEuen, John Cable, and Jimmie Fadden; Chip Carter; Dirt Band member Jeff Hanna; Jan Garrett, an Aspen-based singer who is touring with the group and Dirt Band member Jackie Clark.

THE EVENT OF THE YEAR

THE DOOBIES AND DINAH TOGETHER IN CONCERT FOR THE FIRST TIME FOR THE UNITED WAY AT THE CENTURY PLAZA HOTEL. LOS ANGELES BALLROOM.

JUNE 6, 1977

SHOW PRODUCED BY CAROLYN RASKIN
GOLDEN CIRCLE SEATS. \$100.00
(fully tax deductible)

TICKETS AVAILABLE THROUGH DAVID GEST AND ASSOCIATES AT (213) 766-5188.





**LATE
FLASH!!**

**NEW DATES ON THE
38 SPECIAL TOUR:**

- May 1 - Portland, Ore.
- 2 - Seattle, Wash.
- 3 - Vancouver, B.C.
- 8 - Phoenix, Ariz.
- 9 - Los Angeles, Ca.
- 13 - Santa Barbara, Ca.
- 14 - San Francisco, Ca.

38 SPECIAL

Produced by Dan Hartman Management: Sir Productions Agency: Premier Talent

ON A&M RECORDS & TAPES



SP-4638

Wiley To Remain FCC Chairman?

By MICHAEL SHAIN

■ WASHINGTON—Federal Communications Chairman Richard Wiley is slated to re-enter the private sector after next month. His term on the commission expires at the end of June and, presumably, he will be replaced by a Carter man as chairman. But "presumed" scenarios have a way of escaping the still surprising Carter administration.

The chairmanship of the FCC is reportedly going to Charles Ferris, general counsel to House Speaker Thomas "Tip" O'Neill, a report neither confirmed nor denied by the Carter White House. The White House has been busy in and around the various other Federal agencies installing their own in past weeks. New chairmen took over just last week at the Securities and Exchange and Federal Trade Commissions.

(In related news, newly-installed FTC Chairman Michael Pertschuk has announced he will hire two lawyers prominent in the communications public interest movement for his staff. They are

Polydor Pacts Perren

■ NEW YORK—Polygram Record group president Irwin Steinberg has announced that Polydor Incorporated has entered into an agreement with Los Angeles based producer / writer Freddie Perren, in which Polydor assumes the exclusive distribution and marketing of Perren's new productions under the Polydor/MVP label.

Eagles LP Now \$7.98

■ LOS ANGELES—Elektra-Asylum Records has raised the suggested list price of the Eagles' "Hotel California" album from \$6.98 to \$7.98, effective May 9, according to Stan Marshall, vice president, sales.

The catalogue number on the album has been changed to 6E-103 and inventory reflecting this change will be available at all branches this week.

Albert Kramer, founder and first director of the Citizens Communications Center, as chief of the FTC's Consumer Protection Bureau, and Tracy Weston, now a UCLA professor but formerly head of Washington's Public Interest Law Center, as Kramer's assistant. Both are proteges of former FCC Commissioner Nicholas Johnson.)

Carter's willingness to leave Wiley in place until his term expired—when heads were rolling elsewhere in the bureaucracy—was the first indication that Carter may approve of Wiley's hard-working tenure at the FCC, even if he doesn't approve of his party affiliation, Republican.

Carter has also proved his willingness to snub Congressional leaders when he feels it is necessary. Even Ferris' ties to such a Congressional higher-up as O'Neill may not sway Carter's decision if he decides Wiley can do the job the President wants done.

Wiley, a Nixon appointee, has distinguished himself during his chairmanship by removing much of the bureaucratic backlog in license renewals and new station approvals and becoming a minor hero among broadcasters. His tireless work habit has made him a standard on the speaking circuit, as well. Coupled with Carter's willingness, to date, to keep the broadcast establishment on his side, Wiley just might be able to look toward four more years of steady employment with the commission.

Arista, Chrysalis Establish Joint U.K. Sales Operation

■ NEW YORK — Arista Records U.K. and Chrysalis Records U.K. have announced the establishment of a joint sales operation in the United Kingdom from July 1 of this year. The as-of-yet unnamed sales company will be exclusively responsible for the selling of Arista and Chrysalis prod-

Private Stock Hosts Natl. Promo Meet

■ NEW YORK — Sparked by a preview of forthcoming album and singles product, seminars with promotion, advertising, a&r production, publicity and business affairs department heads and a chance for promotion staffers from all over the United States to meet for the first time, Private Stock held its National Promotion Meeting April 30 at the Park Lane Hotel, in New York City.

The meetings were chaired by Bob Harrington, Private Stock Records vice president, promotion/artist relations.

Private Stock opened the day's proceedings with a morning conference for all promotion personnel which was concerned with two main areas: the manner in which sales and promotion would be coordinated between the field people, the distributors and the headquarters office, the intra-company lines of responsibility and communication procedures.

Singleton Sued By Publishers

■ NEW YORK — Eleven music publishers represented by the Harry Fox Agency filed suit against the Shelby Singleton Corporation last week to collect royalties Fox claims are due from a number of recordings issued by Singleton's SSS International Records.

The suit, filed in U.S. District Court in Nashville, stems from a long-standing dispute over royalties. (Continued on page 73)

In addition to Bob Harrington, Private Stock president Larry Uttal and vice president of marketing Harold Sulman addressed the group.

The afternoon sessions were designed to familiarize all promotion people with the full spectrum of Private Stock activities, artist relations and product.

Jay Leipzig, president of the Music Agency, discussed the various stages of advertising that are used by the company: tip sheets, trade press and consumer press and radio as the product pattern unfolds. Radio spots are used to tie in with retail sales and to support air play and artist tours.

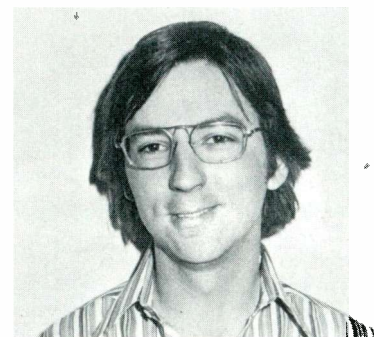
Gersh Speaks

Jody Uttal, Private Stock publicity, focused on her department's key areas of tour support, corporate image and artist campaigns with particular reference to David Soul, Frankie Valli, Jose Feliciano, Blondie, Brownsville Station, Walter Murphy and Starbuck. Public relations consultant Richard Gersh also addressed the group.

Joe Serling, vice president/business affairs, took questions from assembled promotion people as he discussed negotiation of (Continued on page 90)

Arista Names Burd Singles Promo Dir.

■ NEW YORK—David Burd has been named director, national singles promotion for Arista Records, it was announced by Richard Palmese, vice president, promotion for the company.



David Burd

Burd, who will be based in Arista's New York offices, will be responsible for coordinating the efforts of all of Arista's local promotion managers in connection with singles airplay. He will also be working directly with the company's independent distributors and their field promotion personnel in regard to the promotion of Arista singles product.

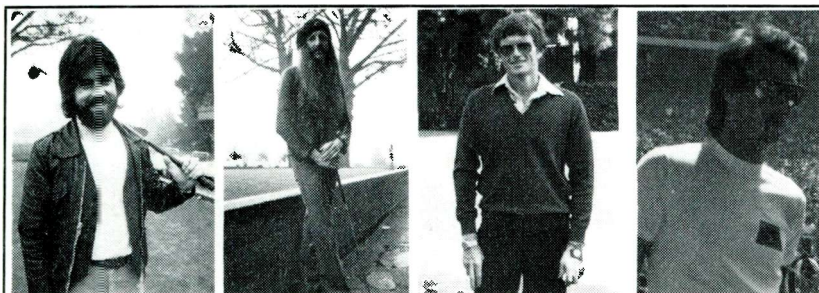
Burd joins Arista from Capitol Records where he was midwest regional promotion manager. Prior to that, he was a radio personality for two years at KSLQ in St. Louis.

uct; however, the two record companies will in all other respects remain independent record operations.

Peter Battershill, formerly with A&M, has been appointed sales manager of the new operation, reporting directly to Doug D'Arcy and Bob Buziak, managing directors of Chrysalis U.K. and Arista U.K., respectively. Battershill is already actively engaged in the staffing and administrative procedure for the company to be fully operative on July 1.

Currently, Chrysalis product is being sold in the U.K. by the Island sales force and distributed by EMI, and Arista product is being sold and distributed in the U.K. by EMI. Both of these arrangements end on June 30.

No decision on manufacturing and distribution rights had been made at the time of the announcement. Indications were that the new company will be situated in offices outside of the West End.



Mike McDonald

Patrick Simmons

Jim Rissmiller

Larry Vallon

Mike McDonald and Patrick Simmons of The Doobie Brothers are challenging Jim Rissmiller and Larry Vallon to a golf match. The Doobies are "Takin' It To The Green" on June 6, at the Calabasas Park Country Club. All Spectator Seats, \$5.00

“Capture Your Heart”

PIG-40706

WTIX KTNQ WAHT WNBH WARM WEEX WAEB WQQW WICC
3WD WWCK WCCW WIBM WACI WQTC WRKR KNOX WTRY WOLF
KJCK KLWN KFSB KGM O WGLF WQPD WRKT WLEQ WBBQ WAUG WGOW
98Q WRFC WFLB Z98 KPUG KRIG KOTN KMHT KVOL WAIL KRHC
KOLA KSEE KIKX KATY KCBN KBZY KRLC KOOK KQDI KYLT KRAE
KATI KBIM KOBO X107 WGLI WNHC WGN WTRX WTVN KETU KJMO
WGBS WDXR WYMC KUHL KBLF K104 KUKI KRKK KBLL KXLF KORD
KHQ KYXI KMED KBND KOOS WRMA WMOX WSSB WLAV WYMC WWCO
WZZ WJSO KLOG KRPL KENO WRIG KTMS KLUE WISM WSAM KKXX

BLUE



Produced by Elton John and Clive Franks

THE ROCKET RECORD COMPANY

MCA RECORDS

Philadelphia International Records. At home.

Philly is home. Home to Kenny Gamble and Leon Huff. Home to the writers, producers, arrangers, artists, engineers, and the staff of Philadelphia International Records.

Home is located on Broad Street, in the same building that once housed Cameo/

Parkway. In a very real sense, that building is the home of the hits.

And the hits just keep on coming. And the message keeps coming across.

PIR is no ordinary record company. First off, Kenny and Leon are no ordinary record company executives. Every release is truly

the result of their creation. Certainly their inspiration is felt everywhere you turn.

Their creative leadership is definitely the key to their success. "You can only produce what you feel," says Kenny.

Secondly, PIR is a totally unique record company in the way it operates.





MFSB horns.
The best lips in music.



Engineer Joe Tarsia
at his 24 track board,
obviously liking what he's hearing.



Becky Butler. Manager of Publicity,
Advertising, Merchandising, Promotions
and Artist Relations. The phone is not part of
her head, although sometimes she feels like it is.

John Whitehead, Gene McFadden and Vic Carstarphen are staff writers, and along with Kenny and Leon, they write a lot of the songs for the major acts on the label.

To watch them work is exhausting in itself. They not only write words and music, but often produce their material, and Vic plays keyboards on Teddy Pendergrass' new album.

MFSB is the band on every PIR record.

And they are the band that has hit records of their own. Some of them were once members of the Philadelphia Symphony. Others, like Dexter Wansel, have moved off into solo careers of their own.

MFSB consists of string, horn and rhythm sections, and every player is handpicked from among Philadelphia's finest musicians.

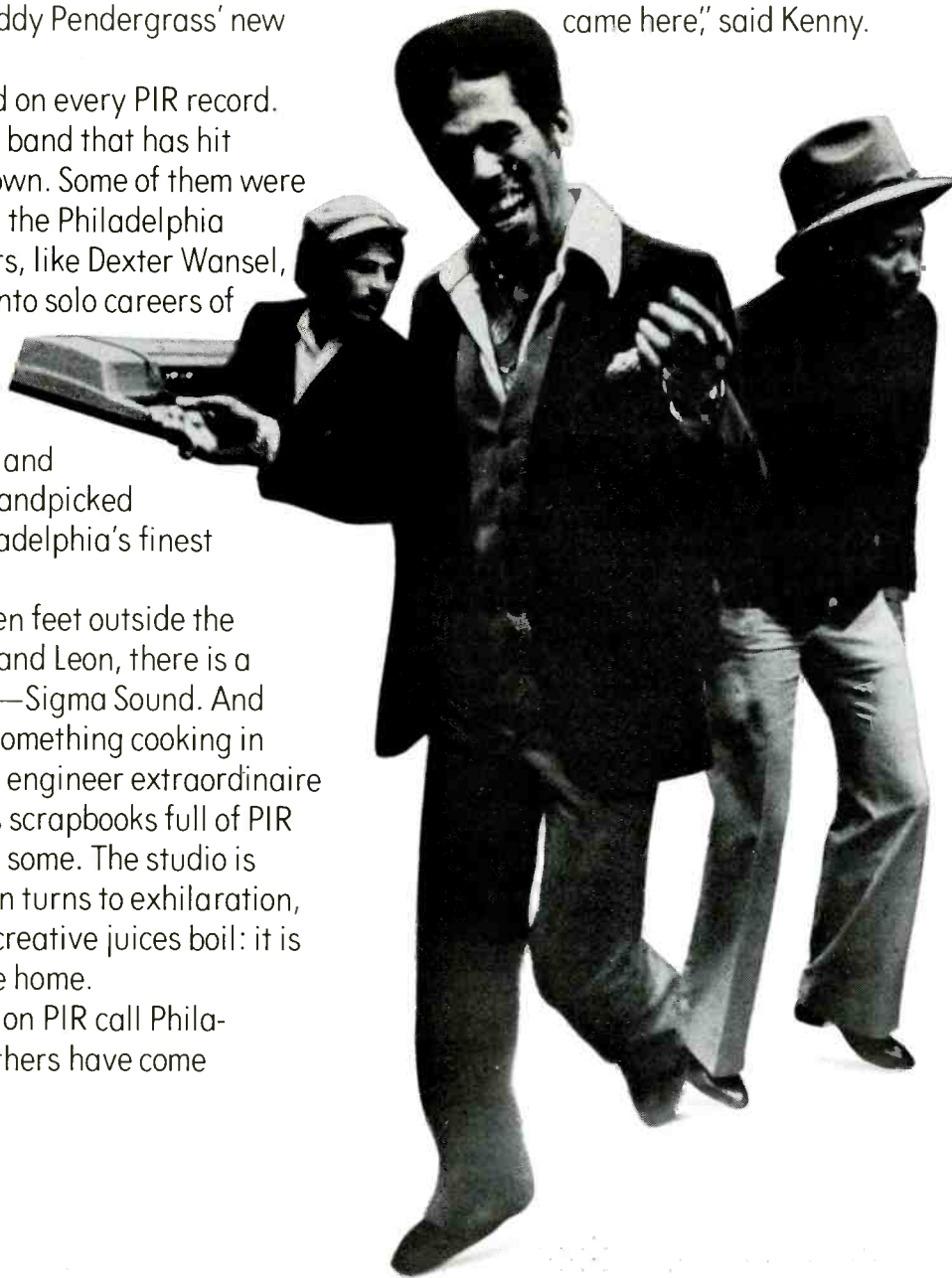
Approximately ten feet outside the offices of Kenny and Leon, there is a recording studio—Sigma Sound. And there is always something cooking in there. Joe Tarsia, engineer extraordinaire in residence, has scrapbooks full of PIR history, and then some. The studio is where exhaustion turns to exhilaration, where all of the creative juices boil: it is the kitchen in the home.

Many of the acts on PIR call Philadelphia home. Others have come

to the city from various places and have made it their musical home.

"There's something about this city that turns out great music," Kenny says.

Archie Bell and The Drells come from Houston, Texas, yet PIR has given them their biggest records ever. "They hadn't made an album in six years when they came here," said Kenny.



Lou Rawls is the man from the Windy City. "Lou came here and we all just knew it was right," Kenny continued. "He has a magic voice and we had the magic songs."

The Jacksons came to Philly and things really clicked. "Of course they are just an incredible group," he said, "and making that record was really a lot of fun."

The O'Jays originally come from Cleveland, but as part of the opening day roster when PIR began in 1972 they have always been associated with the City of Brotherly Love. Indeed, their new album "Travelin' at the Speed of Thought" marks their 20th anniversary as a performing group.

Teddy Pendergrass, as everybody knows, was the lead singer with another highly successful PIR act.

His solo career has gotten off to a meteoric start. Teddy, in a few short months, has established himself as one of the great singers anywhere in the world.

Billy Paul has his biggest record since "Me and Mrs. Jones" in "Let 'Em In." And Dexter Wansel's second album has been greeted with some excellent critical acclaim. His tour with Billy and Jean Carn won all three of them a lot of new fans and a lot of raves. The label has grown considerably since 1972. There are other artists, with other hit records for PIR, and there will be many more in the future—from the big stars and from the future big names.

But the third unique "way" of PIR goes beyond releasing albums by the artists who are "big sellers."



Vic Carstarphen, Teddy Pendergrass, Gene McFadden, John Whitehead.



MFSB rhythm section



MFSB string section

Gospel albums aren't really chart records. Yet there is an audience that likes to listen to Gospel. Last year they released an album titled "I'm Going on a Journey" featuring Ted Wortham, The Brockington Singers and the Dandridge Choral Ensemble, a beautifully crafted and inspiring LP.

Harold Preston is Director of Community Affairs, and a current and meaningful project is the "Let's Clean Up the Ghetto" campaign. This is a national effort, and PIR is donating money to pay 200 local students the maximum wage to clean the streets of Philadelphia.

An album will be released very soon to coincide with this campaign, and it will

feature songs by Teddy Pendergrass, Lou Rawls, The O'Jays, Billy Paul and Archie Bell & The Drells.

As Kenny so aptly states in the liner notes on Teddy's album, "We cannot hide from ourselves any longer. There's a message in the music."

And that message, emanating from Philadelphia, is an international one.

The first family of music.
The staff of Philadelphia International Records.



Philadelphia International Records, taking it on the road.

When the Sound of Philadelphia goes on tour, it's in a big way. Jean Carn, Dexter Wansel and Billy Paul are still on the road with a show that's been a winner, everywhere they've played. Teddy Pendergrass and Lou Rawls are on big tours and The O'Jays, celebrating their

20th anniversary as a recording act, are about to embark on their most extensive tour ever.

If you'd like to see the acts that sell such amazing amounts of albums, check out these tour schedules, and make a beeline to the box office.

The O'Jays:

5/11	Mem. Aud. Canton, Ohio	6/19	Civic Center Macon, Ga.	8/6	Forum Los Angeles, Calif.	w/Minnie Riperton	
5/13	Conv. Ctr. Dayton, Ohio	6/20	Auditorium Columbus, Ga.	8/7	Sports Arena San Diego, Calif.	5/5	Copa Hilton Tulsa, Okla.
5/14	St. John's Columbus, Ohio	6/24	Bayfront Ctr. St. Petersburg, Fla.	8/10	McNichols Arena Denver, Col.	5/6	Vet's Mem. Columbus, Ohio
5/15	War Memorial Rochester, N.Y.	6/25	Sportatorium Miami, Fla.	8/12	Kemper Arena Kansas City, Mo.	5/7	Gardens Louisville, Ky.
5/19	Civic Center Providence, R.I.	6/26	Coliseum Jacksonville, Fla.	8/13	Aud. & Conv. Hall St. Paul, Minn.	5/8	Clowes Mem. Hall Indianapolis, Ind.
5/20	Spectrum Philadelphia, Pa.	6/27	Coliseum Lakeland, Fla.	8/14	Conv. Ctr. Aud. Milwaukee, Wisc.	5/11	Paradise Island Hotel Nassau, Bahamas
5/21	Nassau Co. Uniondale, Long Island, N.Y.	7/1	Civic Center Mobile, Ala.	8/16	Sports Arena Toledo, Ohio	5/13	Sunrise Theatre Ft. Lauderdale, Fla.
5/22	Vets Mem. New Haven, Conn.	7/2	Garrett Montgomery, Ala.	8/19	Stadium Chicago, Ill.	5/14	Bayfront Aud. St. Petersburg, Fla.
5/23	Civic Center Springfield, Mass.	7/3	Mem. Aud. Birmingham, Ala.	8/20	Gateway Conv. & Exhib. St. Louis, Mo.	5/15	Symphony Hall Newark, N.J.
5/27	Capitol Ctr. Washington, D.C.	7/4	Freedom Hall Louisville, Ky.	8/21	Riverfront Col. Cincinnati, Ohio	5/16	Latin Casino Cherry Hill, N.J. (Till 5/22)
5/28	Scope Norfolk, Va.	7/6	Mem. Aud. Chattanooga, Tenn.	8/23	Civic Center Saginaw, Mich.	5/25	Shady Grove Gaithersburg, Md. (Till 5/29)
5/29	Coliseum Richmond, Va.	7/8	Civic Center Lake Charles, La.	8/24	Cobo Detroit, Mich. (Till 8/25)	6/1	Music Fair Westbury, L.I., N.Y. (Till 6/5)
5/30	Civic Center Roanoke, Va.	7/9	Summit Houston, Tex.	8/26	War Mem. Buffalo, N.Y.	6/11	Stadium San Diego, Calif.
6/3	Mem. Aud. Fayetteville, N.C.	7/10	L.S. Univ. Baton Rouge, La.	8/27	Coliseum Cleveland, Ohio	6/17	Stadium Atlanta, Ga.
6/4	Coliseum Charlotte, N.C.	7/11	Mun. Aud. New Orleans, La. (Till 7/12)	8/28	Conv. Ctr. Indianapolis, Ind.	6/18	Music Hall Houston, Tex.
6/5	Coliseum Greensboro, N.C.	7/15	Mun. Aud. Nashville, Tenn.	8/30	Civic Aud. Charleston, W. Va.	6/19	McFarlin Aud. SMU Dallas, Tex.
6/9	Dorton Arena Raleigh, N.C.	7/16	Omni Atlanta, Ga. (Till 7/17)	9/1	Civic Arena Pittsburgh, Pa.	6/25	Coliseum Hampton, Va.
6/10	Auditorium Greenville, S.C.	7/22	Conv. Ctr. Pine Bluff, Ark.	9/2	Civic Center Baltimore, Md.	6/27	Budweiser/NAACP Convention St. Louis, Mo. (Till 6/28)
6/11	Carolina Col. Columbia, S.C.	7/23	Assembly Ctr. Tulsa, Okla.	9/3	Madison Square Garden New York, N.Y.	7/1	Royal Stadium Kansas City, Mo.
6/12	Civic Center Savannah, Ga.	7/24	Civic Aud. Omaha, Neb.	9/5	Stadium Winston Salem, N.C.	7/14	Sahara Hotel Lake Tahoe, Nev. (Till 7/20)
6/16	Mid-South Col. Memphis, Tenn.	7/28	Hirsch Mem. Shreveport, La.	Lou Rawls Tour:		7/22	Riverfront Stadium Cincinnati, Ohio
6/17	Coliseum Jackson, Miss.	7/29	Moody Col. Dallas, Tex. (Till 7/30)	5/1	Sahara Hotel Lake Tahoe, Nev.		
6/18	Von Braun Civic Center Huntsville, Ala.	8/4	Coliseum Oakland, Calif.	5/4	Univ. of Texas Austin, Tex.		

CBS International Bolsters Its Roster

By BARRY TAYLOR

■ NEW YORK—With the acquisition of nearly 20 new acts over the past three months, CBS Records' International Division has sought to bolster its roster and strengthen its position throughout Europe and America. Looking for even greater opportunities in the world marketplace, the international division of the company is making a concerted effort on behalf of their artists in this country.

The potential of the talent acquired covers a wide spectrum of musical tastes: Vicky Leandros, Janne Schaeffer, Sandie Shaw, Julio Iglesias, Lake, Judas Priest, Renaissance, Boxer, Crawler (formerly Back Street Crawler), the Realistics, the Clash, the Vibrators, Chris Andrews, Harry Belafonte, the Boyz, Next and the Dead End Kids.

It was in preparation for this eventual expansion that CBS International president Dick Asher appointed Paul Atkinson director of a&r, CBS International last October and Joe Senkiewicz as director, promotion CBS International last November. Atkinson comes to New York from the London office where he served as a&r manager for CBS for nearly three years. An industry veteran whose career started as lead guitarist with the Zombies in the early '60s, he now coordinates the activities of CBS International a&r personnel around the world, seeking out those artists signed to CBS International who show strong potential for this market.

Atkinson's position is a relatively new one in the structure of the international department. "Dick Asher felt that communication between the New York and international offices would improve if there was one person here representing the international division in terms of a&r as it affects the Columbia, Epic and Portrait labels and the U.S. mar-

ket in general," he told RW. "That way, the label knows there is a person they can speak to when inquiring about matters concerning international product. I think that it is also helpful to the artists and affiliates to know there is always someone looking after their interests in America."

An extension of Atkinson's job is to try to further the careers of artists that have already achieved success from one particular territory to another. "For instance," he explains, "There are a lot of areas in the world apart from the U.S. market where latin records enjoy enormous success. I've begun to work on trying to spread that success to compatible markets. For example, if a group is successful in Brazil, it would be logical to try to spread that success to Portugal. If an artist is successful in Spain, there should be a receptive audience in places like Mexico and Argentina."

Atkinson a recent CBS signing who currently is working with Vicky Leandros. She has already enjoyed significant international success and will now focus on

this country with her first album recorded specifically for the American market. "Vicky has had enormous worldwide success with albums recorded in French, Spanish, Italian, German and Greek. I am very excited about this particular project because it is totally international in nature," Atkinson points out. "Her father has produced her albums very successfully up to this point but we are now talking to Kim Fowley and Earle Mankey to produce her first English album for us which will be recorded in June on the west coast."

With forthcoming Columbia lps by Judas Priest (produced by Roger Glover), Boxer (produced by Jeff Glixman) and Crawler (produced by Gary Lyons), the label will be looking forward to making further inroads into the progressive market with groups that are somewhat familiar through previous label affiliations while the Clash and the Vibrators are considered among the foremost exponents of the new wave.

The Renaissance deal is an agreement in principle between

(Continued on page 90)

Garland and Herb



Garland Jeffreys with A&M Records' vice chairman Herb Alpert, following the former's appearance at New York's Alice Tully Hall.

Col Promotes Griffith

■ LOS ANGELES—Don Ellis, national vice president, a&r, Columbia Records, has announced the appointment of Gerry Griffith to the position of associate director, contemporary music, west coast.

Griffith joined CBS in 1970 as a salesman.

Diener

(Continued from page 3)

talent in the recording industry, who has made significant contributions to our company and who has made us a recognized force internationally."



Stephen Diener

Prior to joining ABC Records in May, 1975, Diener was associated with CBS Records in both the domestic and international divisions.

"I'm quite excited," Diener told *Record World*, "and with a little team effort, I believe that we will be able to accomplish all goals we wish to attain."

B'nai B'rith Officers Installed



The Music & Performing Arts Lodge of B'nai B'rith installed their new officers at a gala event at New York's Rainbow Room. Pictured from left are: Bob Austin (VP); Al Feilich (VP); George Levy (VP); Rick Abramson (VP); Steven Scharf (VP); Ken Rosenblum (president); Henry Rosenberg (executive VP); Herb Linsky (VP); and Bob Miller (VP).

New RW Feature

(Continued from page 3)

gested playlist for each area based on sales and airplay within the region. The main list may include as many as 25 or 30 records, and will be supplemented by limited-rotation records—extras and lp cuts—receiving attention in each area. In addition, the chart will list for each region records that didn't make the list but were considered, under the heading "Also Possible."

At the bottom of the chart will be a list of the most active singles of the week by appeal categories—rock 'n' roll, MOR, teen, r&b and country crossovers. Records will be retained in the "hottest" category as long as they are breaking, then will lose their places to newer releases.

Taken with the weekly Singles Chart, the Suggested Market Playlists will give radio a look at active records that is unprecedented in its clarity and detail. And record companies and the rest of the music industry will now have a vivid picture of how their records are being received, such as has never before been available.

What makes The Doobie Brothers so unique?

Two of the most exciting and versatile drummers in one band, John Hartman and Keith Knudsen. See them "Takin' It To The Green" at The DOOBIE BROTHERS GOLF CLASSIC, June 6, at the Calabasas Park Country Club. All Spectator Seats, \$5.00.



John Hartman



Keith Knudsen

TOP BOX OFFICE



PARLIAMENT LIVE

P. Funk Earth Tour

March 15
March 19
March 25
March 26
April 3
April 10

Civic Center, Saginaw, Michigan
Convention Center, Indianapolis, Indiana
Coliseum, Richmond, Virginia
Scope, Norfolk, Virginia
Civic Center, Lakeland, Florida
Mid-South Coliseum, Memphis, Tennessee

SO



THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **GROSS-OUTS:** It seems that the ominous rumblings we've all been hearing for so long about declining concert attendance are only so much doomsday prophecy. Rising ticket prices, and the commensurate hassles involved in venturing out to giant stadia patrolled by hordes of bleary-eyed scene-makers, have been the cause of plenty of griping within the industry—they've even been offered as an excuse, if there can be one, for the prodigious growth of the discotheque scene. But the information that's been filtering into COAST recently indicates that attendance worldwide is at an almost phenomenal level.

Supertramp, quietly emerging as one of the most popular acts in the States despite a fairly low-keyed push, is just one of the bands reaping the current harvest. The group has grossed nearly \$675,000 on its new tour—including \$105,000 for a recent gig at the Inglewood Forum—while playing for over 96,000 folks. Interesting footnote to the Forum date is the fact that Supertramp had specifically requested that certain seats not be made available, since they offered only an obstructed view of the stage, but the response to the band's appearance was such that some of the obstructed seats had to be released. 13,688 seats were originally up for grabs, but 14,629 were eventually sold.

Meanwhile, **Alice Cooper** has grossed over a million big green ones for his March-April tour of Australia and New Zealand. The Coop strutted his stuff for more than 118,000 death-lovers, including 42 grand alone at the Showgrounds in Sydney. On the home front, **Poco**—on the road for the first time in more than seven months—has been selling out the early east coast dates of its latest trek, while **Hot Tuna** has also been doing some healthy business on its current outing. At the Commack, Long Island, Arena, there were 7,000 tickets sold for a Tuna gig when the venue only had 6,500 seats to begin with. The Tuna's current show, incidentally includes a 45-minute acoustic set by Jorma Kaukonen, which certainly must mollify those who've decried the band's increasingly electric bent.

HAPPY RETURNS and we don't mean vinylite for E/A's national publicity director, **Bryn Bridenthal**, who will have pacted to Bay Area musician **Kent Houseman** by the time most folks read this. Bryn and Kent were to be married April 30 in Larkspur in Marin County, after deciding against the original venue in SF. "It was going to be in **Bill Graham's** backyard, but it got too weird," Bridenthal told COAST. In line with a correct rock and roll time frame, the duo planned to honeymoon for two days in Mendocino, with Kent then heading back to SF (he's songwriter, lead singer and guitarist in **SFO**, which, appropriately enough, is based there) while Bryn gears up for E/A's current press campaigns . . . **Bernie Taupin's** girlfriend, **Laurie Rodkin**, threw a baby shower for **Nancy Lippman** recently, with Bernie and Alice Cooper (lot of ink for Al this week) showing up in gorilla garb, escorted by trainer **Michael Lippman**. And these are supposedly heavy people?

THAT'S EASY FOR YOU TO SAY: We've overheard that the mercurial **Steely Dan** may be doing its first tour in eons sometime this fall. The Dan's resident three-minute existentialist, **Donald Fagen**, was reported to have said that the next album, "Aja," "is the first one to include the elusive combination of the soak, the salta, the awn and the alder." Sure thing, Don . . . Speaking of oturs (yes, again), **Cindy Bullens**, backup vocalist for **Elton John** and the **Rolling Thunder Revue** among others, played Anaheim's Crescendo not long ago. Her band includes **Trevor Veitch**, long-time **Tom Rush** collaborator, which made for quite a coincidence since Rush himself was playing the Palomino at the same time . . . **Karla Bonoff**, who's supplied **Linda Ronstadt** and others with plenty of their recent material, is working on her own album in Los Angeles. The acoustic mafia was well-represented at sessions, of course, with Ronstadt and **Andrew Gold** among the attendees . . . **The Inner Circle Band** is recording its second album for Capitol at the Record Plant. Co-producer is **Robert Margouleff**, whose credits include **Stevie Wonder** and **Billy Preston** projects . . . **The Bay City Rollers** are recording at Cherokee, **Harry Maslin** (**David Bowie**, **Hollywood Stars**) producing. The Rollers evidently are including a version of Bowie's "Rebel Rebel." The studio, inevitably, was mobbed by nubile, succulent young Roller fans, who were apprised of the boys' presence by the ubiquitous **Rodney Bingenheimer**, Rod, you utter cad . . .

FURTHERMORE: Music by a new band called **White Rose** was previewed recently at the home of author/screenwriter **Stewart Stern**

(Continued on page 76)

R&C Names Ross Vice President

■ **NEW YORK** — Carol Ross has been named vice president of Rogers & Cowan's New York music department, according to Paul Bloch, senior vice president in charge of the company's contemporary music division. Ms. Ross has been with Rogers & Cowan's New York office for two years, where she has directed the various activities of the east coast's music operation.



Carol Ross

Prior to joining Rogers & Cowan, Ms. Ross was east coast publicity manager of MCA Records. She has also operated her own public relations firm, and worked in publicity at ASR Enterprises. She was also the originator and instructor of a course at the New School of Social Research, entitled "Inside The Music Business: A Look Behind The Scenes."

RSO Releases Three

■ **LOS ANGELES** — RSO Records president Al Coury has announced that the label will release three new albums this week. They are: "Here At Last, Bee Gees Live," a double pocket album by the Bee Gees; Andy Gibb's first album, "Flowing Rivers," and "Morning Comes Quickly" by Barbara Dickson.

RCA Inks Gail Wynters



Singer Gail Wynters is the newest addition to RCA Records' contemporary artist roster. Her album debut, "Let The Lady Sing," will be released shortly, and she makes her New York bow at the Rainbow Grill on Monday evening, May 9. She is pictured at her RCA in-house showcase, with (from left) Don Burkheimer, division vice president, west coast, RCA Records; Paul Vance, who discovered Ms. Wynters and wrote most of the lp's tunes; Gail Wynters; and Mel Ilberman, division vice president, domestic operations, RCA Records.

Weisz Bows W3

■ **LOS ANGELES**—Sharon Weisz has formed W3 Public Relations, a multi-media public relations counseling firm involved in all facets of publicity for entertainment and corporate clients.

W3 Public Relations is located at 8272 Sunset Blvd., Suite 8, Los Angeles, California 90046. Effective immediately, the phone number is (213) 650-6535. Among W3's clients is Warner Bros. recording group Fleetwood Mac.

Ms. Weisz was with Levinson Associates for the past three years, most recently in the capacity of account supervisor.

CTI Sets Promo Shifts

■ **NEW YORK** — Jerry Wagner, VP/general manager, CTI Records, has announced the appointments of Tony Autuore and Tina Bali to associate directors/national promotion; and of Celestine DeSaussure to regional promotion director/northeast.

War Free To Conclude New Distribution Deal

■ **LOS ANGELES** — An agreement that takes War off the United Artists Record roster and leaves the group free to conclude a new distribution deal has been reached between UA and Far Out Productions, War's production entity. Announcement was made last week by UA president Artie Mogull and Far Out co-heads Jerry Goldstein and Steve Gold.

Under terms of the separation, War will immediately provide an album for distribution via UA. Called "Platinum Jazz," it is a double-record set. UA and Far Out principals expect the album to be ready for release by May 31.

CARPENTERS

"ALL
YOU GET
FROM
LOVE
IS A
LOVE SONG"

Produced by Richard Carpenter
Arranged and Orchestrated by Richard Carpenter
Associate Producer: Karen Carpenter

Management by Management 3

The New Single.



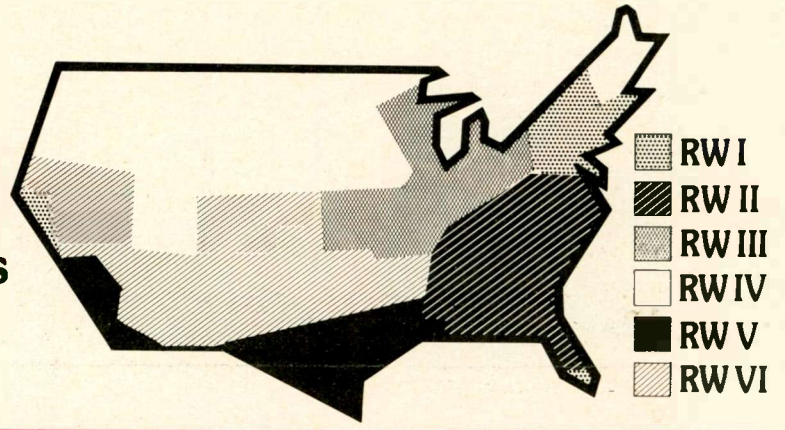
AM 1940

On A&M Records

THE RADIO MARKETPLACE

Record World Suggested Market Playlists

Based on airplay and sales in similar behavioral areas.



Stations:

RW I

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

RW II

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

RW III

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

Tendency:

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

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

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

Last Week:

This Week:

1. Leo Sayer
2. Eagles (old)
3. Hall & Oates (old)
4. Glen Campbell
5. Atlanta Rhythm Section
6. KC & The Sunshine Band
7. Stevie Wonder
8. Jennifer Warnes
9. William Bell
10. Tavares
11. Fleetwood Mac
12. Bill Conti
13. Boz Scaggs
14. Natalie Cole
15. Marvin Gaye
16. Climax Blues Band
17. Kiss
18. Rose Royce (old)
19. David Soul
20. Andrew Gold
21. 10cc
22. Alan O'Day
23. McCoo & Davis
24. Eagles
25. Hot

Adds: Kenny Rogers
Addrisi Bros.
Barry Manilow
Joe Tex

Extras: Yvonne Elliman
Foreigner
Jimmy Buffett
Starz

Also Possible: Steve Miller
Manfred Mann
Rose Royce
ABBA

LP Cuts: Boston
Helen Reddy

Last Week:

This Week:

1. Leo Sayer
2. Joe Tex
3. KC & The Sunshine Band
4. Fleetwood Mac
5. Stevie Wonder
6. Eagles (old)
7. Kenny Rogers
8. Marvin Gaye
9. Climax Blues Band
10. Alan O'Day
11. Jennifer Warnes
12. Boz Scaggs
13. Marshall Tucker
14. Glen Campbell
15. Hall & Oates (old)
16. Natalie Cole
17. Foreigner
18. Hot
19. Rose Royce (old)
20. Bill Conti
21. Yvonne Elliman
22. Andrew Gold
23. Q
24. Dean Friedman
25. Starbuck
26. Steve Miller
27. Kiss
28. Jimmy Buffett
29. Bob Seger
30. Andy Gibb

Adds: Eagles
Jacksons
Waylon Jennings
Addrisi Bros.

Extras: Rita Coolidge
England Dan
Peter McCann
Sylvers

Also Possible: Kenny Nolan
Al Stewart
Barry Manilow
Alice Cooper

LP Cuts: Boston
Hall & Oates

Last Week:

This Week:

1. Leo Sayer
2. Glen Campbell
3. KC & The Sunshine Band
4. Stevie Wonder
5. Eagles (old)
6. David Soul
7. Bill Conti
8. Kiss
9. Fleetwood Mac
10. Climax Blues Band
11. Boz Scaggs
12. Marvin Gaye
13. Andrew Gold
14. Foreigner
15. Hall & Oates (old)
16. Jennifer Warnes
17. Atlanta Rhythm Section
18. Alan O'Day
19. Hot
20. Kenny Rogers
21. Captain & Tennille
22. 10cc
23. Eagles
24. Joe Tex
25. Marshall Tucker
26. Yvonne Elliman
27. Addrisi Bros.
28. Hall & Oates
29. Rose Royce (old)
30. William Bell

Adds: Steve Miller
Jimmy Buffett
Rufus
Sylvers

Extras: Tavares
Bob Seger
Shaun Cassidy
Starz

Also Possible: Peter McCann
Barry Manilow
Alice Cooper
Marie Osmond

LP Cuts: REO Speedwagon
Chilliwack
Boston
Dave Mason

Hottest:

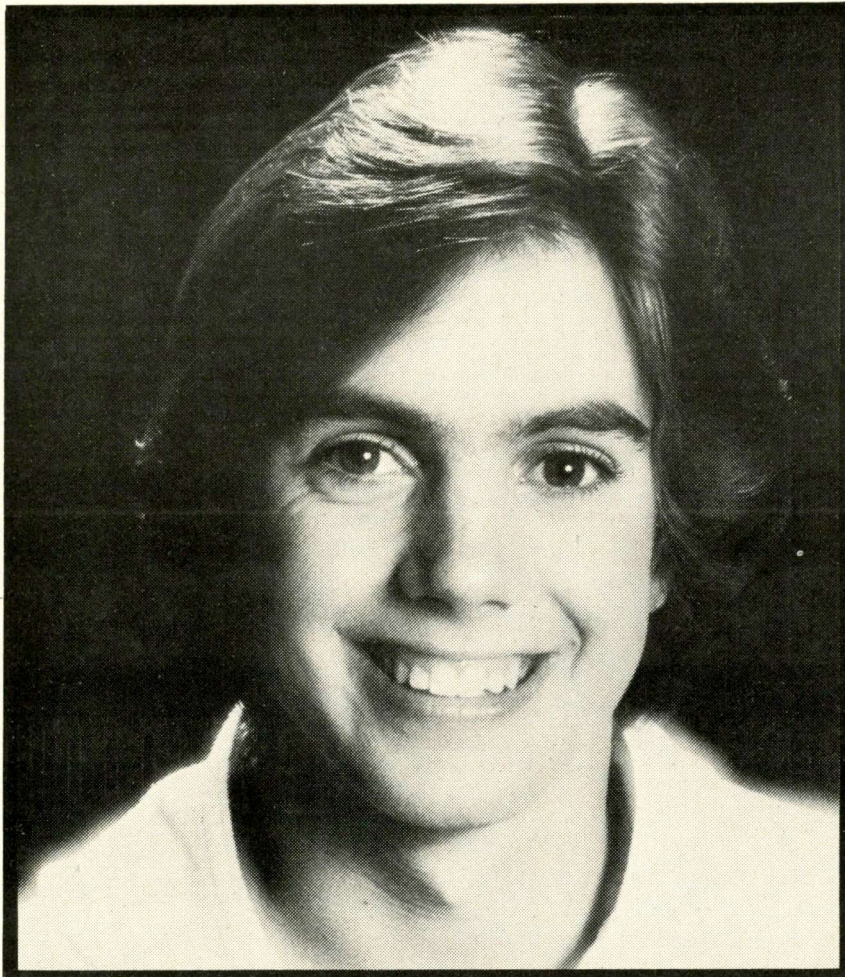
Rock 'n' Roll:
Steve Miller

Adult:
Jimmy Buffett

R&B Crossovers:
Sylvers

The Sound Heard 'Round the World Comes Home!

Shaun Cassidy's "Da Doo Ron Ron"



Already an international Top 10 hit, the first American single by the star of ABC TV's hit series THE HARDY BOYS is destined for greatness.

A classic song by **Phil Spector, Jeff Barry** and **Ellie Greenwich**.

Classic pop production by **Michael Lloyd**.

Available on Warner/Curb Records. WBS 8365.



JIMMY BUFFETT

HAS SURFACED IN "MARGARITAVILLE"

His new album has sold over 400,000 copies. He's just come off 20 dates with The Eagles. And Time Magazine recently carried a story on him. All that and a hit single too . . . "Margaritaville" is becoming the country's latest hot spot, with heavy sales, strong chart movement, and powerful radio activity.

The Margaritaville Stations



NEW

96X

WCAO

KJRB

KLIF

KTKT

KFI

WMPS #30

WTOB #28

WSPT

WAKY #29

KLIV

KENO

KAFY

KQWB

WERC #23

KSLQ #33

WJDX #24

KINT

WPTR

KVIL

KLIF #26

KRBE

WSGA

WDGY

XROK

JUMPS

WBBF 23-20

KJR 22-19

Z93 24-18

KILT 26-18

WMAK 24-14

WBJW #4

WFOM 9-7

WRFC 1-1

KILE 5-3

WLCY 25-18

WQAM 11-7

WABB #10

KYLT 5-2

KJOY 13-11

KOMA #37

KEEL #27

KIOA #35

WLAC #24

WQXI 29-22

WBBQ #28

WMFJ 11-3

WLOF #4

WORD 12-9

JIMMY BUFFETT

Changes In Latitudes,
Changes In Attitudes



ABC Records

"Margaritaville" (AB 12254)

From Jimmy Buffett's

Changes In Latitudes, Changes In Attitudes (AB 990)

Produced by Norbert Putnam

On ABC Records and GRT Tapes.

THE RADIO MARKETPLACE

Record World Suggested Market Playlists

Based on airplay and sales in similar behavioral areas.

Stations:

RW VI

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

RW V

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

RW IV

KAAY KAKC KFJZ KLIF KLUE 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:

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

Adds: Peter McCann
Hall & Oates
Manilow

Extras: Dean Friedman
ABBA

Also Possible: Bette Midler
Yvonne Elliman
Al Stewart
Addrisi Bros.

LP Cuts: Boston
Eagles

Last Week:

This Week:

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

Adds: Andy Gibb
Eagles
Hall & Oates
Marshall Tucker

Extras: Peter McCann
David Soul

Also Possible: Kris Kristofferson

LP Cuts: Graham Parker
Foreigner
Bob Seger

Last Week:

This Week:

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

Adds: Jimmy Buffett
Waylon Jennings
Marvin Gaye

Extras: David Soul
Andrew Gold

LP Cuts: Stevie (Lovely)

Hottest:

Country Crossovers:

Waylon Jennings

Teen:

Shaun Cassidy

LP Cuts:

Boston

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ **BEATLEBEAT:** We've recently detected the first signs of a Beatles backlash and felt perhaps it was time to put things in the proper perspective, albeit in a limited fashion, since there are just so many column inches available to us.

Two new releases confirm the Beatles' primacy in a manner that no mere greatest hits package ever could. By their very flawed natures, "Live At The Star Club In Hamburg, 1962" and "The Beatles At The Hollywood Bowl" (the former is an import, on the Bellaphon label; the latter is a domestic release, on Capitol) remind us again that rock & roll's only ground rule is and always has been that spirit is of supreme importance, more so even than technical expertise. That the Beatles possessed an abundance of this sine qua non, of this intangible, has never been made clearer than on these records, where "spirit" fairly jumps out of the grooves and overwhelms the listener.

These Beatles are not the same near-perfect ones that are on the studio albums. These Beatles, in fact, are very imperfect as they sing off-key, play all the wrong notes during a solo, blow lyrics and have problems maintaining some of the songs' proper tempos. But amidst so much travesty is genius in the form of the **Lennon-McCartney** songs and the band members' collective musical sensibility. They understood, or rather had learned, that just as it was proper and fitting that they perform "Be Bop A Lula," so too was it proper and fitting that they juxtapose it with "Ask Me Why," for the simple reason that rock and roll without its tender side (no matter that it is expressed in the most simplistic terms) is music with a hole in its soul. **Elvis** knew it, **Buddy Holly** most assuredly knew it, **Bruce Springsteen** and **Peter Gabriel** certainly know it, and in between—"Pause you who read this, and think for a moment of the long chain of iron or gold, of thorns or flowers, that would never have bound you, but for the formation of the first link on one memorable day," wrote Dickens—hammering home the point to a new generation in a singular style unmatched by any other group at the time, were the Beatles.

Life never seemed so good as it did when the Beatles were singing their songs, but we're not about to be foolhardy and call for a reunion. Better to preserve and cherish those memories than to go home again and discover the heartbreaking truth that nothing can ever be as it was. We have now a couple of records in which we find, in all their crudeness and lack of sophistication, what was quite possibly the purest expression this side of early Elvis Presley of rock and roll in all its many forms. Even **Southside Johnny**, a dyed-in-the-wool rhythm and blues fanatic, admitted to us last week that after hearing the Hamburg album he had to reevaluate his low opinion of the Beatles. That's an idea we favor.

PARDON US: New York, N.Y. would like to apologize to **Phil Walden** and his staff at Capricorn Records for the unfortunate wording of the Wet Willie item in last week's column. We regret our mistake.

As long as we're on the subject of Capricorn, we should inform you that the **Gregg Allman** album is scheduled for May 20 release, and also that the label has signed **Black Oak** (the group has dropped "Arkansas" from its name), whose next album ("Eureka") is slated for July release. In addition, we'd like to congratulate **Jerry Eubanks** of the **Marshall Tucker Band** and his wife **Libby** on the birth of their son.

ON THE TOWN AGAIN: If you were taking a Sunday morning stroll around midtown Manhattan last week you might have noticed a line around the Hotel Taft on 50th St. These people weren't waiting for rooms, but rather to get into the Rock 'N' Roll Flea Market and Record Meet, the second such annual event in the city presented by young impresario **Mark Zakarin**. Once inside, people bought and bid for records, posters, buttons, t-shirts, promotional toys and other artifacts. The most popular items for sale were **Beatles** records from various countries encased in various picture sleeves and pressed on various colors of vinyl, with albums by groups like the **Yardbirds** and **Nazz** also popular among collectors. Conspicuous by their absence were the Beatles' "Butcher" cover and the many bootleg albums which were openly sold over the counter during last year's meet. The line, which continued to snake around the block late into the afternoon, proved to us that such a meeting place for collectors should not be limited to an annual gathering. In addition to being able to accommodate more people and attract the serious collectors, once the novelty wears off, the exorbitant prices some of the vendors were demanding might drop to a reasonable level.

BRIEFS: The **Jacksons** have been asked to appear at the Queen's
(Continued on page 89)

Congress To Press Ad Tax Inquiry?

By MICHAEL SHAIN

■ **WASHINGTON**—By all indications, the State Department has abandoned all notion of talking the Canadian government into removing its newly-installed tax on advertising placed by Canadian businessmen with American-owned broadcast stations and print media. Stations along the northern border claim to have lost millions in revenues as formerly regular customers in Canada withdrew their business from stations which reached into the Canadian market.

But the Senate apparently is not going to let the State Department and White House forget about the problem. Last year, a group of Senators drafted a bill giving the President authority to respond to the new tax law in kind.

Last week, 18 Senators, led by New York's Sen. Patrick Moynihan (D), introduced a resolution urging President Carter to "raise the question" of the tax with Canadian officials, once again.

After ministerial-level talks with the Canadians last summer, Secretary of State Henry Kissinger was pessimistic about what the U.S. could do to reverse the new Canadian policy (**RW**, Aug. 28, 1976). Despite heavy pressure

from Senate Commerce Committee Chairman Warren Magnuson (D-Wash.), Kissinger found Canadian Minister Allen MacEachen unmovable on the tax question.

With a new Secretary and new President, the members of Congress want the controversy reopened. If it is not, Congress may unearth the bill drafted last year which would impose sanctions against Canadian media imports, including records and tapes.

Greenberg to Salsoul

■ **NEW YORK**—Joe Cayre, president of Salsoul Records, has announced the appointment of Bruce Greenberg as director of national promotion for that company's American product which includes the Salsoul, Gold and Free Spirit labels.



Bruce Greenberg

Prior to joining Salsoul, Greenberg was vice president and general manager of WMOT Records.

Pickwick Exec Shifts

■ **NEW YORK**—Pickwick International, Inc. last week announced a number of promotions and elections within its executive ranks. Maurice J. Whalen has been elected corporate vice president of administration and finance, and treasurer of the corporation.

Scott Young, who joined the company in February after having been an executive vice president and chief operating officer of the Record Bar retail chain, has been appointed general manager of retailing.

W. L. "Larry" Chapman, a former purchasing executive with J. C. Penney and Rich's, has been named director of purchasing and inventory management. Bob Newmark, who has served as chief marketing officer of the Pickwick record division for about six months, has been appointed acting general manager of that division.

Gene Patch, general manager of the wholesale division, has been promoted from vice president to senior vice president. Bill Hall and Jack Mishler, both regional managers in the rack service division, have also been elected vice presidents.

Columbia Taps Antman

■ **NEW YORK**—Judy Paynter, national director, press and public information, Columbia Records, has announced the appointment of Hope Antman to associate director, press and public information, east coast, Columbia Records.



Hope Antman

Ms. Antman comes to Columbia from Elektra/Asylum Records, where, for the past two and a half years, she was manager of east coast publicity, where her responsibility included all artist publicity activities for the labels' entire rosters. She joined Elektra/Asylum in 1972 as a publicity representative. Prior to that, Ms. Antman held the post of coordinator/administrator for CBS Records publicity, where she was responsible for coordinating press material, planning artist functions and gold record administration.



America's favorite country comic reveals the secret of his happiness.

In a brand new album that is often funny and always touching, the "Grand Ole Opry's" Jerry Clower explains "the main most thang" in his life.

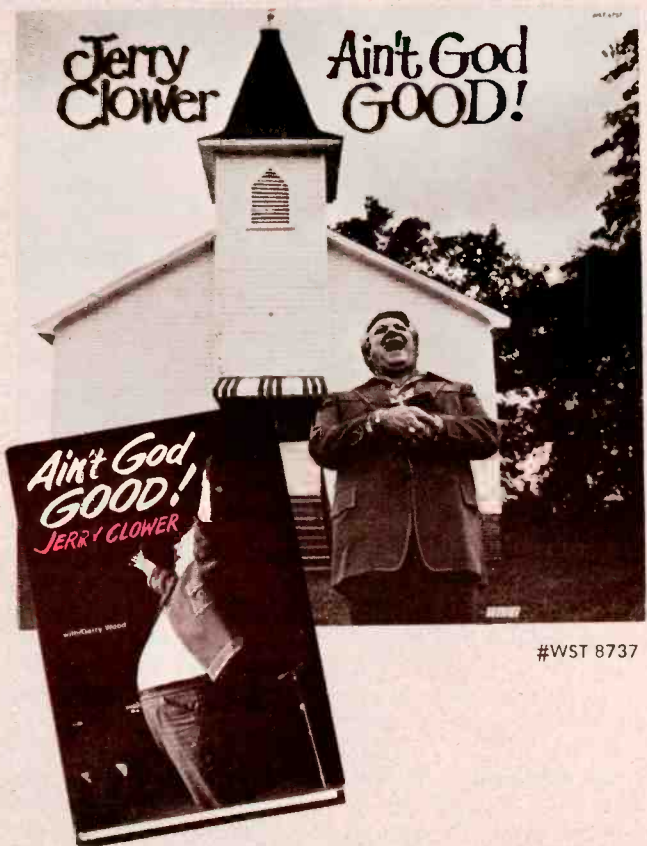
That "thang" is his deep, personal relationship with God. And "The Will Rogers of the new South" tells how it lifted him from a dirt-poor childhood in rural Mississippi to prominence as America's favorite country comedian.

AIN'T GOD GOOD has been a best-selling book.* But, as Jerry tells it, "people all over been asking why don't you cut a record so's people can hear you tell it? Well, I done it! And I hope it'll throw a cravin' on you!"

Here more about Jerry Clower's secret on AIN'T GOD GOOD...from Word Records.

To order, call toll-free: 1/800/433-1590
(in Texas, 1/800/792-1084).

Deejays call: 817/772-7650. Ask for
Ron Bowles, Extension 288.



#WST 8737

*AIN'T GOD GOOD by Jerry Clower with Gerry Wood, published by Word Books, \$6.95 Illustrated, #80403.

WORD
WACO, TEXAS

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Stig Anderson on Taking ABBA To The Top

By BARRY TAYLOR

■ Stig Anderson is one of Scandinavia's major music publishers. His Sweden Music is currently in its 16th year of operation and his record company, Polar Music, is over ten years old. Teaming two singers with previous local successes, Bjorn Ulveaus and Benny Andersson with two girl singers, Annifrid Lyngstad and Agnetha Faltskog in 1970, he came up with a group he called ABBA. Their first singles, "People Need Love" and "She's My Type Of Girl," were both hits but they only hinted at the real success that was to come. Seven years later, ABBA is one of the biggest all-time success stories in the world. In the following Dialogue, Anderson discusses his most recent victory, the American market, and outlines future plans for the group whose worldwide sales have already surpassed The Beatles.



Stig Anderson

Record World: There has been some speculation about the imminent expiration of ABBA's contract with Atlantic in this country. Does that have anything to do with the fact that you are in the country at this time and is there anything you can tell us about it?

Stig Anderson: That has nothing to do with the reason I came here. I am here to see some record people in regard to merchandising, but mainly to meet with some publishers I represent back in Scandinavia. It is too early to say anything about ABBA's contract. We will make a decision later in the summer.

RW: Congratulations on finally reaching number one in this country with "Dancing Queen." It is something that has been long overdue.

Anderson: Thank you. There is a very big difference between the United States and the rest of the world because it is such a vast territory. We have been patiently waiting for it and we believed it would eventually happen here as well. Of course we are very happy.

RW: Do you have any explanation for the reason why it took so long after the group had established itself all over the world?

Anderson: I think television has been very important, maybe it's not as important here as in the rest of the world, but we are a TV group. Once again, I think it is the size of the country that is responsible for that.

RW: Now that you have attained that plateau, what is your strategy for the future as far as the American market is concerned? Is the group ready to make public appearances here?

Anderson: No, not at this stage because I am doing things the opposite way of most. People in many countries have wondered if this is wise, but as it has turned out, I think we all can say we have been right. I don't believe in too much TV exposure and I don't think concerts are so important. We have proven that outside of the country. I know that people are saying that there is a difference between the States and other countries. Here they say you must play concerts, but that's not true. If you take England where we are number one this week again with the "Arrival" lp and number one on the singles chart with "Knowing Me, Knowing You," which is the new American single, and then 53 weeks on the charts with "Greatest Hits" which is still number five and we still haven't done a TV special there. We have just now been on "Top Of The Pops," but nothing more than that. I think radio is more important to us, but I believe that we can not be too open because people get tired of you.

RW: When you say that ABBA is a television group, what do you mean by that? Has the group done many TV specials?

Anderson: No, no. We had one in Australia and there's one in Germany, but that's about it. What is important to us is that with every single there is always a film clip. When they put together a series of clips in pop programs, our film really stands out. When we have a new single, we send out these clips along with the masters to all our distributors around the world and they try to place it on television. But again, just to emphasize the certain point, because we

don't want to get overexposed. Through television you should be familiar with the faces because they are a very good looking group. That counts, of course, but it's hard to say why they are so successful—I mean we have probably outsold any artist in the world. I don't even know how many records we have sold, but it must be—it's a guess—I would say 30 million lps by now. As many singles, maybe more. We haven't got the time to count.

RW: It seems to me the group is working very hard to come up with hit singles. How much longer do you want to keep up this pace?

Anderson: As long as we still think it's fun. We also have a lot of plans for the future. We don't want to be put in one bag, so to say, so we are always trying to change. That's why we try to release different kinds of singles. The next one could be a waltz, it could be rock and roll, it could be hard rock, it could be . . . you know . . . whatever. Whatever we feel. And for the future, we are putting our money into a very big film project. We started filming on our Australian tour last March and go on shooting in Sweden. This film is very important to us. We have filmed the concerts in Australia, which is just a part of it, and there will be new songs from the forthcoming album and songs that you are already familiar with. There will also be a story line to it. We have noticed that statistically the age of our audience ranges from two up to 82 which is very rare, and so it will be a film for the whole family. There is a very well known Swedish director who's directing the film, named Lars Hallstrom. And we think it could be ready for release by Christmas.

RW: I understand you have your own film production company.

Anderson: Yes. This isn't our first production though. We believe in running a diversified business. We have just bought one of the biggest cinemas in Stockholm, which we will change into a studio, equipped with some of the most modern equipment in the world. We put our own money into it because this is something which, of course, is part of the business.

... I am doing things the opposite way of most. People . . . have wondered if this is wise, but as it has turned out, I think we can say we have been right.

RW: In what other ways are you diversifying your interests?

Anderson: We have also bought one of the biggest art galleries in Stockholm because we are interested in art. The art business is close to the music business. We are probably interested in it because it is so close to our business. We have also published our first book, an ABBA biography. It will be published all over the world and here in the States by Chappell.

RW: I understand you also own restaurants and hotels in Sweden.

Anderson: We have been talking about that and will probably open a restaurant in the fall. And then, at least, we can check what we are eating. We are also going into the animated cartoon business. In fact, we have our first film ready now, which is the B side of the new, forthcoming single. We will attempt to have all our big songs animated, making a series out of them, for display throughout the rest of the world.

RW: Will this be for promotional purposes?

Anderson: No, not really. Well, it can be used for that of course. We think they're very funny. Another thing we'd like to do in the future is to write a musical. We did a kind of mini-musical that was 20 minutes on stage recently. That was a first attempt, just to show that we think we can do that too. We wrote four songs for that and I think one of those songs is a possible single on the forthcoming album. So, as long as we're not bored, I think we'll be in good shape. Not everything that we're doing now is for money. Money isn't that important to us. We intend to stay in the business, but not to get killed by it.

RW: With so many interests, how do you manage them all?

Anderson: I take care of the most important thing that we have at the time. And the most important thing is always changing. For the moment, it's taking care of money and planning for the future.

(Continued on page 88)

In the past 10 weeks, 300,000 people have bought an album you've probably never heard.

SLAVE.



Slave. A nine-man group whose music, costumes and choreography are winning them fans throughout the country.

Their debut Cotillion album has already sold in excess of 300,000 albums and there's no sign of it slowing down.

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DISCO FILE TOP 20

MAY 14, 1977

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

NMPA Figures

(Continued from page 6)

The figures, according to Feist, reflect primarily an increase in volume as opposed to a rise in consumer cost.

While combined sales of all forms of music except recordings (instruments, printed music, etc.) as reported by the American Music Conference from 1967 to 1975 have less than doubled from \$924 million to \$1,740,997,000, printed music sales have increased during the same period 174 percent.

The National Music Publishers Assn. officially celebrates its 60th anniversary in Sept.

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DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Salsoul has just released Claudja Barry's "Sweet Dynamite" album and it turns out to be an entirely different and beautifully improved version of the original German lp. Five cuts from the original album have been dropped and the remaining tracks polished, frequently speeded up and expanded by several minutes; the result is a completely new and more stunning piece of work. "Sweet Dynamite" runs 7:22 here, cushioned by billowing instrumental segments; "Love for the Sake of Love" is transformed into a 7:53 number with a measured, dreamy tempo comparable to Gloria Gaynor's "Most of All" and even more luxurious; the delightfully syncopated "Why Must a Girl Like Me" is now 7:21 with the addition of an excellent instrumental second half. Barry's voice is unremarkable (so much so that one cut here, "Live a Little Bit," is improved simply by dropping the voice track off the original recording), but the production is clean and straightforward (closest to the Boney M sound) and the remix (by Tom Moulton) erases all the original flaws. Very satisfying. Also available now: the Idris Muhammad album, "Turn This Mutha Out" (Kudu), containing the three tracks recommended here last week on the basis of an advance disco promotional pressing: "Could Heaven Ever Be Like This," "Tasty Cakes" and the album's title cut. Since writing the column last week, "Could Heaven Ever Be Like This" has become my favorite every-minute-of-the-day record—one of the most inventive and irresistible records around right now—so consider all previous praise underlined, boldfaced and followed by a string of exclamation points.

(Continued on page 80)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

INFINITY/NEW YORK

- DJ: Bobby Guttadaro
- DEVIL'S GUN**—C.J. & Co.—Westbound/Atlantic (disco disc)
- DOCTOR LOVE**—First Choice—Gold Mind (disco disc)
- DO WHAT YOU WANNA DO**—T Connection—TK (disco disc)
- DO YOU WANNA GET FUNKY WITH ME**—Peter Brown—TK (disco disc)
- I NEED A MAN**—Grace Jones—Beam Junction (disco disc)
- I'M IN WONDERLAND**—Carol Woods—RCA (import)
- SLOWDOWN**—John Miles—London (disco disc)
- SUPERSTAR/EVERYBODY'S FOOL**—Brenda & the Tabulations—Chocolate City (lp cuts)
- TURN ON THE LIGHTS**—Kellee Patterson—Shadybrook
- WHEN DID YOU STOP**—The J's—Dante (disco disc)

TRAMP'S/WASHINGTON, D.C.

- DJ: Kathy Duca
- DEVIL'S GUN/WE GOT OUR OWN THING**—C.J. & Co.—Westbound/Atlantic (disco disc/lp cut)
- DISCOMANIA**—The Lovers—TK (disco disc)
- GOT TO GIVE IT UP**—Marvin Gaye—Tamla (lp cut)
- I NEED A MAN**—Grace Jones—Beam Junction (disco disc)
- LOVING YOU IS KILLING ME/CHAINED TO YOUR LOVE**—Moment of Truth—Salsoul (lp cuts)
- SINCE I FELL FOR YOU**—Hodges, James & Smith—London (lp cut)
- SLOWDOWN**—John Miles—London (disco disc)
- SUPERSTAR**—Brenda & the Tabulations—Chocolate City
- SWEET DYNAMITE**—Claudja Barry—London (import disco disc)
- TASTY CAKES/TURN THIS MUTHA OUT/COULD HEAVEN EVER BE LIKE THIS**—Idris Muhammad—Kudu (lp cuts, not yet available)

WHIMSEY'S/BOSTON

- DJ: John Luongo
- COULD HEAVEN EVER BE LIKE THIS**—Idris Muhammad—Kudu (lp cut, not yet available)
- DEVIL'S GUN**—C.J. & Co.—Westbound/Atlantic (disco disc)
- GOT TO GIVE IT UP**—Marvin Gaye—Tamla (lp cut)
- I CAUGHT YOUR ACT**—Hues Corporation—Warner Bros. (disco disc)
- I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF**—Teddy Pendergrass—Phila. Intl. (lp cuts)
- I NEED A MAN**—Grace Jones—Beam Junction (disco disc)
- JUST WANT TO BE WITH YOU/KATRINA**—Lifestyle—MCA (lp cuts)
- ONE LOVE/SUPERMAN/IT'S SAD**—Celi Bee & the Buzzy Bunch—APA (lp cuts)
- SLOWDOWN**—John Miles—London (disco disc)
- UPTOWN FESTIVAL/INKY DINKY**—Shalamar—Soul Train (lp cuts)

RUBAIYAT/ANN ARBOR

- DJ: Karl Uruski
- CHAINED TO YOUR LOVE**—Moment of Truth—Salsoul (lp cut)
- DEVIL'S GUN**—C.J. & Co.—Westbound/Atlantic (disco disc)
- DO YOU WANNA GET FUNKY WITH ME**—Peter Brown—TK (disco disc)
- THE FINAL THING (INST.)**—Steve Bender—London (disco disc)
- GOING BACK TO MY ROOTS**—Lamont Dozier—Warner Bros. (disco disc)
- GOT TO GIVE IT UP**—Marvin Gaye—Tamla (lp cut)
- I NEED A MAN**—Grace Jones—Beam Junction (disco disc)
- I WANNA BE NEAR YOU**—Ruby Andrews—ABC (lp cut)
- LOVIN' IS REALLY MY GAME**—Brainstorm—Tabu (disco disc)
- LOVING YOU, LOSING YOU**—Phyllis Hyman—Buddah (lp cut)

ASCAP Taps Mahan

■ LOS ANGELES — John Mahan, music publishing, radio-TV and record company executive, has been appointed west coast regional executive director for the American Society of Composers, Authors and Publishers (ASCAP). The announcement was made by ASCAP president Stanley Adams, who said that Mahan will assume his new post immediately, replacing David Combs, who has resigned to pursue a writing career.

Born and educated in Philadelphia, Mahan was active as a radio personality and radio and television production executive before becoming east coast manager for Epic Records. He subsequently opened Epic's first west coast office. He has had experience also with MGM Records.

DMA Relocates

■ NEW YORK—Diversified Management Agency has relocated its headquarters. DMA has new offices at the DMA Building, 17650 West Twelve Mile Road, Southfield, Mich. 48076; phone: (313) 559-2600.

New Additions

The move was prompted by the addition of two new booking agents, Roger Gacon and Trip Brown, which brings the agency's total staff to nine. Gacon is a musician while Brown is an accountant with a keen interest in music. Meanwhile, Dale Ross has been promoted to director of advertising and public relations.

Mercury Begins Promo For Rush Catalogue

■ CHICAGO—Due to a sudden sales increase in recent and catalogue albums by Rush, Phonogram, Inc./Mercury Records has launched a two-pronged attack into the marketplace, it was announced by Jules Abramson, senior vice president/marketing for the firm.

The campaign is spearheaded by a special sampler album for progressive rock radio stations containing tracks from three Rush studio albums and a special sales drive on all five lps by the group.

The sampler is entitled "Everything Your Listeners Ever Wanted To Hear By Rush . . . But You Were Afraid To Play." It features 12 tracks from three Rush studio lps: five songs from "Fly By Night," three songs from "Caress Of Steel," and four tracks from "2112." The other Rush albums currently in release are the debut album "Rush" and the recent double live effort, "All The World's A Stage."

Les Has Never Been More.

LES McCANN

MUSIC LETS ME BE



*Produced by
Esmond Edwards
and Les McCann.
On ABC Records
and GRT Tapes.*

BONNIE RAITT—Warner Bros. 8382

RUNAWAY (prod. by Paul A. Rothchild)
(writers: Del Shannon-Max Crook) (Vicki/
Belinda, BMI) (3:25)

The 1961 Del Shannon hit could be Raitt's biggest ever: the tempo is slower than the original, but an r&b flavor, enhanced by that harp break, keeps it running.

SMOKIE—RSO 874 (Polydor)

IF YOU THINK YOU KNOW HOW TO LOVE ME
(prod. by Mike Chapman-Nicky Chinn)
(writers: same as prod.) (Chinnichap/Island,
BMI) (3:24)

The "Alice" group found success in applying the Chapman-Chinn pop touch to their folk-rock style; this single in a like vein could go all the way.

NAZARETH—A&M 1936

THIS FLIGHT TONIGHT (prod. by Manny Charlton)
(writer: Joni Mitchell) (Joni Mitchell, BMI) (3:35)

This rock outfit could return to the pop charts with this high-energy, up-tempo treatment of a fine Joni Mitchell composition, full of rock 'n' roll.

BLACKBYRDS—Fantasy 794

PARTY LAND (prod. by Donald Byrd)
(writers: Byrd-Saunders) (DeByrd/Blackbyrd, BMI)
(3:30)

The Blackbyrds play a thinking man's rhythm and funk, and this tribute to the disco scene, from the "Unfinished Business" lp, should add to their hits.

MILLIE JACKSON—Spring 173 (Polydor)

A LOVE OF YOUR OWN (prod. by Millie Jackson
& Brad Shapiro) (writers: N. Doheny-H. Stuart)
(WB/Longdog/Average, ASCAP) (4:00)

Jackson's reading of the Ned Doheny song is a moody, soulful one that speaks with the voice of experience. R&B and pop activity in the summer months is likely.

GEORGE FISCHOFF—Columbia 3-10533

PIANO DANCING (prod. by George Fischoff and
Tony Silvester) (writer: Fischoff) (April, ASCAP)
(3:10)

Fischoff's full piano sound dominates this unusual dance number, available also in a longer disco version. Pop and MOR activity should follow.

NEW RIDERS OF THE PURPLE SAGE—
MCA 40715

(JUST) ANOTHER NIGHT IN RENO (prod. by Bob
Johnston) (writer: Stephen A. Love)
(Blue Jeans, BMI) (2:56)

A mellow, blue, country rock ballad, this song could bring the New Riders their first pop hit and expand their sizable FM following, in Reno or elsewhere.

BAREFOOT JERRY—Monument 220

BAREFOOTIN' (prod. by Wayne Moss & Barefoot
Jerry) (writer: Robert Parker) (Bonatemp, BMI)
(3:06)

The 1966 Robert Parker hit seems a perfect vehicle for a Barefoot Jerry hit—here the mellow original has been given a brassy, rock 'n' roll treatment.

RENEE GEYER—Polydor 14390

HEADING IN THE RIGHT DIRECTION (prod. by
Frank Wilson) (writers: Punch-Paige)
(Canberra, BMI) (2:58)

Eight weeks at number one in Australia indicates the appeal of this memorable mid-tempo pop song, which should head right for MOR and pop playlists.

KENNY RANKIN—Little David 735
(Atlantic)

ON AND ON (prod. by Michael Stewart)
(writer: Stephen Bishop) (Stephen Bishop, BMI)
(2:51)

There's a cover battle on this one between Bishop's original and Rankin's smooth, lilting cover. The song sounds like a hit, and here Rankin's vocal shines.

CLAUDJA BARRY—Salsoul 2023

SWEET DYNAMITE (prod. by Jorgen Korduletsch)
(writers: Evers-Korduletsch) (pub. not given) (3:28)

Barry is the latest to lay claim to the disco queen title—she's got a major international hit with this hot, brassy, dance tune, and seems ready for success here.

SUN—Capitol 4427

WE'RE SO HOT (prod. by Beau Ray Fleming &
Byron Byrd) (writer: Byrd) (Glenwood/Osmosis,
ASCAP) (3:31)

One of the best brass instrumentals in recent memory should provide a welcome playlist change-of-pace for the summer months. The ensemble playing shines.

BIG WHA-KOO—ABC 12271

WHISKEY VOICES (prod. by Roy Halee)
(writers: D. Palmer-J. Carbone) (Drunken Boat,
ASCAP/Blackwood/BMI) (3:45)

The top track from this west coast group's first album is an engaging light rocker dominated by crisp vocal harmonies. An FM favorite.

JIM GOLD—Tabu 10962 (RCA)

MIDNIGHT LADY (HIDING IN THE SHADOWS)
(prod. by Mike Theodore & Dennis Coffey)
(writer: Gold) (Interior/Irving, BMI) (3:24)

This mid-tempo pop number could find a home on top 40 or MOR lists—it has a slight Latin feel to it that should bring it out of the shadows.

BEVERLY CROSBY—Bareback 526

YOU CAN BE MY LOVER (prod. by Stephen Metz &
Helen Miller) (writers: Helen Miller &
Rosemarie McCoy) (Bareback, ASCAP/Barmasu,
BMI) (2:53)

Crosby's vocal performance is a standout on this fast-paced dance number—the singers, not the rhythm section, provide its driving energy throughout.

BOBBY RAYLOV—Lovinn 200

MIND ON THE MONEY (prod. by Margaret Finn)
(writer: Raylov) (Laser Love/Kitty Wonderful,
BMI) (3:24)

This outfit's got Brass Construction ties, and Raylov's brassy, thumping disco tune with a hot mix could quickly match that group's recorded success.

MARLENA SHAW—Columbia 3-10542

GO AWAY LITTLE BOY (prod. by Bert deCoteaux)
(writers: Carole King-Gerry Goffin) (Screen
Gems/EMI, BMI) (3:40)

The Goffin-King standard is reworked in impressive fashion here by a most promising jazz singer—a remarkable spoken intro highlights the longer edit.

BRASS CONSTRUCTION—United Artists
957

THE MESSAGE (INSPIRATION) (prod. by Jeff Lane)
(writer: R. Muller) (Desert Moon/Jeffmar, BMI)
(3:40)

Radio flipped this group's latest single to feature this easy-paced, positive track. It has a War mood to it, and could well provide BC's pop breakthrough.

WILLIE NELSON—RCA 10969

I'M A MEMORY (prod. by Felton Jarvis)
(writer: Nelson) (Willie Nelson, BMI) (2:27)

There's more rock 'n' roll than country to Willie's latest, an effective single that should be remembered by pop and FM programmers as well.

VANESE & CAROLYN—Polydor 14395

LET ME IN (prod. by Doug King)
(writer: V. Thomas) (Douglas, ASCAP) (3:35)

An engaging debut for a talented duo, this single boasts female vocal tradeoffs above a percussive dance tune. Pop and r&b are likely to let it in.

ALVIN STARDUST—United Artists 992

GROWIN' UP (prod. by Jonathan King)
(writer: Bruce Springsteen) (Laurel Canyon,
ASCAP) (3:04)

Stardust, an Englishman, follows the lead of Allan Clarke and others with a smooth pop reading of a Springsteen favorite. It should grow into a hit.

FLESCH—Big Tree 6089 (Atlantic)

FREAKY LOVE (prod. by Huey's Sugar Hill Studio)
(writers: Albert Eastman-Flesch) (Crazy Cajun,
BMI) (2:43)

A certain soup company may object to this single's chorus hook, but its unparalleled assortment of sounds and voices could spell a novelty dance hit.

THE INVITATIONS—Red Greg 211

WE DON'T ALLOW (NO SITTING DOWN IN HERE)
(prod. by K. Seymour & G. Carmichael)
(writers: Johnson-Grant) (Delyles/Tyrone, BMI)
(3:18)

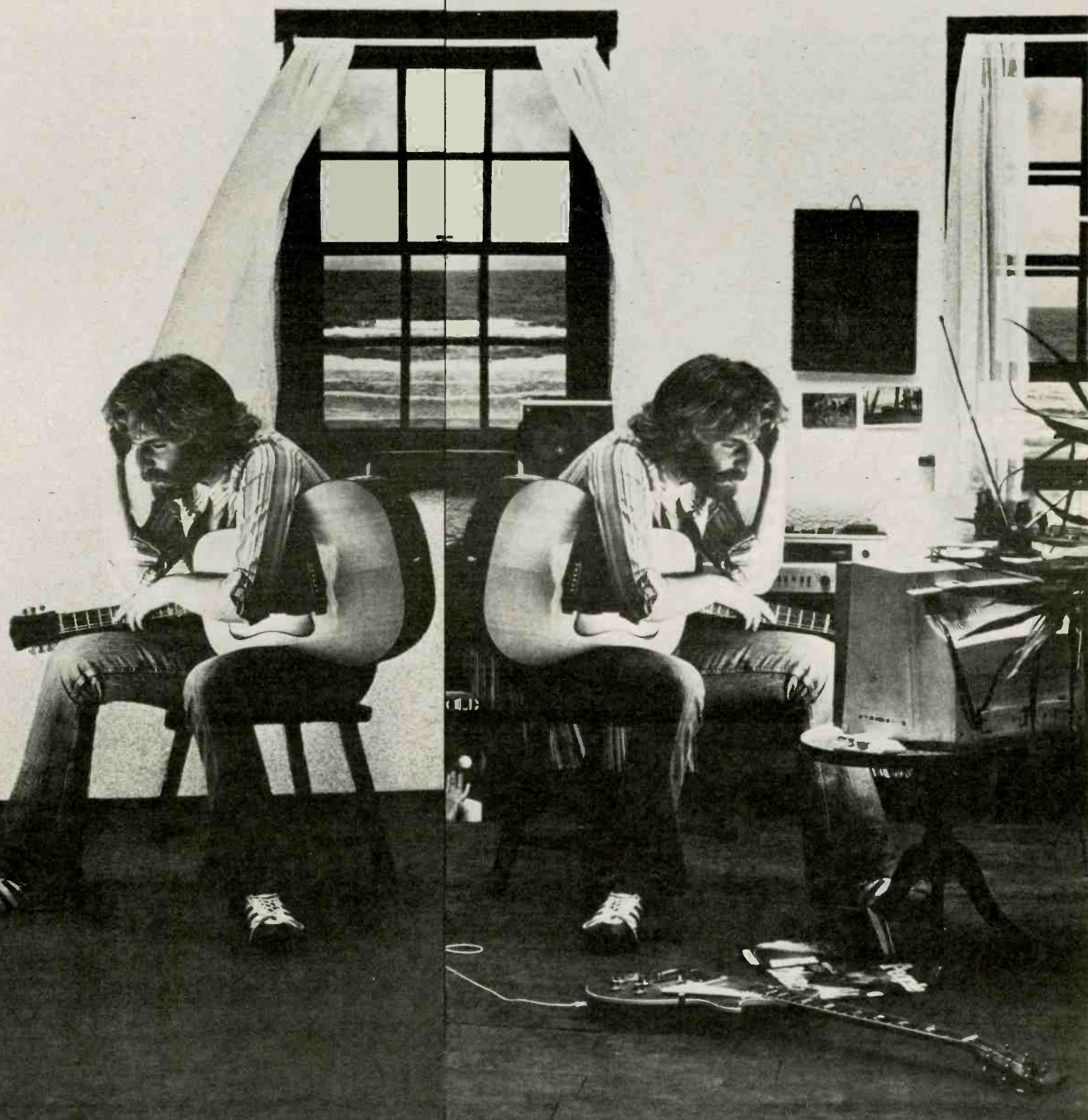
An impressive new male vocal group, the Invitations take a time-honored line and transform it into an energetic, distinctive r&b-disco performance.

PRANA PEOPLE—Warner Bros. 8353

IS YOUR LIFE A PARTY (prod. by Wade Marcus)
(writer: T. & A. Aleem) (West Kenya/
Scorpio-Rose, ASCAP) (3:51)

African disco? There's a lot going on in this often-frantic dance exercise. Its message should make it popular with disco and pop audiences alike.

THERE'RE TWO SIDES TO EVERY SUCCESS STORY



The Single "LONELY BOY" E-45384 from The Album "WHAT'S WRONG WITH THIS PICTURE" 7E-1086

ANDREW GOLD

**Anyway you look at it, he's hot!
And he's available, on all configurations, from Asylum Records.**

Produced by Peter Asher 

LOVE NOTES

RAMSEY LEWIS—Columbia PC 34696 (6.98)
Whether playing a lilting piano ballad ("Love Notes") or leading the way on an electronic romp ("Stash Dash"), Lewis demonstrates a certain poise to his instrumental approach. Of particular interest should be his version of the theme from "A Star Is Born." Stevie Wonder guests on the title tune and "Spring High."



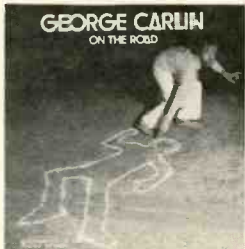
MALICE IN WONDERLAND

PAICE, ASHTON, LORD—WB BS 3038 (6.98)
The dissolution of Deep Purple has led to the formation of this group, who along with Paul Martinez (bass) and Bernie Marsden (guitar) forge a sound that is more indebted to jazz than one might expect. The hard rock overtones are present to be sure, but PAL's sound is more relaxed, leaving no bitter aftertaste.



ON THE ROAD

GEORGE CARLIN—Little David LD 1075 (Atlantic) (6.98)
Some more very funny material from Carlin, recorded on a recent tour. His ability to focus on those things we take for granted, putting them in a new perspective is very much a part of his sixth lp. The accompanying libretto contains diagrams and puts all of the gags into print.



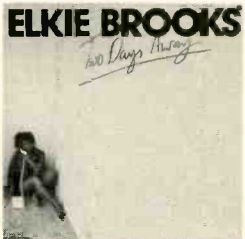
BABYFACE STRIKES BACK

WING AND A PRAYER FIFE AND DRUM CORPS.—
Wing & A Prayer HS 3026 (A&I) (6.98)
Tired of the same old disco songs? Here is one of the most unusual variations on a disco theme we've come across. If "Babyface" was a departure last year, this off the wall collection takes it one step further. Witness "I'm Popeye the Sailor Man," "Hernando's Hideaway," "Disco Disney" or "On The Good Ship Lollipop."



TWO DAYS AWAY

ELKIE BROOKS—A&M SP-4631 (6.98)
Once a belter of hard rock and roll with Vinegar Joe, Brooks has since settled down into a sophisticated soul groove with an embracing production by Leiber and Stoller. The classic "Love Potion #9" gets things rolling, with a compelling version of Ellie Greenwich's "Sunshine After The Rain," the musical highlight.



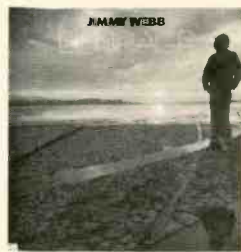
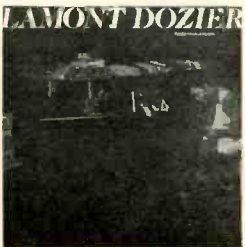
LIGHT'N UP, PLEASE!

DAVID LIEBMAN—Horizon SP 721 (A&M) (6.98)
Liebman's third lp for the Horizon label marks a new venture into the area of rhythm and roots. Having already established himself as one of the country's premier tenor saxmen with his more esoteric ensembles, Liebman draws inspiration from Pee Wee Ellis here.



PEDDLIN' MUSIC ON THE SIDE

LAMONT DOZIER—Warner Bros. BS 3039 (6.98)
Dozier's most invigorating set of solo compositions yet is highlighted by the nine minutes of his atmospheric single, "Going Back To My Roots." The title tune tells a personal tale while "Family" and "Sight For Sore Eyes" are also stunners.



EL MIRAGE

JIMMY WEBB—Atlantic SD 18218 (6.98)
George Martin produced, arranged and conducted this long awaited set and Kenny Loggins and Lowell George make guest appearances, but the real news is that Webb has returned with more of the type of material that has made him an eleven time Grammy winner. His poetic flair is never less than captivating.



AS LONG AS YOU LOVE ME

MICKY THOMAS—MCA 2256 (6.98)
The possessor of the vocal pipes behind Elvin Bishop's hit of "Fooled Around and Fell In Love," Thomas' first solo set bristles with that type of exuberance. An outstanding group of instrumentalists including Steve Cropper and Wayne Perkins lend support, with his interpretation of "Somebody To Love" a knockout.



LEFT COAST LIVE

WET WILLIE—Capricorn CP 0182 (WB) (6.98)
One of the better southern rock bands, Wet Willie has enjoyed success on both the AM and FM levels. This live set recorded at the Roxy showcases the group at its best, turning in riveting performances of songs like "Keep On Smiling," "No, No, No" and "Grits Ain't Groceries."



THE BEST OF BLACK OAK ARKANSAS

Atco SD 36-150 (Atlantic) (6.98)
These are nine key tracks in the evolution of a band that became a major draw around the world. The package, assembled by John David Kalodner, leads off with "Jim Dandy," their gold single and takes in favorites such as "Hot and Nasty," and "Taxman" with an unreleased "So You Want To Be A Rock 'N' Roll Star."



POWERHOUSE

AMERICAN TEARS—Columbia PC 34676 (6.98)
A group with a potential just beginning to be realized with this, their third lp, the quartet led by keyboardist Mark Mangold has a densely textured sound which makes each track memorable. Of particular note is "Slow Train," boasting the credentials of a possible hit single.



GOOD NEWS

ATTITUDES—Dark Horse DH 3021 (WB) (6.98)
The group is comprised of four seasoned west coast studio musicians—Paul Stallworth, David Foster, Danny Kootch and Jim Keltner—who have banded together to create a light, soulful sound that is at times reminiscent of War. Guest appearances by Ringo Starr, Booker T. Jones and Tower of Power maintain a crisp groove.



TURN THIS MUTHA OUT

IDRIS MUHAMMAD—Kudu KU-34 (CTI) (7.98)
The percussionist has played a predominantly supportive role on his previous albums, but assumes a more extroverted stance here. The ever-improving David Matthews produced the sessions which brought together an all star cast. This is the "mutha" to establish Muhammad once and for all as a first rate jazz man.

(Continued on page 92)

PRODUCED BY JOE REISMAN

**HENRY MANCINI'S MUSICAL SALUTE
TO TODAY'S GREATEST MOTION PICTURE
AND TELEVISION THEMES:**

MANCINI'S ANGELS

APL1-2290

FEATURING THEME FROM CHARLIE'S ANGELS



**ALSO INCLUDES... WHAT'S HAPPENING, ROOTS, ROCKY, CAR WASH, EVERGREEN,
THE MONEY CHANGERS, SILVER STREAK, and INSPECTOR CLOUSEAU**

RCA
Records 

101 THE SINGLES CHART 150

MAY 14, 1977

MAY 14	MAY 7	
101	102	DO WHAT YOU WANNA DO T CONNECTION/Dash 5032 (T.K.) (Sherlyn, Decibel, BMI)
102	101	WHILE I'M ALONE MAZE/Capitol P 4392 (Pecle, BMI)
103	103	CAPTURE YOUR HEART BLUE/Rocket 40706 (MCA) (Rocket, ASCAP)
104	115	SO HIGH (ROCK ME BABY AND ROLL ME AWAY) DAVE MASON/Columbia 3 10509 (Almo, Jacan, ASCAP)
105	105	HOLD BACK THE NIGHT GRAHAM PARKER AND THE RUMOUR/Mercury 74000 (Carlin, ASCAP)
106	107	THAT MAGIC TOUCH ANGEL/Casablanca NB 878 (White Angel/Don Kirshner, BMI/Kirshner Songs, ASCAP)
107	114	I CAN'T GET OVER YOU DRAMATICS/ABC 12258 (Conquistador, ASCAP)
108	—	GIVE A LITTLE BIT SUPERTRAMP/A&M 1938 (Almo/Delicate, ASCAP)
109	109	KEEP THAT SAME OLD FEELING SIDE EFFECT/Fantasy 792 (Four Knights, BMI)
110	132	I GOTTA KEEP DANCIN' CARRIE LUCAS/Soul Train SB 10891 (RCA) (Carrific, ASCAP)
111	123	HATS OFF TO MAMA PHILLIPE WYNN/Cotillion 44217 (Atlantic) (Wynns, World, BMI)
112	127	YOU'RE MOVIN' OUT TODAY BETTE MIDLER/Atlantic 3379 (Divine Ltd., Begonia Melodies, Unichappell, Fedora, BMI)
113	116	CRYSTAL BALL STYX/A&M 1931 (Almo/Stygian Songs, ASCAP)
114	131	LOVING YOU, LOSING YOU PHYLLIS HYMAN/Buddah 567 (Mighty Three, BMI)
115	140	OUR LOVE THE DELLS/Mercury 73909 (Six Strings, BMI)
116	118	SOME BROKEN HEARTS NEVER MEND DON WILLIAMS/ABC Dot 17683 (Maple Hill & Vogue, BMI)
117	—	BREAK IT TO ME GENTLY ARETHA FRANKLIN/Atlantic 3393 (Red Bullet, ASCAP; Begonia-Unichappell-Fedora, BMI)
118	119	IT AIN'T EASY COMIN' DOWN CHARLENE/Prodigal 0632 (Motown) (Stone Diamond, BMI)
119	120	EASILY FRANKIE VALLI/Private Stock 45140 (Alessi/New Seasons, BMI)
120	122	DAISY STAR DAVID DUNDAS/Chrysalis CHS 2142 (Dick James/Moth, BMI)
121	—	BODY VIBES OHIO PLAYERS/Mercury 73913 (Play One/Unichappell, BMI)
122	125	SPRING FEVER ORLEANS/Asylum 4539 (Lyndelane/Franston, BMI)
123	126	LET GO DOBIE GRAY/Capricorn CPS 9267 (WB) (Pocket Full of Tunes/Common Good Music, BMI)
124	124	OUT OF THE BLUE (CAN YOU FEEL) GAP BAND/Tatoo 10884 (RCA) (Big Heart, BMI)
125	106	HOT TO TROT WILD CHERRY/Epic/Sweet City 8 50362 (Bema, RWP, ASCAP)
126	128	HIGH ON LOVE ELLIOTT RANDALL/Kirshner ZS8 4269 (CBS) (Kirshner Songs, ASCAP)
127	110	WE'RE STILL TOGETHER PEACHES & HERB/MCA 40701 (Warner-Tamerlane/Van McCoy, BMI)
128	—	GIRL BILLY PRESTON/A&M 1925 (Irving/WEP, BMI; Almo/Rich-Fish ASCAP)
129	130	YOU'RE WHAT'S MISSING IN MY LIFE G. C. CAMERON/Motown M 1412F (Holland-Dozier/Jobete, ASCAP/Stone Diamond, BMI)
130	111	SO SO SATISFIED ASHFORD & SIMPSON/Warner Bros. WBS 8337 (Nick-O-Val, ASCAP)
131	113	THE PINOCCHIO THEORY BOOTSY'S RUBBER BAND/Warner Bros. 8328 (Rubber Band, BMI)
132	133	WHAT IT IS GARNETT MIMS & TRUCKIN' COMPANY/Arista 0239 (Big Boro, BMI)
133	135	ALL THE KIDS ON THE STREET HOLLYWOOD STARS/Arista SP 6 (8th Power/Screen Gems/Bad Boy, BMI)
134	137	RHAPSODY IN BLUE WALTER MURPHY/Private Stock 146 (New World, ASCAP)
135	138	LOVIN' IS REALLY MY GAME (PT. 1) BRAINSTORM/Tabu 10961 (RCA) (Interior, BMI)
136	108	JIGSAW WOMAN MARK & CLARK BAND/Columbia 3 10500 (Hudson Bay, BMI)
137	—	LADY (PUT THE LIGHT ON ME) BROWNSVILLE STATION/Private Stock 45149 (Utopia/Dejamus, ASCAP)
138	—	A LITTLE LOVE AND UNDERSTANDING PARKER McGEE/Big Tree BT 16091 (Atlantic) (EMA/Burlington, ASCAP)
139	—	PICKING UP THE PIECES OF MY LIFE MAC DAVIS/Columbia 3 10535 (Song Painter, BMI)
140	145	SLOW DANCIN' JOHNNY RIVERS/Soul City 008 (WB, ASCAP)
141	150	SHOW ME LOVE CURTIS MAYFIELD/Curtom 0125 (WB) (Mayfield, BMI)
142	141	(YOU NEVER CAN TELL) C'EST LA VIE EMMYLOU HARRIS/Warner Bros. WBS 8329 (Arc, BMI)
143	139	OHH CHILD VALERIE CARTER/Columbia 3 10505 (Kama Sutra/Sleeping Sun, BMI)
144	143	RIGOR MORTIS CAMEO/Chocolate City 005 (Better Days, BMI)
145	144	LOVE IN "C" MINOR CERRONE/Cotillion 42215 (Atlantic) (Fefee, Cerrone, SACEM)
146	—	THIS I SWEAR TYRONE DAVIS/Columbia 3 10528 (Buttermilk Sky/Content/Alynn, BMI)
147	146	TIME IS MOVIN' BLACKBYRDS/Fantasy 787 (Blackbyrds, BMI)
148	—	THE RUNAWAY GALLAGHER & LYLE/A&M 1932 (Irving, BMI)
149	136	SOUND AND VISION DAVID BOWIE/RCA PB 10905 (Bewlay Bros./Fleur, BMI)
150	117	LAYING BESIDE YOU EUGENE RECORD/Warner Bros. WBS 8322 (Angelshell, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) Buddy Killen (Tree, BMI)	17	LIDO SHUFFLE Joe Wissert (Boz Scaggs/Hudmar, ASCAP)	13
ANGEL IN YOUR ARMS Clayton Ivey, Terry Woodford (Song Tailors, BMI/I've Got The Music, ASCAP)	18	LIFE IN THE FAST LANE Bill Szymczyk (pub not listed)	54
ARIEL Rob Stevens (Blendingwell, ASCAP)	71	LONELY BOY Peter Asher (Luckyy, BMI)	21
BACK IN THE SADDLE Jack Douglas (Daksel/Song and Dance/Vindaloo, BMI)	67	LONG TIME John Boylan and Tom Scholz (Pure, BMI)	52
BACK TOGETHER AGAIN Christopher Bond (Unichappell, BMI)	58	LOOKS LIKE WE MADE IT Ron Dante & Barry Manilow (Irving, BMI)	62
BLINDED BY THE LIGHT Manfred Mann (Laurel Canyon, ASCAP)	38	LOVE'S GROWN DEEP Kenny Nolan & Charlie Calello (Sound of Nolan/Chelsea, BMI)	53
BURNIN' SKY Bad Company (Badco, ASCAP)	90	LOVE THEME FROM "A STAR IS BORN" (EVERGREEN) Barbra Streisand & Phil Ramore (First Artists/Emanuel/20th Century, ASCAP)	34
CALLING DR. LOVE Eddie Kramer (Cafe Americana/Kiss Songs, ASCAP)	16	LUCILLE Larry Butler (Brougham Hall/Andite Invasion, BMI)	15
CAN'T STOP DANCIN' Daryl Dragon (Ahab, BMI)	33	LUCKENBACH, TEXAS Chips Moman (Baby Chick, BMI)	61
CARRY ON WAYWARD SON Jeff Glixman (Don Kirshner, BMI)	39	MAINSTREET B. Seger & Muscle Shoals Rhythm Section (Gear, ASCAP)	48
CERRY BABY Jack Douglas (Rock Steady, Starzong, ASCAP)	32	MARGARITAVILLE Norbert Putman (Coral Reefer, BMI)	47
CINDERELLA Jim Mason (Powder, ASCAP)	43	MAYBE I'M AMAZED Paul McCartney (Maclen, BMI)	49
COULDN'T GET IT RIGHT Climax Blues Band (Bleu Disque/Jiru/Air) (London)	11	MY SWEET LADY Milton Okun (Cherry Lane, ASCAP)	55
DA DOO RON RON Michael Lloyd (Trio/Mother Bertha, BMI)	83	MY WHEELS WON'T TURN Randy Bachman (Ranbach, BMI/Topsoil, BMI)	95
DANCE AND SHAKE YOUR TAMBOURINE P. Adams & G. Carmichael (Sug Sug, ASCAP)	88	NIGHT MOVES Jack Richardson (Gar, ASCAP)	42
DANCIN' MAN Q (Ameb/Gravenhurst, BMI)	35	ON THE BORDER Alan Parsons (Dick James, BMI)	74
DANCING QUEEN Benny Andersson & Bjorn Ulvaeus (Countess, BMI)	28	PEACE OF MIND John Boylan and Tom Scholz (Pure Songs, Administered by Colgems-EMI, BMI)	82
DO YOU WANNA MAKE LOVE Hal Yoergler (American Broadcasting, ASCAP)	63	RICH GIRL Christopher Bond (Unichappell, BMI)	5
DON'T GIVE UP ON US Tony Macaulay (Almo/Macaulay, ASCAP)	7	RIDIN' THE STORM OUT John Stronach & REO Speedwagon (The Emp. Co., BMI)	94
DON'T LEAVE ME THIS WAY Hal Davis (Mighty Three, BMI)	30	RIGHT TIME OF THE NIGHT Jim Ed Norman (American Broadcasting, ASCAP)	10
DREAMS Fleetwood Mac with Richard Dashut & Ken Caillat (Gentoo/Welsh Witch, BMI)	14	SAY YOU'LL STAY UNTIL TOMORROW Gordon Mills (Dick James, BMI)	37
ENJOY YOURSELF Kenneth Gamble & Leon Huff (Mighty Three, BMI)	56	SHOW YOU THE WAY TO GO Kenneth Gamble & Leon Huff (Mighty Three, BMI)	40
EVERYBODY BE DANCIN' Bruce Blackman & Mike Clark (Brother Bill's, ASCAP)	77	SIR DUKE Stevie Wonder (Jobete/Black Bull, ASCAP)	3
FEELS LIKE THE FIRST TIME John Sinclair & Gary Lyons (Somerset/Evansongs, ASCAP)	20	SLOW DANCING (DON'T TURN ME ON) Norbert Putman (Music Man/Flying Address, BMI)	36
FLY AT NIGHT (IN THE MORNING WE LAND) Ross Turney & Bill Henderson (Chilliwack/Mushtunes, BMI)	65	SLOW DOWN Alan Parsons (British Rocket, ASCAP)	97
FLY LIKE AN EAGLE Steve Miller (Sailor, ASCAP)	100	SO IN TO YOU Buddy Buie (Low-Sal, BMI)	22
FREE Maurice White & Charles Stepney (Kee-Drick, BMI)	51	SOLSBURY HILL Bob Ezrin (Run It/Ear Pieces, BMI)	93
GO YOUR OWN WAY Fleetwood Mac with Richard Dashut & Ken Caillat (Gentoo, BMI)	79	SOUTHERN NIGHTS Gary Klein (Warner Tamerlane/Marsaint, BMI)	2
GOING IN WITH MY EYES OPEN Tony MacCauley (Almo/MacCauley, ASCAP)	69	SPIRIT IN THE NIGHT Manfred Mann & Earth Band (Laurel Canyon, ASCAP)	60
GONNA FLY NOW (THEME FROM 'ROCKY') Bill Conti (UA, ASCAP; Unart, BMI)	19	THE PRETENDER Jon Landau (Swallow Turn, WB, ASCAP)	99
GONNA FLY NOW (THEME FROM 'ROCKY') Jay Chattaway (UA, ASCAP, Unart, BMI)	57	THE PRIDE Isley Brothers (Bovina, ASCAP)	73
GOOD THING MAN Monk Higgins (ICA, ASCAP)	96	THE THINGS WE DO FOR LOVE 10cc (Man-Ken, BMI)	29
GOT TO GIVE IT UP Tommy LiPuma (Almo, ASCAP)	12	THE WHISTLER Ian Anderson (Chrysalis, ASCAP)	68
HEARD IT IN A LOVE SONG Paul Hornsby (No Exit, BMI)	31	THIS GIRL (HAS TURNED INTO A WOMAN) Peter Yarrow and Barry Beckett (Silver Dawn, ASCAP)	87
HELLO STRANGER Freddie Perren (Cotillion/Braintree/Lovelane, BMI)	26	THIS IS THE WAY I FEEL Rick Hall (Fame, BMI)	64
HIGH SCHOOL DANCE Freddie Perren, (Rosy, ASCAP)	45	TORN BETWEEN TWO LOVERS P. Yarrow & B. Beckett (Muscle Shoals, BMI; Silver Dawn, ASCAP)	41
HOOED ON YOU David Gates (Kipahulu, ASCAP)	80	TRYING TO LOVE TWO William Bell & Paul Mitchell (Bell-Kat, BMI)	27
HOLLYWOOD Rufus (Big Elk/ABC, ASCAP)	50	UNDERCOVER ANGEL Steve Barri & Michael Omartian (Warner Bros., ASCAP)	23
HOTEL CALIFORNIA Bill Szymczyk (Pub. not listed)	4	UPTOWN FESTIVAL Simon Soussan (Jobete, ASCAP; Stone Agate, BMI)	92
I'M GOING DOWN Norman Whitfield (Duchess, BMI)	75	WATCHA GONNA DO? Bill Schnee (Irving/Pablo Cruise, BMI)	72
I'M YOUR BOOGIE MAN Casey/Finch (Sherlyn, Harrick, BMI)	6	WHEN I NEED YOU Richard Perry (Unichappell/Begonia/Albert Hammond, ASCAP)	1
I DON'T LOVE YOU ANYMORE Gamble & Huff (Mighty Three, BMI)	89	WHODUNIT Freddie Perren (Bull Pen/Perren-Vibes, BMI/ASCAP)	25
I'VE GOT LOVE ON MY MIND Chuck Jackson and Marvin Yancy (Jay's Ent./Chappell & Co., ASCAP)	8	YOU AND ME Bob Ezrin (Ezra/Early Frost, BMI)	89
I LIKE DREAMING Kenny Nolan & Charlie Calello (Sound of Nolan/Chelsea, BMI)	46	YOU ARE ON MY MIND James William Guercio (Big Elk/Make Me Smile, ASCAP)	66
I THINK WE'RE ALONE NOW Mathew King Kaufman, G. Phillips & G. Colotkin (Patricia, BMI)	59	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER David Anderle (Chevis-Warner Tamerlane/BRC, BMI)	81
I WANNA GET NEXT TO YOU Norman Whitfield (Duchess, BMI)	9	YOU'RE MY WORLD Kim Fowley & Earle Mankey (Chappell & So./Grupp Editoriale/Ariston, BMI, ASCAP)	11
I JUST WANT TO BE YOUR EVERYTHING B. Gibb-A. Galuten-K. Richardson (Stigwood-Unichappell, BMI)	70	YOU'RE THROWING A GOOD LOVE AWAY Thom Bell (Mighty Three, BMI)	76
IT FEELS SO GOOD (TO BE LOVED SO BAD) The Manhattans Co./Bobby Martini (Razzle Dazzle, BMI)	98	YOU + ME = LOVE Norman Whitfield (Stone Diamond, BMI)	91
IT'S SAD TO BELONG Kyle Lehning (Famous, Ironside, ASCAP)	78	YOUR LOVE Don Davis (El Patricio, BMI)	24
JET AIRLINER Steve Miller (Sailor/No Thought, ASCAP)	44		
KNOWING ME, KNOWING YOU Benny Andersson & Bjorn Ulvaeus (Countess, BMI)	85		

Columbia Promotes Ring

■ NEW YORK—Judy Paynter, national director, press and public information, Columbia Records, has announced the appointment of Sherry Ring to the newly-created position of manager, artist functions, CBS Records publicity.



Sherry Ring

Sherry Ring joined CBS in November, 1972 and has since held various positions in the publicity department. In April, 1975 she was named administrator, CBS Records publicity, until her present promotion.

Sales, Promo Reps Tapped by WEA

■ LOS ANGELES—Four Warner/Elektra/Atlantic Records regional branch managers have named additions to their sales and promotion staffs.

In Cleveland, Mike Spence has named James Hart to the Atlantic promotion staff in the Cincinnati market, Mark Wallace to the Warner Bros. staff in Pittsburgh, Millie Bostick as Warner promotion representative in Detroit, Jon LaValley to cover Warner product in markets outside the Cleveland metropolitan area and Robert Wilson to the Atlantic promotion staff in Detroit.

Don Dumont, WEA's Boston branch manager, has named John Reina as regional sales manager, Tony Chalmers as local promotion representative for Atlantic product, and Michael Shalett as promotion representative for Elektra/Asylum product.

Tom Sims, Dallas branch manager, has named Skip Dell to the position of Atlantic promotion representative for the New Orleans market.

In Atlanta, Ted Westbrook, Jr. has been named regional credit manager by branch manager Bill Biggs.

Krichman Bows Firms

■ NEW YORK—Talent manager Irving Krichman has announced the formation of two new companies, Sheral Management, which will concentrate on artist development, and Sheral Productions, which will be involved in music publishing. Both are located at 132 East 35th Street, N.Y.

RCA Announces Intl. Publishing Agreements

■ NEW YORK — Kelli Ross, director, music publishing at RCA Records, has announced new international agreements between RCA Publishing International and C.A.M.—U.S.A., Inc., Antisia Music, Kessler-Grass Management and Horsechairs Music.

For C.A.M., RCA will represent the catalogues of Eric Carmen, Bruce Foster and Lorraine Frisaura, among others, in Latin America and Spain. Antisia, which includes works by Ralph MacDonald, William Slater, Patti Austin, and forthcoming albums from MacDonald and Slater, will be administered by RCA in the U.K., South Africa, Spain and Portugal, Latin America, Greece, Israel, Puerto Rico, Benelux and The Philippines.

The Kessler-Grass Management companies, Clandalee and Ledaclan, bring to RCA, for all territories outside the U.S. and Canada, material recorded by Papa John Creach, the Chi-Lites and "My Fault," written by Mike Caruso and Craig Really and recorded by RCA's Serenade.

The Horsechairs pact covers representation in England and Australia of the complete Dr. Hook catalogue, including the material on a forthcoming album.

Ms. Ross also announced that Ted Rubenstein has been named administrator, promotion and exploitation, international publishing. Rubenstein will institute and organize international publishing promotions, screen foreign materials for U.S. use and promote domestic copyrights overseas. Phoebe Kranish, administrator of copyright control, handles contracts and services licensees and subsidiaries.

Wallich's

(Continued from page 4)

cer Pierce, a British investor with retail experiences in London. Al Bennett, president of Cream Records, will be acting in an advisory capacity, and will remain at the helm of the L.A. based label.

Shaftesbury is now involved in the administrative work connected with such takeover; the terms of its agreement with Wallich's and the U.S. Court state that the new company must provide operation funds for Wallich's and generally straighten out relationships with Wallich's creditors which, to date, include most major record labels.

Petition

In a petition for reorganization filed on March 4, Wallich's declared \$1,650,674 in assets and liabilities of \$1,516,615.

Charley Shlang has been tapped as the new chief operations officer for the Wallich's chain.

Fans Are Cheering VIC DAMONE



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Smash Hit Record

"MY WORLD IS YOU"

(BY GLADYS SHELLEY)
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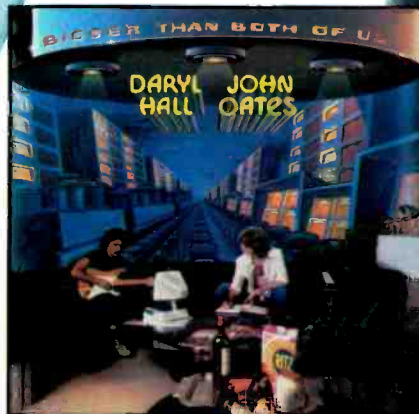
BACK TOGETHER AGAIN

PB-10970

*The
successor
to their #1
gold smash
"Rich Girl"*

*Both
from
their
newest
gold
album*

Produced by
Christopher Bond



RCA
Records

APL1-1467

Management and Direction Tommy Mottola



MAY 14, 1977



THE SINGLES CHART

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

MAY 14	MAY 7		WKS. ON CHART
1	1	WHEN I NEED YOU LEO SAYER Warner Bros. WBS 8332 (2nd Week)	12
2	2	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol P 4376	12
3	7	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)	7
4	3	HOTEL CALIFORNIA EAGLES/Asylum 45386	11
5	4	RICH GIRL DARYL HALL & JOHN OATES/RCA PB 10860	16
6	9	I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND/T.K. 1022	11
7	5	DON'T GIVE UP ON US DAVID SOUL/Private Stock 129	16
8	6	I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360	15
9	8	I WANNA GET NEXT TO YOU ROSE ROYCE/MCA 40662	10
10	10	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223	12
11	14	COULDN'T GET IT RIGHT CLIMAX BLUES BAND/Sire 736 (ABC)	11
12	17	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)	6
13	13	LIDO SHUFFLE BOZ SCAGGS/Columbia 3 10491	10
14	24	DREAMS FLEETWOOD MAC/Warner Bros. WBS 8371	5
15	18	LUCILLE KENNY ROGERS/United Artists XW929 Y	9
16	16	CALLING DR. LOVE KISS/Casablanca 880	10
17	20	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313	9
18	19	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)	11
19	26	GONNA FLY NOW (THEME FROM "ROCKY") BILL CONTI/ United Artists XW940 Y	4
20	23	FEELS LIKE THE FIRST TIME FOREIGNER/Atlantic 3394	8
21	25	LONELY BOY ANDREW GOLD/Asylum 45384	9
22	12	SO IN TO YOU ATLANTA RHYTHM SECTION/Polydor PD 14373	15
23	32	UNDERCOVER ANGEL ALAN O'DAY/Pacific 001 (Atlantic)	4
24	15	YOUR LOVE MARILYN McCOO & BILLY DAVIS, JR./ ABC 12262	9
25	30	WHODUNIT TAVARES/Capitol P 4398	9
26	28	HELLO STRANGER YVONNE ELLIMAN/RSO RS 871 (Polydor)	8
27	11	TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839	14
28	21	DANCING QUEEN ABBA/Atlantic 3372	22
29	22	THE THINGS WE DO FOR LOVE 10CC/Mercury 73875	18
30	27	DON'T LEAVE ME THIS WAY THELMA HOUSTON/Tamla T 54278F (Motown)	21
31	36	HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn CPS 0270 (WB)	10
32	33	CHERRY BABY STARZ/Capitol P 4399	9
33	34	CAN'T STOP DANCIN' CAPTAIN & TENNILLE/A&M 1912	8
34	29	LOVE THEME FROM "A STAR IS BORN" (EVERGREEN) BARBRA STREISAND/Columbia 3 10450	21
35	31	DANCIN' MAN Q/Epic/Sweet City 8 50335	9
36	43	SLOW DANCIN' (DON'T TURN ME ON) ADDRISI BROTHERS/ Buddah BDA 566	6
37	35	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308	19
38	37	BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252	27
39	38	CARRY ON WAYWARD SON KANSAS/Kirshner ZS8 4267 (CBS)	21
40	44	SHOW YOU THE WAY TO GO JACKSONS/Epic 8 50350	7
41	39	TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America P 7638 (Capitol)	25
42	40	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol P 4360	24
43	45	CINDERELLA FIREFALL/Atlantic 3392	8
44	52	JET AIRLINER STEVE MILLER BAND/Capitol P 4424	3
45	53	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405	5
46	41	I LIKE DREAMIN' KENNY NOLAN/20th Century 2287	27
47	59	MARGARITAVILLE JIMMY BUFFETT/ABC 12254	5
48	57	MAINSTREET BOB SEGER/Capitol P 4422	4
49	46	MAYBE I'M AMAZED WINGS/Capitol SPRO 8571	14



50	60	HOLLYWOOD RUFUS FEATURING CHAKA KHAN/ABC 12269	3
51	42	FREE DENIECE WILLIAMS/Columbia 3 10429	27
52	47	LONG TIME BOSTON/Epic 8 50329	17
53	56	LOVE'S GROWN DEEP KENNY NOLAN/20th Century 2331	7

CHARTMAKER OF THE WEEK

54	—	LIFE IN THE FAST LANE EAGLES Asylum 45403	1
55	58	MY SWEET LADY JOHN DENVER/RCA PB 10911	7
56	48	ENJOY YOURSELF JACKSONS/Epic 8 50289	27
57	69	GONNA FLY NOW (THEME FROM "ROCKY") MAYNARD FERGUSON/Columbia 3 10468	3
58	70	BACK TOGETHER AGAIN DARYL HALL & JOHN OATES/ RCA PB 10970	2
59	61	I THINK WE'RE ALONE NOW RUBINOOS/Beserkely B 5741 (Playboy)	6
60	64	SPIRIT IN THE NIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8355	4
61	84	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924	2
62	75	LOOKS LIKE WE MADE IT BARRY MANILOW/Arista 0244	2
63	74	DO YOU WANNA MAKE LOVE PETER McCANN/ 20th Century 2335	3
64	72	THIS IS THE WAY THAT I FEEL MARIE OSMOND/Polydor PD 14385	5
65	67	FLY AT NIGHT (IN THE MORNING WE LAND) CHILLIWACK/ Mushroom M 7024	5
66	66	YOU ARE ON MY MIND CHICAGO/Columbia 3 10523	5
67	68	BACK IN THE SADDLE AEROSMITH/Columbia 3 10516	6
68	65	THE WHISTLER JETHRO TULL/Chrysalis CHS 2135	6
69	71	GOING IN WITH MY EYES OPEN DAVID SOUL/ Private Stock 45150	3
70	79	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/ RSO RS 872 (Polydor)	3
71	77	ARIEL DEAN FRIEDMAN/Lifesong 45002	6
72	83	WHATCHA GONNA DO? PABLO CRUISE/A&M 1920	2
73	81	THE PRIDE ISLEY BROTHERS/T-Neck ZS8 2262 (CBS)	7
74	76	ON THE BORDER AL STEWART/Janus 267	3
75	85	I'M GOING DOWN ROSE ROYCE/MCA 40721	2
76	63	YOU'RE THROWING A GOOD LOVE AWAY SPINNERS/ Atlantic 3382	6
77	78	EVERYBODY BE DANCIN' STARBUCK/Private Stock 45144	5
78	86	IT'S SAD TO BELONG ENGLAND DAN & JOHN FORD COLEY/ Big Tree BT 16088 (Atlantic)	2
79	49	GO YOUR OWN WAY FLEETWOOD MAC/Warner Bros. WBS 8304	20
80	82	HOOKED ON YOU BREAD/Elektra 45389	4
81	89	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER RITA COOLIDGE/A&M 1922	2
82	90	PEACE OF MIND BOSTON/Epic 8 50381	2
83	—	DA DOO RON RON SHAUN CASSIDY/Warner/Curb 8365 (WB)	1
84	—	YOU'RE MY WORLD HELEN REDDY/Capitol P 4418	1
85	—	KNOWING ME, KNOWING YOU ABBA/Atlantic 3387	1
86	88	DANCE AND SHAKE YOUR TAMBOURINE UNIVERSAL ROBOT BAND/Red Greg 207	5
87	—	THIS GIRL (HAS TURNED INTO A WOMAN) MARY MacGREGOR/Ariola America P 7662 (Capitol)	1
88	91	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/ Phila. Intl. ZS8 3622 (CBS)	3
89	93	YOU AND ME ALICE COOPER/Warner Bros. WBS 8349	3
90	—	BURNIN' SKY BAD COMPANY/Swan Song 70112 (Atlantic)	1
91	92	YOU + ME = LOVE UNDISPUTED TRUTH/Whitfield 8231 (WB)	9
92	97	UPTOWN FESTIVAL SHALAMAR/Soul Train SB 10885 (RCA)	2
93	94	SOLSBURY HILL PETER GABRIEL/Atco 7079	2
94	95	RIDIN' THE STORM OUT REO SPEEDWAGON/Epic 8 50367	2
95	96	MY WHEELS WON'T TURN BACHMAN-TURNER OVERDRIVE/ Mercury 73903	3
96	—	GOOD THING MAN FRANK LUCAS/ICA 001	1
97	—	SLOW DOWN JOHN MILES/London 5N 682	1
98	—	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS/ Columbia 3 10495	1
99	—	THE PRETENDER JACKSON BROWN/Asylum 45399	1
100	50	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol P 4372	23



FLASHMAKER



IZITSO
CAT STEVENS
A&M

MOST ADDED

- IZITSO—Cat Stevens—A&M
- DECEPTIVE BENDS—10cc—Mercury
- LIVE AT THE HOLLYWOOD BOWL—Beatles—Capitol
- INDIAN SUMMER—Poco—ABC
- NO SECOND CHANCE—Charlie—Janus
- AFTER THE SHOW—Bruce Foster—Millennium
- MIDNIGHT LIGHT—LeBlanc and Carr—Big Tree
- KIKI DEE—Rocket
- LIVE AND KICKING—Kingfish—Jet

WNEW-FM/NEW YORK

- ADDS:**
- AFTER THE SHOW—Bruce Foster—Millennium
 - DECEPTIVE BENDS—10cc—Mercury
 - EL MIRAGE—Jimmy Webb—Atlantic
 - EQUAL RIGHTS—Peter Tosh—Col
 - FRIENDS AND STRANGERS—Ronnie Laws—Blue Note
 - GET IT—Dave Edmunds—Swan Song
 - KATHARSIS—Janne Schaffer—Col
 - NONE BUT ONE—Gene Ritchie—Sire
 - NOTHING BUT A BREEZE—Jessie Winchester—Bearsville
 - THE BOOK OF INVASIONS—Horselips—DJM

HEAVY ACTION (airplay, in descending order):

- LIVE AT THE HOLLYWOOD BOWL—Beatles—Capitol
- IZITSO—Cat Stevens—A&M
- A PERIOD OF TRANSITION—Van Morrison—WB
- RUMOURS—Fleetwood Mac—WB
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- THIS TIME IT'S FOR REAL—Southside Johnny And The Asbury Jukes—Epic
- INDIAN SUMMER—Poco—ABC
- TIME LOVES A HERO—Little Feat—WB
- WORKS, Emerson, Lake & Palmer—Atlantic
- LET IT FLOW—Dave Mason—Col

WBCN-FM/BOSTON

- ADDS:**
- AFTER THE SHOW—Bruce Foster—Millennium
 - CELEBRATE ME HOME—Kenny Loggins—Col
 - IZITSO—Cat Stevens—A&M
 - KLAATU—Capitol
 - LAVENDER HILL MOB—UA
 - LIVE AT THE HOLLYWOOD BOWL—Beatles—Capitol
 - THE WAY THAT I FEEL—Keith Sykes—Midsong

HEAVY ACTION (airplay, in descending order):

- A PERIOD OF TRANSITION—Van Morrison—WB
- TIME LOVES A HERO—Little Feat—WB
- SWEET FORGIVENESS—Bonnie Raitt—WB
- RUMOURS—Fleetwood Mac—WB
- NIGHT MOVES—Bob Seger—Capitol
- AMNESIA—Pousette-Dart Band—Capitol
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- GHOST WRITER—Garland Jeffreys—A&M
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- LET IT FLOW—Dave Mason—Col

WLIR-FM/LONG ISLAND

- ADDS:**
- BALCONE'S FAULT—Cream
 - CAPTAIN FINGERS—Lee Ritenour—Epic
 - IZITSO—Cat Stevens—A&M
 - KATHARSIS—Janne Schaffer—Col
 - LIVE AT THE HOLLYWOOD BOWL—Beatles—Capitol
 - MIDNIGHT LIGHT—LeBlanc and Carr—Big Tree
 - ZBIGNIEW SEIFERT—Capitol
 - THE WAY THAT I FEEL—Keith Sykes—Midsong
 - WORLD ANTHEM—Mahogany Rush—Col
 - YES WE HAVE NO MANANAS—Kevin Ayers—ABC

HEAVY ACTION (airplay, in descending order):

- RUMOURS—Fleetwood Mac—WB
- LET IT FLOW—Dave Mason—Col
- LIVE AT THE HOLLYWOOD BOWL—Beatles—Capitol
- JET AIRLINER (single)—Steve Miller—Capitol
- SAY NO MORE—Les Dudek—Col
- PETER GABRIEL—Atco
- NO SECOND CHANCE—Charlie—Janus
- A PERIOD OF TRANSITION—Van Morrison—WB
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- IZITSO—Cat Stevens—A&M

WPLR-FM/NEW HAVEN

- ADDS:**
- AFTER THE SHOW—Bruce Foster—Millennium
 - BOBBIDAZZLER—RCA
 - KIKI DEE—Rocket
 - IZITSO—Cat Stevens—A&M
 - LEFT COAST LIVE—Wet Willie—Capricorn
 - LIVE AT THE HOLLYWOOD BOWL—Beatles—Capitol
 - NO SECOND CHANCE—Charlie—Janus
 - LITTLE VILLAGE—Quiet Cannon
 - TOO LATE TO CRY—Widowmaker—UA
 - WORLD ANTHEM—Mahogany Rush—Col

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

- RUMOURS—Fleetwood Mac—WB
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- ANIMALS—Pink Floyd—Col
- TIME LOVES A HERO—Little Feat—WB
- I CAME TO DANCE—Nils Lofgren—A&M
- SAY NO MORE—Les Dudek—Col
- DICKEY BETTS AND GREAT SOUTHERN—Arista
- 38 SPECIAL—A&M
- LIVE AND KICKING—Kingfish—Jet
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor

WCOZ-FM/BOSTON

- ADDS:**
- CELEBRATE ME HOME—Kenny Loggins—Col
 - DECEPTIVE BENDS—10cc—Mercury
 - INDIAN SUMMER—Poco—ABC
 - IZITSO—Cat Stevens—A&M
 - LIVE AND KICKING—Kingfish—Jet
 - LIVE AT THE HOLLYWOOD BOWL—Beatles—Capitol

HEAVY ACTION (airplay, in descending order):

- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- HOTEL CALIFORNIA—Eagles—Asylum
- RUMOURS—Fleetwood Mac—WB
- SWEET FORGIVENESS—Bonnie Raitt—WB
- SLEEPWALKER—Kinks—Arista
- BOSTON—Epic
- LET IT FLOW—Dave Mason—Col
- A PERIOD OF TRANSITION—Van Morrison—WB
- AMNESIA—Pousette-Dart Band—Capitol
- YEAR OF THE CAT—Al Stewart—Janus

WBLM-FM/MAINE

- ADDS:**
- BALCONE'S FAULT—Cream
 - BRYTER LAYER—Nick Drake—Antilles
 - CELEBRATE ME HOME—Kenny Loggins—Col
 - KIKI DEE—Rocket
 - IZITSO—Cat Stevens—A&M
 - LIVE AND KICKING—Kingfish—Jet
 - LIVE AT THE HOLLYWOOD BOWL—Beatles—Capitol
 - MOROCCAN ROLL—Brand X—Passport
 - NO SECOND CHANCE—Charlie—Janus
 - ROUGH DIAMOND—Island

HEAVY ACTION (airplay, in descending order):

- DECEPTIVE BENDS—10cc—Mercury
- A PERIOD OF TRANSITION—Van Morrison—WB
- LET IT FLOW—Dave Mason—Col
- SWEET FORGIVENESS—Bonnie Raitt—WB
- CHIRPIN'—Persuasions—Elektra
- RUMOURS—Fleetwood Mac—WB
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- TIME LOVES A HERO—Little Feat—WB
- PETER GABRIEL—Atco
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis

WCMF-FM/ROCHESTER

- ADDS:**
- DECEPTIVE BENDS—10cc—Mercury
 - EL MIRAGE—Jimmy Webb—Atlantic
 - INDIAN SUMMER—Poco—ABC
 - IZITSO—Cat Stevens—A&M
 - LIVE AT THE HOLLYWOOD BOWL—Beatles—Capitol
 - MIDNIGHT LIGHT—LeBlanc and Carr—Big Tree
 - NO SECOND CHANCE—Charlie—Janus
 - NOW—Tubes—A&M
 - ROUGH DIAMOND—Island
 - TWILIGHT ASYLUM—Oscar—DJM

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

- A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
- SANFORD-TOWNSEND BAND—WB
- HOW'S TRICKS—Jack Bruce Band—RSO
- PETER GABRIEL—Atco
- GET IT—Dave Edmunds—Swan Song
- CELEBRATE ME HOME—Kenny Loggins—Col

- A PLACE IN THE SUN—Pablo Cruise—A&M
- 38 SPECIAL—A&M
- SWEET FORGIVENESS—Bonnie Raitt—WB
- FOREIGNER—Atlantic
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

WBAB-FM/LONG ISLAND

- ADDS:**
- IZITSO—Cat Stevens—A&M
 - LIVE AND KICKING—Kingfish—Jet
 - MIDNIGHT LIGHT—LeBlanc and Carr—Big Tree
 - POWERHOUSE—American Tears—Col

HEAVY ACTION (airplay, in descending order):

- WORKS—Emerson, Lake & Palmer—Atlantic
- LET IT FLOW—Dave Mason—Col
- RUMOURS—Fleetwood Mac—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- PETER GABRIEL—Atco
- DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
- INDIAN SUMMER—Poco—ABC
- CELEBRATE ME HOME—Kenny Loggins—Col
- DECEPTIVE BENDS—10cc—Mercury
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis

WIOQ-FM/PHILADELPHIA

- ADDS:**
- FULL HOUSE—Frankie Miller—Chrysalis
 - GALE FORCE—Fantasy
 - HURRY SUNDOWN—Outlaws—Arista
 - IZITSO—Cat Stevens—A&M
 - LIVE AT THE HOLLYWOOD BOWL—Beatles—Capitol
 - MIDNIGHT LIGHT—LeBlanc and Carr—Big Tree
 - NOTHING BUT A BREEZE—Jessie Winchester—Bearsville
 - 38 SPECIAL—A&M
 - VSOP—Herbie Hancock—Col
 - WORLD ANTHEM—Mahogany Rush—Col

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

- TIME LOVES A HERO—Little Feat—WB
- DETECTIVE—Swan Song
- SWEET FORGIVENESS—Bonnie Raitt—WB
- FOREIGNER—Atlantic
- DECEPTIVE BENDS—10cc—Mercury
- 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
- SAY NO MORE—Les Dudek—Col
- A PLACE IN THE SUN—Pablo Cruise—A&M

WHFS-FM/WASHINGTON

- ADDS:**
- A MAN MUST CARRY ON—Jerry Jeff Walker—MCA
 - AFTER THE SHOW—Bruce Foster—Millennium
 - ALL HOPPED UP—NRBQ—Red Rooster
 - AMERICAN ROULETTE—Danny O'Keefe—WB
 - BACK ON THE STREET AGAIN—Jim Post—Mountain Railroad
 - IZITSO—Cat Stevens—A&M
 - NOTHING BUT A BREEZE—Jesse Winchester—Bearsville
 - OL WAYLON—Waylon Jennings—RCA
 - PASSENGERS—Gary Burton and Eberhard Weber—ECM
 - RIGHT ON TIME—Brothers Johnson—A&M

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

- TIME LOVES A HERO—Little Feat—WB
- A PERIOD OF TRANSITION—Van Morrison—WB
- TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC
- SWEET FORGIVENESS—Bonnie Raitt—WB
- NEW ORLEANS JAZZ HERITAGE FESTIVAL 1976—Various Artists—Island
- FULL HOUSE—Frankie Miller—Chrysalis
- GET IT—Dave Edmunds—Swan Song
- CHIRPIN'—Persuasions—Elektra
- LIVE AND KICKING—Kingfish—Jet
- LOVE RUSTLER—Delbert McClinton—ABC

WQDR-FM/RALEIGH

- ADDS:**
- DECEPTIVE BENDS—10cc—Mercury
 - INDIAN SUMMER—Poco—ABC

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

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

WAIV-FM/JACKSONVILLE

- ADDS:**
- AFTER THE SHOW—Bruce Foster—Millennium
 - BROWNSVILLE STATION—Private Stock
 - DECEPTIVE BENDS—10cc—Mercury
 - DOWDY FERRY ROAD—England Dan and John Ford Coley—Big Tree
 - RENEE GEYER—Polydor
 - IZITSO—Cat Stevens—A&M
 - LIVE AT THE HOLLYWOOD BOWL—Beatles—Capitol
 - MIDNIGHT LIGHT—LeBlanc and Carr—Big Tree

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

- RUMOURS—Fleetwood Mac—WB
- 38 SPECIAL—A&M
- BOSTON—Epic
- HOTEL CALIFORNIA—Eagles—Asylum
- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- ATLANTA RHYTHM SECTION—MCA
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- CELEBRATE ME HOME—Kenny Loggins—Col
- FOREIGNER—Atlantic

WINZ-FM/MIAMI

- ADDS:**
- AS LONG AS YOU LOVE ME—Mickey Thomas—MCA
 - DECEPTIVE BENDS—10cc—Mercury
 - INDIAN SUMMER—Poco—ABC
 - IZITSO—Cat Stevens—A&M
 - NO SECOND CHANCE—Charlie—Janus

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



RUMOURS
FLEETWOOD MAC
WB

MOST AIRPLAY

- RUMOURS—Fleetwood Mac—WB
- LET IT FLOW—Dave Mason—Col
- TIME LOVES A HERO—Little Feat—WB
- FOREIGNER—Atlantic
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- HOTEL CALIFORNIA—Eagles—Asylum
- SWEET FORGIVENESS—Bonnie Raitt—WB
- A PERIOD OF TRANSITION—Van Morrison—WB
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- WORKS—Emerson, Lake & Palmer—Atlantic

- HEAVY ACTION (airplay, phones, in descending order):
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- WORKS—Emerson, Lake & Palmer—Atlantic
- ANIMALS—Pink Floyd—Col
- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- HOTEL CALIFORNIA—Eagles—Asylum
- SONGWRITER—Justin Hayward—London
- BAREBACK—Richard Torrance—Capitol
- LET IT FLOW—Dave Mason—Col

WYDD-FM/PITTSBURGH

- ADDS:**
- DECEPTIVE BENDS—10cc—Mercury
 - KIKI DEE—Rocket
 - DETECTIVE—Swan Song
 - FRIENDS AND STRANGERS—Ronnie Laws—Blue Note
 - GALE FORCE—Fantasy
 - INDIAN SUMMER—Poco—ABC
 - LIVE AND KICKING—Kingfish—Jet
 - MAD LOVE—Golden Earring—MCA
 - MOROCCAN ROLL—Brand X—Passport
 - 38 SPECIAL—A&M
- HEAVY ACTION (airplay, sales):**
- DICKEY BETTS AND GREAT SOUTHERN—Arista
 - FOREIGNER—Atlantic
 - PETER GABRIEL—Atco
 - IN YOUR MIND—Bryan Ferry—Atlantic
 - MAKING OF A DREAM—Crackin'—WB
 - NEXT—Journey—Col
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - RUMOURS—Fleetwood Mac—WB
 - SLEEPWALKER—Kinks—Arista
 - TIME LOVES A HERO—Little Feat—WB

WMMS-FM/CLEVELAND

- ADDS:**
- CHICAGO (single)—Kiki Dee—Rocket
 - GIVE A LITTLE BIT (single)—Supertramp—A&M
 - GONNA FLY NOW (single)—Maynard Ferguson—Col
 - IN THE MIDDLE (single)—Tim Moore—EA
 - LACE AND WHISKEY—Alice Cooper—WB

HEAVY ACTION (airplay, sales):

- FOREIGNER—Atlantic
- PETER GABRIEL—Atco
- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- HOTEL CALIFORNIA—Eagles—Asylum
- LET IT FLOW—Dave Mason—Col
- RUMOURS—Fleetwood Mac—WB
- SAY GOODBYE TO HOLLYWOOD (single)—Ronnie Spector—Epic
- THIS TIME IT'S FOR REAL—Southside Johnny And The Asbury Jukes—Epic
- VIOLATION—Starz—Capitol
- WIND AND WUTHERING—Genesis—Atco

WWW-FM/DETROIT

- ADDS:**
- DECEPTIVE BENDS—10cc—Mercury
 - DETECTIVE—Swan Song
 - ELEGANT GYPSY—Al DiMeola—Col
 - FULL HOUSE—Frankie Miller—Chrysalis
 - IZITSO—Cat Stevens—A&M
 - LIVE AT THE HOLLYWOOD BOWL—Beatles—Capitol
 - 38 SPECIAL—A&M
 - THIS TIME IT'S FOR REAL—Southside Johnny And The Asbury Jukes—Epic
 - WHAT'S WRONG WITH THIS PICTURE—Andrew Gold—Asylum

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

- RUMOURS—Fleetwood Mac—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- WORKS—Emerson, Lake & Palmer—Atlantic
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- BOSTON—Epic
- SONGWRITER—Justin Hayward—Deram
- FOREIGNER—Atlantic
- A PLACE IN THE SUN—Pablo Cruise—A&M
- IN FLIGHT—George Benson—WB

WXRT-FM/CHICAGO

- ADDS:**
- DECEPTIVE BENDS—10cc—Mercury
 - FRIENDS AND STRANGERS—Ronnie Laws—Blue Note
 - GUITAR PLAYERS—Various Artists—MCA
 - INDIAN SUMMER—Poco—ABC
 - LONESOME ROAD—Doc Watson—UA
 - LOVE NOTES—Ramsey Lewis—Col
 - MOROCCAN ROLL—Brand X—Passport
 - MUSIC LETS ME BE—Les McCann—ABC
 - NO SECOND CHANCE—Charlie—Janus
 - OL WAYLON—Waylon Jennings—RCA
- HEAVY ACTION (sales, airplay, phones, in descending order):**
- WORKS—Emerson, Lake & Palmer—Atlantic
 - HEAVY WEATHER—Weather Report—Col
 - FOREIGNER—Atlantic
 - PETER GABRIEL—Atco

TIME LOVES A HERO—Little Feat—WB

- A PERIOD OF TRANSITION—Van Morrison—WB
- LET IT FLOW—Dave Mason—Col
- ELEGANT GYPSY—Al DiMeola—Col
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

WZMF-FM/MILWAUKEE

- ADDS:**
- DECEPTIVE BENDS—10cc—Mercury
 - DETECTIVE—Swan Song
 - FULL HOUSE—Frankie Miller—Chrysalis
 - HOW'S TRICKS—Jack Bruce Band—RSO
 - INDIAN SUMMER—Poco—ABC
 - IZITSO—Cat Stevens—A&M

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

- YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- FOREIGNER—Atlantic
- TIME LOVES A HERO—Little Feat—WB
- WORKS—Emerson, Lake & Palmer—Atlantic
- BURNIN' SKY—Bad Company—Swan Song
- RUMOURS—Fleetwood Mac—WB
- A PERIOD OF TRANSITION—Van Morrison—WB
- I CAME TO DANCE—Nils Lofgren—A&M
- SWEET FORGIVENESS—Bonnie Raitt—WB

KQRS-FM/MINNEAPOLIS

- ADDS:**
- DECEPTIVE BENDS—10cc—Mercury
 - DIARY—Ralph Towner—ECM
 - INDIAN SUMMER—Poco—ABC
 - NOW DO U WANTA DANCE—Graham Central Station—WB

HEAVY ACTION (airplay):

- A PERIOD OF TRANSITION—Van Morrison—WB
- DICKEY BETTS AND GREAT SOUTHERN—Arista
- ELEGANT GYPSY—Al DiMeola—Col
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- HOW'S TRICKS—Jack Bruce Band—RSO
- IZITSO—Cat Stevens—A&M
- LIVE AND KICKING—Kingfish—Jet
- OL WAYLON—Waylon Jennings—RCA
- REFLECTIONS IN BLUE—Bobby Blue Bland—ABC
- TIME LOVES A HERO—Little Feat—WB

KSHE-FM/ST. LOUIS

- ADDS:**
- GALE FORCE—Fantasy
 - INDIAN SUMMER—Poco—ABC
 - NO SECOND CHANCE—Charlie—Janus
 - TCO LATE TOO CRY—Widowmaker—UA
 - VICIOUS BUT FAIR—Streetwalkers—Mercury
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- BURNIN' SKY—Bad Company—Swan Song
 - DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
 - RUMOURS—Fleetwood Mac—WB
 - FOREIGNER—Atlantic
 - DETECTIVE—Swan Song
 - LET IT FLOW—Dave Mason—Col
 - DICKEY BETTS AND GREAT SOUTHERN—Arista

EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

- BROWNSVILLE STATION—Private Stock
- YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

KPBI-FM/DENVER

- ADDS:**
- HEAVY WEATHER—Weather Report—Col
 - INDIAN SUMMER—Poco—ABC
 - IZITSO—Cat Stevens—A&M

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

- RUMOURS—Fleetwood Mac—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- SLEEPWALKER—Kinks—Arista
- BURNIN' SKY—Bad Company—Swan Song

KPFT-FM/HOUSTON

- ADDS:**
- A MAN MUST CARRY ON—Jeff Walker—MCA
 - AFTER THE SHOW—Bruce Foster—Millennium
 - CAPTAIN FINGERS—Lee Ritenour—Epic
 - IZITSO—Cat Stevens—A&M
 - MIDNIGHT LIGHT—LeBlanc and Carr—Big Tree
 - PARLIAMENT LIVE—Casablanca
 - RIGHT ON TIME—Brothers Johnson—A&M
 - THE WAY THAT I FEEL—Keith Sykes—Midsong
 - TOO LATE TO CRY—Widowmaker—UA

HEAVY ACTION (airplay, in descending order):

- NO SECOND CHANCE—Charlie—Janus
- MOROCCAN ROLL—Brand X—Passport
- JOAN ARMATRADING LIVE—A&M
- SECOND HONEYMOON—Deaf School—WB
- FRIENDS AND STRANGERS—Ronnie Laws—Blue Note
- BALCONE'S FAULT—Cream
- KIKI DEE—Rocket
- THE IDIOT—Iggy Pop—RCA
- TIME LOVES A HERO—Little Feat—WB
- DECEPTIVE BENDS—10cc—Mercury

KZEW-FM/DALLAS

- ADDS:**
- AFTER THE SHOW—Bruce Foster—Millennium
 - IZITSO—Cat Stevens—A&M
 - LACE AND WHISKEY—Alice Cooper—WB
 - LEFT COAST LIVE—Wet Willie—Capricorn
 - LIVE AT THE HOLLYWOOD BOWL—Beatles—Capitol

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

- RUMOURS—Fleetwood Mac—WB
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- NIGHT MOVES—Bob Seger—Capitol
- HOTEL CALIFORNIA—Eagles—Asylum
- LET IT FLOW—Dave Mason—Col
- CELEBRATE ME HOME—Kenny Loggins—Col
- DICKEY BETTS AND GREAT SOUTHERN—Arista
- GOLD PLATED—Climax Blues Band—Sire
- HEAVY WEATHER—Weather Report—Col
- SWEET FORGIVENESS—Bonnie Raitt—WB

WNOE-FM/NEW ORLEANS

- ADDS:**
- BROWNSVILLE STATION—Private Stock

CELEBRATE ME HOME—Kenny Loggins—Col

- LACE AND WHISKEY—Alice Cooper—WB
- LIVE AT THE HOLLYWOOD BOWL—Beatles—Capitol

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

- RUMOURS—Fleetwood Mac—WB
- LIVE AT THE LONDON PALLADIUM—Marvin Gaye—Tamla
- HOTEL CALIFORNIA—Eagles—Asylum
- A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
- SWEET FORGIVENESS—Bonnie Raitt—WB
- A NEW WORLD RECORD—ELO—UA
- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- BURNIN' SKY—Bad Company—Swan Song
- FOREIGNER—Atlantic

KOME-FM/SAN JOSE

- ADDS:**
- BALCONE'S FAULT—Cream
 - DECEPTIVE BENDS—10cc—Mercury
 - KIKI DEE—Rocket
 - FRIENDS AND STRANGERS—Ronnie Laws—Blue Note
 - INDIAN SUMMER—Poco—ABC
 - IZITSO—Cat Stevens—A&M
 - LIVE AT THE HOLLYWOOD BOWL—Beatles—Capitol
 - MIDNIGHT LIGHT—LeBlanc and Carr—Big Tree
 - MOROCCAN ROLL—Brand X—Passport
 - NO SECOND CHANCE—Charlie—Janus

HEAVY ACTION (airplay, sales):

- BURNIN' SKY—Bad Company—Swan Song
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- FOREIGNER—Atlantic
- LET IT FLOW—Dave Mason—Col
- LOVING IS WHY—Sons Of Champlin—Ariola America
- SAY NO MORE—Les Dudek—Col
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SWEET FORGIVENESS—Bonnie Raitt—WB
- TIME LOVES A HERO—Little Feat—WB
- WORKS—Emerson, Lake & Palmer—Atlantic

KWST-FM/LOS ANGELES

- ADDS:**
- HOW'S TRICKS—Jack Bruce Band—RSO
 - IZITSO—Cat Stevens—A&M
 - LOVING IS WHY—Sons of Champlin—Ariola America
 - NO SECOND CHANCE—Charlie—Janus
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- ANIMALS—Pink Floyd—Col
 - BURNIN' SKY—Bad Company—Swan Song
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - RUMOURS—Fleetwood Mac—WB
 - LET IT FLOW—Dave Mason—Col
 - TIME LOVES A HERO—Little Feat—WB
 - DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - DICKEY BETTS AND GREAT SOUTHERN—Arista

RADIO WORLD

RW Memphis Seminar Highlights



Record World's 14th trade/radio seminar was held in Memphis on April 23 and brought out a diversified audience representing a broad cross section of the record industry. In attendance were both local and national representatives from radio, retail, record manufacturers, distributors, racks, broadcast syndicators, publishers, artists, management and press. RW vice presidents John Sturdivant, Spence Berland and Lenny Beer, along with research editor Toni Profera and assistant research editor Mike Vallone, were on hand to head a panel presentation which centered on the

magazine's quantitative sales and airplay research methodology. Shown above at the seminar are, from left (top row): Sturdivant, Berland, Beer, Profera and Vallone; local and national representatives who attended the seminar; Randy Romano of Poplar Tunes, Ford Stuart of WEVL-FM and Vallone; (bottom row) Maxine Maclin, Johnnie Neely and Barbara Jackson of WDIA; Profera with Robert E. Knight of WMPN and Don Roberts of K-97; a presentation describing the methods by which the Album Chart is compiled.

WPGC Struck Over Automation Shift

By MICHAEL SHAIN

■ WASHINGTON—The air staff of WPGC-AM & FM, Washington, D.C.'s top rated rocker, walked off their jobs last week, claiming the station wants to replace them with tape machines. The local affiliate of the American Federation of Radio and Television Artists called the strike last Wednesday (4) when negotiations with the station broke down, a union spokeswoman said.

Full Time To Part Time

At issue in the strike is the station's desire to reclassify the announcers' full-time positions to part time. The new contract language would permit the station management to require an-

nouncers to record several days worth of programming in advance. The union believes the request to reclassify is the first step in a move to partially automate the top 40 format. The station operates the same format on AM and FM, simulcasting part of each day. The AM is a day-timer.

Station officials deny they are attempting to automate the station. But they refused to discuss specifics of the labor controversy with reporters last week.

The station is owned by First Media Corp., which purchased the station, located in suburban Washington, in 1974 after the last AFTRA contract had been negotiated. The company is wholly owned by members of the Marriott family, but is not legally connected to the sprawling Marriott Corp., which headquarters in Washington.

Imported Announcers

The owners have imported announcers from another station it owns in Provo, Utah, KAYK-AM-FM, for the duration of the strike.

AFTRA and the station management were set to meet with U.S. labor mediators last Friday morning (6).

AM ACTION

(Compiled by the Record World research department)

■ Marvin Gaye (Tamla). Still #1 in Detroit, top 10 in Miami and Memphis, top 5 in Atlanta and filling in rapidly all over the country. New on WFIL, KLIF and WCOL. Jumps 23-14 KCBQ, 23-16 KSLQ, HB-19 KRFC, 23-13 WHBQ, HB-23 KHJ, 25-19 WQAM, 13-9 Y100 (#2 phones), 26-20 13Q, 17-5 WQXI and 17-6 WMPN.

Bill Conti (United Artists). Flying up charts now everywhere! 11-3 WLS, 10-2 13Q, 29-16 WOKY, 16-9 WFIL (#1 phones), 22-14 WRKO, 25-16 KHJ, 24-17 KHJ, 34-24 WCOL, 15-10 WQAM, 18-13 KSTP, 22-15 KFRC, 26-19 KLIF, 25-19 KSLQ, 12-10 WNOE, 6-6 CKLW, 20-16 WMPN, 29-16 WOKY, 30-12 WKBW (co-list), 1-1 WMET, 14-12 WGCL, extra KCBQ and new on WHBQ and Z93.



Waylon Jennings

Andrew Gold (Asylum). Pulled in several markets this week as the action in existing markets on it continues to be steady and strong: 9-6 WRKO, 9-9 KXOK, 24-18 WGCL, 24-18 WCOL, 21-16 13Q, 30-23 WOKY, 29-25 WMPN, extra-28 WQXI, HB-28 WFIL, 18-15 KSLQ, 32-29 WNOE and 34-28 KILT. New on CKLW, KHJ, KFRC, KLIF, WKBW and WMET.

Alan O'Day (Pacific). Another half dozen or more primary markets hit this number this week, including 13Q, Y100, KJR, KSLQ, CKLW, Z93 and WGCL. Among the solid gains are 24-18 KLIF, 22-18 KXOK, HB-24 KHJ, HB-28 KFRC, HB-28 KCBQ, HB-29 WRKO, 26-22 WQAM, 21-19 WMPN, extra-29 WQXI, 31-29 WOKY, HB-27 WFIL,

(Continued on page 73)

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Record World Presents

May 14, 1977

A Special Section
The O'Jays 20th Anniversary



**Our many thanks to the
entire Music Industry for
your continued support
throughout our career.**

**Love and Music,
The *Days*,**

Eddie

Sammy

Water



JAMES A. RHODES
GOVERNOR

THE STATE OF OHIO
OFFICE OF THE GOVERNOR
STATE HOUSE, COLUMBUS 43215

May 11, 1977

Dear O'Jays:

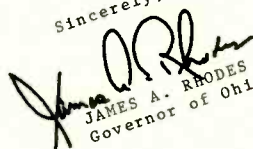
I am writing to congratulate you as you are being honored today in Canton on your 20th anniversary by your many friends and fans around the world for your musical genius.

Your career is marked by excellence in all endeavors, not just in the entertainment field. Through your support of numerous community affairs projects you have greatly contributed to the well-being of the nation's young and old. Your records always tell a message of unity and togetherness, which is what we strive for.

It goes without saying that I have the deepest admiration and respect for you and the consistently fine work you have done in the entertainment field. I am equally certain that your service in the years ahead will serve to increase your already great record with the people of the world.

Best wishes for a most memorable and joyful celebration and good luck in the future as you continue to bless the citizens of the world with excellence in music.

Sincerely,


JAMES A. RHODES
Governor of Ohio



City of Cleveland
RALPH J. PERK, MAYOR

PROCLAMATION OF CONGRATULATIONS
Honoring the
20TH ANNIVERSARY OF THE O'JAYS

Eddie Levert, Walter Williams, and Sammy Strain, recognized internationally as The O'Jays, have become world spokesmen for the family traditions that are so closely identified and appreciated by the citizens of their hometown of Cleveland, Ohio.

This group of performing musical stars have distinguished themselves by reaching out to help young people in Cleveland and everywhere their travels might take them.

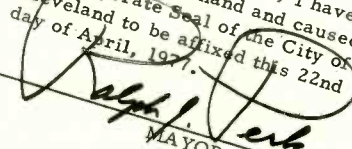
Eddie, Walter, and Sammy are beginning their 20th Anniversary of the birth of The O'Jays, which will be celebrated on Tuesday, May 11, where it all began two decades ago in the great City of Cleveland, Ohio.

The O'Jays, considered one of the top musical groups in the United States today, will embark on a concert tour beginning in Canton, Ohio on May 11, which will take them to more than 70 cities across our nation. They are recognized in continents across the globe as a musically-oriented attraction that places the importance of family above the monetary aspects of the theatrical profession, thus reflecting this philosophic message through their music as well as their professional and personal lives.

The O'Jays have distinguished themselves as recording artists with Philadelphia International Records, and over the past 20 years, have never faltered in creating and generating the high caliber of entertainment that has intrinsically deserved the respect and appreciation of friends, fans, and admirers throughout America and around the world.

NOW, THEREFORE, I, Ralph J. Perk, Mayor of the City of Cleveland, do hereby offer this Proclamation to congratulate The O'Jays on the occasion of their 20th Anniversary.



IN WITNESS WHEREOF, I have hereunto set my hand and caused the Corporate Seal of the City of Cleveland to be affixed this 22nd day of April, 1977.

MAYOR

HENRY M. JACKSON, WASH., CHAIRMAN
FRANK CHURCH, IDAHO
LEE METCALF, MONT.
J. BENNETT JOHNSTON, LA.
JAMES ABGUREZK, S. DAK.
FLOYD K. HASKELL, COLO.
DALE BUMPERS, ARK.
WENDELL H. FORD, KY.
JOHN A. DURKIN, N.H.
HOWARD M. METZENBAUM, OHIO
SPARK M. MATSUNAGA, HAWAII
CLIFFORD P. HANSEN, WYO.
MARK O. HATFIELD, OREG.
JAMES A. MCCLURE, IDAHO
DEWEY F. BARTLETT, OKLA.
LOWELL P. WEICKER, JR., CONN.
PETE V. DOMENICI, N. MEX.
PAUL LAXALT, NEV.
GRENVILLE GARSIDE, STAFF DIRECTOR AND COUNSEL
DANIEL A. DREYFUS, DEPUTY STAFF DIRECTOR FOR LEGISLATION
D. MICHAEL HARVEY, CHIEF COUNSEL
W. O. CRAFT, JR., MINORITY COUNSEL

United States Senate

COMMITTEE ON
ENERGY AND NATURAL RESOURCES
WASHINGTON, D.C. 20510

April 21, 1977

The O'Jays
c/o Mr. Joe Dera
Rogers & Cowan, Inc.
3 East 54th Street
New York, New York 10022

Dear Friends,

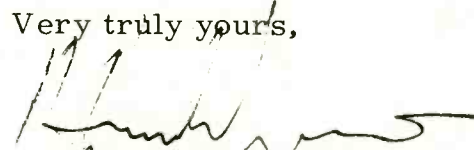
My congratulations to you as you celebrate your 20th year in the world of entertainment. I am most pleased that you have chosen the City of Canton to begin your concert tour. The citizens of Canton have to be especially proud of you, Walter, Eddie, and Sammy.

Unfortunately, my family and I won't be able to attend the luncheon and/or concert, as much as we would like to. I feel that I must be in Washington when the Senate is in session.

As one of the most successful groups in the entertainment field, I know your schedule prevents much of your time being your own, and therefore, I must commend you for caring enough to take the time to help make the world a better place for our youth.

Again, my congratulations to you on your success. May you continue to provide "music to the ears" of all of us for many years into the future.

Very truly yours,


Howard M. Metzenbaum
United States Senator

*My secretary's second
cousin SAMMY is a member
of the group! Inanta Pove is her
home - resident of
Canton*

HMM:jcp

Dear Ed, Walt, Wil, and Sammy:
Now and then comes a relationship like the one we
share.

One born of . . . precision,
mutual admiration,
a blend of ideas and ideals,
internalized respect . . . touching all who surround.

Congratulations gentlemen, on the longevity of your relationship.
Your successes are sure to multiply during your next twenty
years together.

Kenny and Leon

The O'Jays • 20th Anniversary

The O'Jays' Music Is for Everyone

By MICHAEL CARMACK

■ After nearly 20 years the message is still the music—O'Jay's music.

There are few distinctive sounds which continue to grow while trends change and popular entertainers slip from the charts. But the O'Jays have the touch to spin special music. They have the style, the feel for lyrics and the stage moves to cause excitement wherever they perform. And what has kept it all together for two decades is devotion to the group and to a dream.

Eddie Levert, Walter Williams and Sammy Strain do to music what few can and many would love to. They make easy what is hard and work hard and come off so easy. They radiate class, but at the same time are downhome, never forgetting their small town roots. How good are they?—"I Love Music," "Love Train," "Backstabbers," "For the Love of Money"—that's how good. But it has been 20 years of perseverance to make it where few can.

The O'Jays, with an 80-city tour planned for the latter part of 1977 and a new album, are "Traveling at the Speed of Thought"—the title of that album. Levert, Williams and William Powell, who has been replaced on tour by Strain because of illness, were the nucleus of what was a quintet until recent years.

They knew they had talent, a lot more than their home-base of Canton, Ohio could contain, but no direction. They were high school students who were hard-driving, trying to make it in the very competitive northeastern part of Ohio which was much like Philadelphia, Chicago or any of the other metropolitan areas as dozens of vocal groups were formed one week only to fade the next. The school dance circuit was the best place for exposure, and if a group could draw not only students from the local high school, but also rival schools, there was a good chance of making it on the even more competitive club circuit, churches and dance halls.

The Mascots knew it. The name connoted style and taste to the

young and still very immature quintet: Levert, Williams, Powell, Bobby Massey and Bill Isles. But while they lacked poise, they had exuberance and cockiness and the knowledge that one day they were going to become popular. Cleveland disc jockey Eddie O'Jay saw the talent. He taught them professionalism, and in appreciation they switched names.

Next was the black "Chitterling Circuit," as Levert notes. It was big money—\$25 a night.

"Looking back on those early days, no matter how hard it was it was easier than it is today," Levert laughs. "We were kids after fame. We thought you could go out, hustle a little, and soon be discovered. How can you tell someone so young that it takes a lot, an awful lot of hard work and determination to make it? We had it. But also, we were wasting a lot of energy spinning our wheels 'til Eddie (O'Jay) set us straight.

"But today, although we still love to sing, we also are deeply involved in the business end of our career. It's not all fun, but serious talk as well."

The O'Jays now had style and a lot of confidence, but unfortunately no hits during a very important transitional period in the late '50s and early '60s. They had since hit the road and worked the eastern seaboard as well as the Southern states.

The club circuit provided them with a steady though meager income while they watched other groups, which they felt were not as talented, jump on the national charts. A lot of black soul or "bump 'n' grind" groups which helped develop rock 'n' roll, during its infancy, were being pushed



The O'Jays in 1958

off the charts as more white groups saw the light—and made the record. The soulfulness of pop music was becoming watered-down and many talented black groups were being lost in time.

"We sensed that we were ahead of our time," Williams adds. "We were recording quality songs which were unique and which had that touch of down-to-earth class that rock can have. But like many rhythm 'n' blues artists, we couldn't break into the playlists. And without airplay, you didn't sell records. And if you didn't sell records, goodbye music."

But in the mid-'60s, "Lonely Drifter," was released on the Los Angeles-based Imperial label. Unfortunately, it was the O'Jays' only hit during that period. It was back to the club circuit again—which they never actually left—where again they found themselves in stiff competition with hundreds of other vocal groups all fighting each other below the surface, in

the prelims to big time rock 'n' roll.

Because they knew they had a potentially powerful sound, the O'Jays scouted around for the right label. It was as if the group was a product which needed the best care and the very best sales pitch to sell. Besides Imperial, they signed with King, Liberty and Bell and a handful of producers to make things click. But they didn't. The talent was there, but the luck wasn't.

"We had the ingredients," Levert says, "but we couldn't find the right mix."

The O'Jays' musical roots were well planted in the style of the old hitmakers—the Drifters, the Dells, etc. They had the moves then—but do they ever have the moves today, thanks to friend and choreographer Cholly Atkins—but still not the airplay.

But then luck fell on them in the form of two songwriter-producers, Kenny Gamble and Leon Huff. They needed someone to nurture them—bring life and growth to their repertoire. And that's where Messrs. Gamble and Huff stepped in.

Gamble and Huff are music weavers. There is a charismatic appeal to the two songwriters because, in such a short time, they've influenced so many with their probing, always relevant songs—no matter if they talk of love or have a social message subtly woven in. And when the duo (first) teamed (in 1968) with the O'Jays, the quartet (Isle left in 1965 and Massey eventually exited in '72) took off up the charts as quickly as the Philadel-



The O'Jays today: Eddie Levert, Sammy Strain, Walter Williams

(Continued on page 18)

■ Editorial material for this section was compiled by Record World R&B editor Dede Dabney.

*Our Best Wishes
for Another
Twenty Years*

*Your Managers,
Tony and Barbara*

The O'Jays • 20th Anniversary

The O'Jays: Putting the Message in the Music

■ It took time. Most things that are worthwhile do. But when the O'Jays, after nearly a decade and a half of intermittent success on a small scale and frequent disappointments, finally exploded into the public's consciousness, they did so with a force that immediately propelled them into the hierarchy of American singing groups. And it's there that they've remained ever since their first single and album releases for Philadelphia International Records. In doing so, they've helped to make "The Sound of Philadelphia" a trademark around the world for an electrifying brand of music, as well as making the O'Jays synonymous with the best that the Philly Sound has to offer.

Nearly 20 years ago, five young men from McKinley High School in Canton, Ohio—Eddie Levert, Walter Williams, William Powell, Bobby Massey and Bill Isles—did what so many of their generation and background did in the late 1950s: formed a singing group. Rhythm and blues had only within the past few years shaken off the segregated treatment as "race music" to become an increasingly important part of popular music, spawning such chart-topping acts as the Coasters, the Platters, the Flamingos and the Moonglows. The five teenagers from Canton decided to pattern their group, the Mascots, after one of the best: the Drifters. "It was just the songs and the way they sang them that were the excitement," Levert, the group's lead singer, said years later, and the Mascots were determined to emulate that straightforward, quality-oriented approach.

Things were slow in getting started, both in the recording and performing ends of their career. Near the end of the decade, they released their debut Mascots single, a dance number called "Do The Wiggle." It was not the biggest of hits. Nor was their in-person schedule bursting with lucrative dates, as Williams described the early years to an interviewer: "We played places like the Urban League and the YMCA in Canton. There were only two clubs in town to play. We used the house band at each club, plus we had our own guitar player. The money wasn't anything back then; we'd be lucky to get five dollars apiece for three shows. Everyone was playing doo-wop music then."

If Canton was not exactly a

hotbed of musical activity, and Cleveland only relatively better, things were quite different in Detroit, where a soul music environment that would soon change the industry was in its gestation period. In that city they came into contact with Don Davis, then an unknown producer (now among the most successful and well-respected in his field), who produced a song called "Miracles" with the group that came out on the Wayco and Apollo labels. The Mascots also ceased to be the Mascots for a single called "Can't Take It" on Thelma Records. As Levert tells the story, "Eddie O'Jay at that time was handling our affairs. He was a well-known disc jockey in Cleveland, and we got hung up for a name and so he just put his own name on the record, 'Done by the O'Jays.'" And so in 1961, "Can't Take It" became the first record by the O'Jays. Success under that name, however, was still a couple of years away.

The next stop, as it is in so many show business biographies, was Hollywood. Record producer H. B. Barnum saw the O'Jays in Cleveland, signed them to a contract and brought them out to California to record for Imperial Records, which was then among the top r&b independent labels, having convenient ties to the flourishing New Orleans scene.

"Lonely Drifter" became a sizeable, if unremarkable hit. At the time, 1963, the O'Jays were composing all their own material, but a song from an outside source, New Orleans' legendary Allen Toussaint (under the pseudonym Naomi Neville), became their first national chart hit. "Lipstick Traces" earned them invitations to play the Apollo Theatre in New York City and what Levert calls "the proving ground" of the Brooklyn Fox holiday shows and traveling rock caravans. Unfortunately, the situation began to get shaky at Imperial in the mid-60s. The label was purchased by Liberty, and around that same time Isles quit the group, a combination of factors leading to a six month period of inactivity for the O'Jays. They were off the label, leaving behind some fine albums, including "Comin' Through" and "Soul Sounds" (on Minit, an Imperial r&b subsidiary).

The quartet of O'Jays moved to Bell Records in 1966, and in the process altered their singing style to what has been described as a "rougher, more gospel-based sound." While at Bell they worked with producer George Kerr and the Poindexter Brothers. Their collaborations included the singles "Look Over Your Shoulder" and "I'll Be Sweeter Tomorrow," which hit the charts in early 1968. Among the albums released

on Bell were 1967's self-composed, self-produced "Superbad" and 1968's "Back On Top." All the while, they were still on the punishing soul club circuit that they had started on a decade before. Musically they kept making progress and getting encouragement within the business, but commercially all was not as it could have been.

Then, as luck would have it, they were introduced, backstage at the Apollo by their friends the Intruders, to Kenneth Gamble and Leon Huff. Gamble and Huff had both been involved in Philadelphia music since the early '60s when the city was the home of American Bandstand and polished pop-rock, and were just now getting underway in the establishing of their own rhythm and blues dynasty, beginning with the Soul Survivors, Archie Bell and the Drells and, on Gamble Records, the Intruders, who'd had a string of r&b hits following "Cowboys to Girls." In 1968, Gamble and Huff formed Neptune Records, set up a distribution deal with Chess, and signed the O'Jays.

"Right from the beginning," Eddie Levert has said about their new mentors, "we realized that the tunes they wrote were great songs. The production was first class and it was the kind of music that we could get off on. It was tailored for the O'Jays." That it was. The initial Gamble & Huff/O'Jays records—"Deeper (In Love With You)," "Looky, Looky (Look At Me Girl)" and especially "One Night Affair"—had all the elements that have since come to be expected from the teaming: sophisticated production, excellent musicianship and singing that could stand up to any. The band was the nucleus of what would come to be known as MFSB, featuring such instrumentalists as Roland Chambers, Norman Harris, Earl Young and Ronnie Baker, and the arrangements were by Thom Bell. After only one album, however, "The O'Jays In Philadelphia," Neptune folded, again leaving the O'Jays label-less.

Between the demise of Neptune and the 1972 signing with Philadelphia International, Massey followed Isles' lead and left the group. The O'Jays, down to a trio, made one single on the small Saru label before being asked by Gamble and Huff to join their new venture (known for their loyalty to artists, Gamble and Huff

(Continued on page 17)



The O'Jays are pictured here in May, 1976 receiving gold record awards for their lp "Message In The Music." Shown, from left: Jim Tyrrell, vice president, marketing, Epic, Portrait and Associated Labels; George Chavous (who was then a field representative for CBS Records special markets); Jim Bishop (presently vice president and general manager of April/Blackwood music publishing—at time picture was taken was executive vice president and general manager of Philadelphia International Records); Sammy Strain, member of the O'Jays; Barbara Kennedy (former manager); Bruce Lundvall, president, CBS Records Division; Eddie Levert of the O'Jays; Ron Alexenburg, senior vice president, Epic, Portrait and Associated Labels; Mike Bernardo, local promotion manager, special markets, New York Branch, CBS Records; Kneeling: Walter Williams of the O'Jays; Harry Coombs, executive vice president, PIR; Cholly Atkins, the O'Jays' choreographer.



Sends Congratulations to the

O'JAYS

on your 20th Anniversary

Congratulations O'JAYS

**On your 20th Anniversary from
your friends here at...**



**◦ SOUNDS OF CLEVELAND ◦
INDUSTRIES INC.**

The O'Jays • 20th Anniversary

The O'Jays: 20 Years of Musical Magic

Eddie Levert and Walter Williams, the two O'Jays members celebrating their 20th anniversary of performing, and Sammy Strain, the newcomer to the group, talked with Record World recently about the changes in r&b music during their careers, and about their plans for a new record company and new music.

Record World: You're about to celebrate your 20th anniversary. How do you anticipate doing that?

Eddie Levert: Well we anticipate doing that by living . . . This year we are setting up our own promotion company. First time that any black artist has done so (I don't know if any white artist has done it before). We'll be working with promoters of our choosing in different areas. Quinton Perry, for example, of Taurus Productions, is going to be one of the partners. We're going to start May 10 doing 72 days, going all over the United States. We will call it the O'Jays 20th Anniversary Tour, which we will be celebrating in conjunction with the release of our latest single from our album, "Traveling at the Speed of Thought." We plan on doing a whole trip with the billboards, the logos and all. We're trying to get good coverage from the trades.

RW: What made you decide to form your own promotion company?

Walter Williams: A lot of reasons. That's one way of having a lot of control over where you play and how you present it. I think that was the main reason. Secondly, we have our own record company and now we're trying to get some of those acts off by doing our own promotion. We could do some of them, along with our tour, and by themselves.

RW: Where is the promotion company based?

Williams: In Cleveland.

RW: What's the name of the label?

Williams: The label is SOC, Sound Of Cleveland.

RW: You're all known to have the sound of Cleveland. What is that sound? Since the Philadelphia sound is so unique, what is so unique about the sound of Cleveland?

Williams: The sound of Cleveland is us.

Levert: Right. The Ohio sound is basically Ohio Players and some of your other super artists.

Levert: You know the biggest. That's the sound that's coming out of Ohio. But the sound of Cleveland is the O'Jays' sound.

RW: What's unique about it?

Levert: What's unique is that everybody that we're dealing with can sing.

RW: Is there a distinct musical style?

Williams: In Cleveland the musicians play a little different from where they play anywhere else. And Eddie and I are from Cleveland. We sing different than people sing here and where people sing anywhere else. So this is how we identify ourselves.

Here's the thing. If you hear a Motown track, if you hear a Philadelphia track, if you hear a Stax track, you can distinguish what's what. You know what I'm saying? If you hear Tommy Bell, you can tell that's a Tommy Bell. Now it's called the sound.

Levert: But that's only the established new hit records. You understand?

RW: But you have your own sound.

Levert: I can go along with that because nobody sounds like the Isley Brothers, nobody sounds like the Delphonics, nobody sounds like Diana Ross. These are just individuals you're talking about now. A Thom Bell still is an individual as an arranger, but I'm telling you it was never established as a sound until it became believable and marketable until they sold records at it, until they heard it on the radio constantly.

RW: Who are your producers for SOC?

Levert: Me and Walt Williams and whoever comes through there and does a great job. Sammy Strain . . .

RW: He's the newest member of the group. How did you come about deciding that he would replace Will?

Levert: Well we thought about that for a long time. He comes with

. . . the sound of Cleveland is the O'Jays' sound . . . In Cleveland the musicians play a little different from where they play anywhere else.

a very high reference. A lot of people thought a lot of the gentleman and he and I had had conversations about a year in advance before Will even left the group. And it was at that point that there was a very sticky situation with Will, because I deal with my heart. What a nice guy.

Williams: William is a pro.

Levert: He came in and he did the job. There's no doubt in our minds that he was capable and he's gotten better. We're grooming him now for stardom.

RW: I've been hearing a lot of rumors that your contract is up with Philadelphia International, or something to that effect. Is that true?

Levert: No, we still have a year and a half which will amount to two albums to go with Philadelphia International after we leave this time.

RW: Are you recording a double pocket album?

Levert: Supposedly. It might change. You never know about Mr. Gamble. But as far as business is concerned, it's a double pocket album.

RW: If and when your contract is up in a year and a half, would you re-negotiate with Philadelphia International?

Levert: We're not going to renegotiate with any one at this time.

RW: What made you get out of recording?

Sammy Strain: What happened was that the group had reached a point where Anthony (Little Anthony) thought he wanted to pursue other things on his own. He wanted to do his thing. And I got out of the business and for three years was in the restaurant business. But my heart was in show business.

RW: Didn't you work for a record distributor prior to your going?

Strain: For 18 months for Nehi in Los Angeles.

RW: And then you became an O'Jay?

Strain: Right.

RW: Getting back to your company, do you have a major distributor for the label?

Williams: No at this point we're still negotiating about distributing. We don't think we'll ever be successful as a record company, but as a production company, yeah.

RW: The production company is the same as your label?

Levert: Yes we just want to have our own label. We'll be a production company with a label. That's all.

RW: How many artists do you have on the label?

(Continued on page 15)



Sammy Strain, Choreographer Cholly Atkins, Eddie Levert, Walter Williams

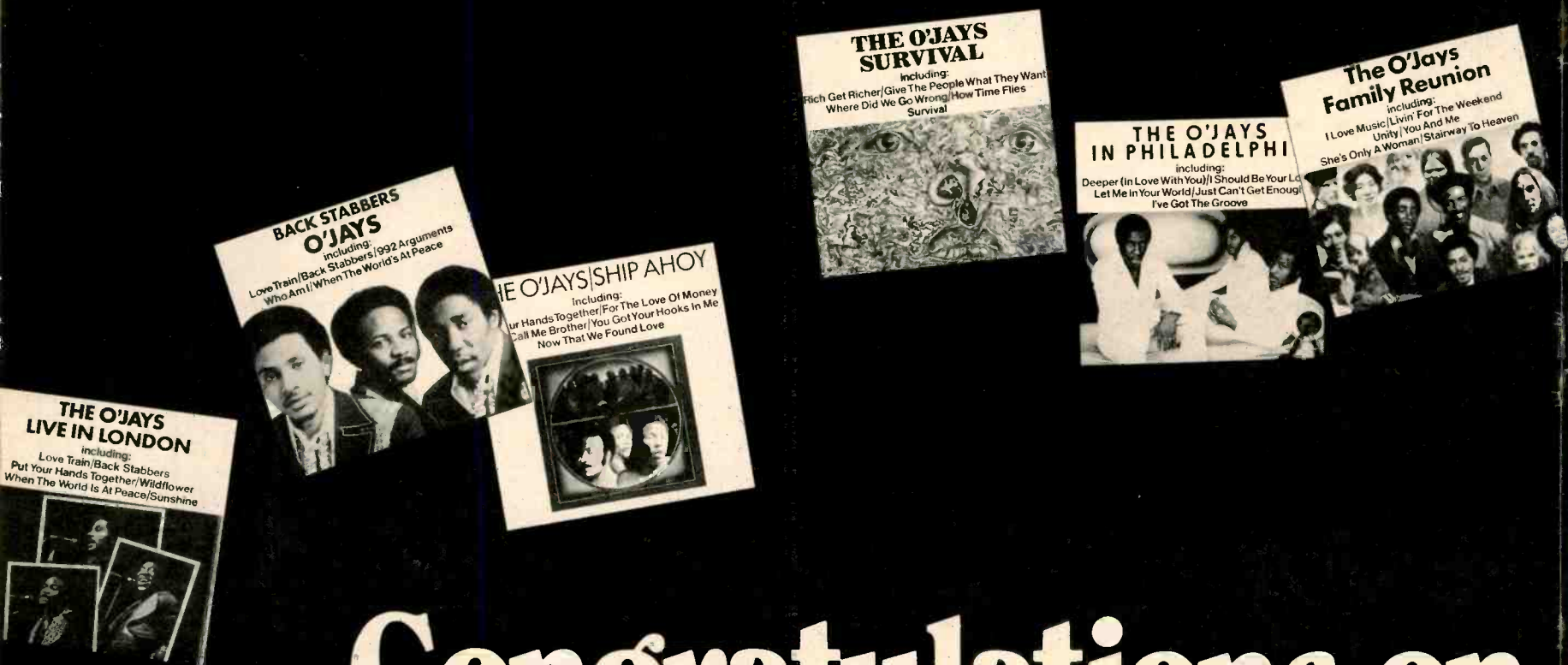
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The O'Jays • 20th Anniversary

Kenny Gamble: The O'Jays Can Last Forever

Kenneth Gamble has been working with the O'Jays since 1968. Their first single together was "One Night Affair," but their relationship has lasted nine years and is still going strong. In the following Dialogue, Gamble reminisces over the past and discusses the group's future.

Record World: What impact do you think the O'Jays have had on the market?

Kenny Gamble: Well, I think the O'Jays have had a tremendous impact as far as changing the direction of music because of the type of songs that they sing. The impact that they've had on the market has been one that has uplifted the thinking and the mentalities of a lot of people because the songs that they sing are songs that relate to current events. They are sort of like loudspeakers of truth.

RW: Do you think that it's because of your writing?

Gamble: I think it's a combination of all the ingredients. I think our writing is part of it, but I think their delivery of our songs is just as important as the songs themselves. I think the O'Jays can really express what the lyrics say and the thing that we're talking about in our songs. Their performance on the records and on stage speaks for itself.

RW: Do you expect to keep them in the same vein?

Gamble: Well, they really don't have a vein because if you notice they do just about every kind of music. For example "Love Train" shows you really can't put a category on the O'Jays. They've done standards like "Wildflower," their new album has "Feelings" in it. I think we are just going to do a variety of everything because the O'Jays can sing anything.

RW: When did you find the O'Jays?

Gamble: In 1967. The O'Jays have been with us since 1968—that's nine years. In 1968 we went to Cleveland to see the O'Jays and to talk to them and Huff and myself were just getting started at the time. We signed them to Gamble/Huff Productions then. I think the first record we put out on them was "One Night Affair."

RW: That was on the Neptune label.

Gamble: Right. We had a distribution agreement with Chess/Janus. When Leonard Chess died, it seemed like something happened to the company. The company started to get a little unstable so our deal sort of went bad. At that time I think we released the O'Jays because we were trying to get ourselves together. We were in a pretty bad financial condition. After nine months went by we had gotten a new deal with CBS so I called them back up and we signed them up.

RW: I understand that their contract is up in about a year and a half. Do you anticipate re-signing them?

Gamble: Well, yes, I would guess I would hope so. I know a lot of people are trying to offer them a lot of different things, but I would hope that our relationship would continue because I enjoy working with them. I hope we are together forever.

RW: Tell me something; what do you think of their new project with SOC, Sound of Cleveland?

Gamble: To be honest with you, I think that they have the ability to be producers. I think they have the talent to be songwriters. I think they can do whatever they want to do. It took time for them to become the O'Jays. I think it's just going to take time for any other ventures that they do to be whatever that they think they are going to be. I think their ventures will be as good as the effort they put into them. That's about it.

RW: What do you anticipate Sound of Cleveland encompassing?

Gamble: I really don't know. It's sort of like it made me feel good the day we considered calling it the Sound of Cleveland and the Sound of Philadelphia. I think we have a mutual respect for each other so they feel as though they can help some of the groups and talent in Cleveland. I don't see anything wrong with somebody trying to expand their horizons. My major concern with them is as recording artists. They want to develop their productions and songwriting abilities and I don't see anything wrong with it.

RW: Do you feel that they should have a more diversified booking in order to be known internationally?

Gamble: I think right now—just like all groups—they had had their internal problems. And I think when they've finally gotten their internal problems straightened out, that they will start performing overseas in different places; with William Powell. As everybody knows he is very very sick so they have a few internal problems to be straightened out. I think now they'll start to coordinate their careers a little bit more, as far as the international level is concerned. They've been to England and over to the European countries before. I think they should go back. I think next year they are going to go back.

RW: What made you decide on the title "Traveling at the Speed of Thought" for the new lp?

Gamble: Well, because it's basically the fastest means of transportation—mental transportation. The speed of sound has been widely praised, the speed of light, but the speed of thought is like injecting a seed to people's minds so that they will be thinking much faster; in other words, to be able to capture your first thought. If you can travel at the speed of thought and focus in on your first thought, about the thing that you do, 99 percent of the time you'll make the right decision, because your mind is a deciding factor over your physical existence, and your heart and your mind play games with each other. So your mind will tell you no, don't do that, but your heart will say it's okay to do it. But then you start reasoning with your mind, and sometimes your heart can overpower your mind. And most of the time it does because most people are physical people.

But the object of our music is to make people expand their minds and become more spiritual and to grasp on to their first thought. So they'll be more correct in things that they do 99 percent of the time. So if you travel at the speed of thought, your mind can go anyplace, anytime. And you live things, you can dream of things, you can go in the past, present and future, you can do anything. So what we're trying to do is expand people's minds so that they can think. So that we can figure out a way to make this whole world much better because the only thing that's going to do it is development of people's minds.

... the object of our music is to make people expand their minds and become more spiritual and to grasp on to their first thought.

RW: When it comes to executing tunes, how does Eddie Levert approach a tune?

Gamble: Eddie is a dynamic singer, and he's very involved with these songs. He's very involved with music, period. And he's a natural singer. So is Walter Williams, I think. Eddie is a great singer but I also think that Walter Williams is a great singer. And I think that Eddie Levert is a great singer because Walter Williams is there, also. I think the contrast between Walter and Eddie is one that is unique in the music industry. Both of them are great entertainers. Eddie puts everything that he has into a song and so does Walter. And the way Eddie sings and the way he performs is the way he is. He's a very beautiful, energetic person.

RW: Do you find that there is any problem with them accepting any of the material that you give them?

Gamble: Not yet. We haven't had any problems. But we always ask them whether or not they like the song. In other words, it should be a thing where they agree to do it, that they like it. And we try to tailor-make the songs for them.

RW: Do you start with the idea of making a million-seller?

Gamble: I don't think we're actually looking for a million-seller. I think what we're looking for is to make the best record that we can make and make sure that all the ingredients are as good as they can be. It's not for the purpose of a million-seller. We'd like to have million-sellers, or whatever, but it's up to the people whether or not we do.

The O'Jays • 20th Anniversary

O'Jays (Continued from page 10)

Levert: Right now we have three artists. We have two male acts and one female act.

RW: Do you have hopes for a television special?

Williams: Well, there's talk. We really would like to have a weekly series.

Levert: Being perfectly honest with you, we're going to shoot a few of the shows that we are going to be doing on this tour, to incorporate in the special. We have a few things that we're talking with Aretha Franklin about and some other people for doing a TV special.

RW: In addition to your label, you have your own publishing company. What's the name of the publishing company?

Williams: We have quite a few. One is called Miles Music. We have one called Suave and one called O'Jay Music and one called Mother Earth.

RW: Does the artist have a piece of the publishing?

Levert: Yes, that's the basis of our company. We're trying to attract artists that want to be more than just artists. A guy writes a song then he has the right to share in everything the company becomes involved in. Where most black companies say, and I won't mention any names, they won't give up any of the action to the people who maybe have written strings of hits for them. I don't understand about some of my closest friends in the record business. They got guys that are writing smash records, and they won't give them 10 percent of the publishing. Because that's the thing that's going to last forever. That's the thing that's going to keep the cat making some bread when he is not writing any more smashes.

RW: What do you hope to do if and when you retire?

Levert: I still want to record records because I feel I can keep singing forever as long as I take care of my instrument. We can still make records. We still want to go out and do shows when we feel like doing shows. I want to be on the other side of the record business, not just being an artist. I want to be instrumental in writing, I want to be instrumental in producing.

Williams: Everybody talks about building an act and how or where an act should be in its career. With black acts it's difficult because you reach a certain level and maybe you might get lucky and cross over. If you don't you remain in that black category and you're only as big as your last hit record. We don't want to be in that category. We want to be independently wealthy. Then I can think about building a career, because financially I'm stable. I don't have to worry about that next hit. So then I can go into Vegas and take less money for a week because that's what you have to do when you first go in—Tahoe or any of those big places—but now, my main concentration is on building a big cash reserve.

Levert: He can do benefits.

Williams: Right. Right now I can't do any of that stuff. The kind of show I want to put on costs a lot of money to do and nobody is giving anything away. I have to do it all alone basically. I haven't been getting that much help from the companies and stuff, you know, to promote my tours and things. So I have to build up some kind of cash reserve and then I can think about building my career further and getting out of just the black scene. But I love the black scene because it's responsible for where we are now.

Levert: We have a floor now. We've got a foundation. We've got our black market so we're serving the black public first. That's the first thing in our mind. If the whites come, great. But charity starts at home and spreads abroad. And that's where we're at.

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O'Jays History (Continued from page 6)

phia Flyers' ice hockey team can move down the ice. Gamble and Huff started writing the lyrics, Philadelphia International Records signed them (in 1971) and the O'Jays started making beautiful "music, music, music."

The Gamble-Huff style was tailor-made for the singers who released "Backstabbers" in 1971. Possibly their most popular record, the single went platinum while the album went gold.

"One thing people should understand is that we couldn't have gotten to that point, meeting Kenny and Leon, or anyone else who might have turned our career around if it wasn't for our love and confidence in each other," Williams says. "We love what we do, but most of all we love doing it together. Sure, we have our differences — how this lyric should be sung, that routine choreographed — we argue, we fuss, but that's what keeps it healthy. If we didn't let it out oc-

asionally, we couldn't do it at all."

When the soulful "Backstabbers" was released, it wasn't the first Gamble-Huff composition for the O'Jays. They had recorded "One Night Affair" and "Deeper in Love" in 1968 which went Top 100. But it wasn't until the reunion of singers and songwriters did things really jell although, interestingly, Gamble and Huff were more interested in producing Levert as a soloist than with working with the group. But Levert, like the other members, confirms that the group and not the individual members is the main factor in making things work. "The power is there when we're all on stage together."

The new O'Jays' sound was heralded as the music of Cleveland as Dick Clark's influence brought Philly to national attention.

Production was the key which had been noticeably lacking in

earlier recordings. The standard rhythm 'n' blues sound was updated and the beat changed. But more importantly, the lyrics took on a different significance as the "message was the music."

Strain, who for a long time would refer to the group as "they," rather than saying "we" because he felt slightly awkward "slippin'" into the O'Jays after 12 years with Little Anthony and the Imperials, Levert and Williams all agreed that they were stalled until the songwriting team came along. Although their earlier efforts dealt primarily with love songs, it wasn't until the '70s that they started exploring social conscious messages.

Williams explains that, "message songs are their (Gamble and Huff's) trip which is fine because it is also ours. I totally agree with what they are laying down — making people aware of themselves and the world around them. It makes people think. And I don't mean just black people, but anyone who listens. There's an uplifting feeling that we can all stand getting a little of."

The last seven years have been

a whirlwind for the O'Jays. They've found themselves more successful than they had ever dreamed, selling now close to 25 million records. Platinum albums have been "Family Reunion" and "Ship Ahoy" while "Message in the Music," "Live in London," "Survival" and "Backstabbers" have all attained gold status. While the "Backstabbers" single went platinum, "I Love Music," "Love Train" and "For the Love of Money" had that gold look. And the O'Jays were playing all the major concert halls and traveling around the world.

But the one point which is continuously emphasized is that they always remember their roots. While many vocal groups become popular and tend to lose sight of where they came from and who helped them, the O'Jays never forgot. Levert and Williams still live in the Cleveland area (while Strain resides in Los Angeles) and the trio has formed Shaker Records to give hometown talent the chance they were once given. Strain points out that, "everyone needs a break, and if we can help,

(Continued on page 22)

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The O'Jays • 20th Anniversary Singles Discography

RECORD #	TITLES	LABEL	RECORD #	TITLES	LABEL
N-12	<i>One Night Affair</i> <i>There's Someone (Waiting Back Home)</i>	NEPTUNE	ZS7-3544 3/74	<i>For The Love Of Money</i> <i>People Keep Telling Me</i>	P.I.R.
N-18	<i>Branded Bad</i> <i>You're The Best Thing Since Candy</i>	NEPTUNE	ZS8-3558 10/74	<i>Sunshine (Part 1 & 2)</i>	P.I.R.
N-20	<i>Christmas Ain't Christmas</i> <i>New Year's Ain't New Year's</i>	NEPTUNE	ZS8-3537 12/74	<i>Christmas Ain't Christmas</i> <i>Without The One You Love/ Just Can't Get Enough</i>	P.I.R.
N-22	<i>Deeper (In Love With You)</i> <i>I've Got The Groove</i>	NEPTUNE	ZS8-3565 4/3/75	<i>Give The People What They Want</i> <i>What Am I Waiting For</i>	P.I.R.
N-31	<i>Looky, Looky (Look At Me Girl)</i> <i>Let Me In Your World</i>	NEPTUNE	ZS8-3573 7/1/75	<i>Let Me Make Love To You</i> <i>Survival</i>	P.I.R.
ZS7-3517 5/72	<i>Back Stabbers</i> <i>Sunshine</i>	P.I.R.	ZS8-3577 9/30/75	<i>I Love Music (Part 1 & 2)</i>	P.I.R.
ZS7-3522 10/72	<i>992 Arguments</i> <i>Listen To The Clock On The Wall</i>	P.I.R.	ZS8-3581 11/11/75	<i>Christmas Just Ain't Christmas</i> <i>Just Can't Get Enough</i>	P.I.R.
ZS7-3524 11/72	<i>Love Train</i> <i>Who Am I</i>	P.I.R.	ZS8-3587 2/17/76	<i>Livin' For The Weekend</i> <i>Stairway To Heaven</i>	P.I.R.
ZS7-3531 4/73	<i>Time To Get Down</i> <i>Shiftless Shady, Jealous Kind Of People</i>	P.I.R.	ZS8-3596 5/25/76	<i>Family Reunion</i> <i>Unity</i>	P.I.R.
ZS7-3535 11/73	<i>Put Your Hands Together</i> <i>You Got Your Hooks In Me</i>	P.I.R.	ZS8-3601 8/10-76	<i>Message In Our Music</i> <i>She's Only A Woman</i>	P.I.R.
ZS7-3537 11/73	<i>Christmas Ain't Christmas</i> <i>Without The One You Love/ Just Can't Get Enough</i>	P.I.R.	ZS8-3610 11/16/76	<i>Darlin, Darlin Baby (Sweet, Tender Love) / A Prayer</i>	P.I.R.
			ZS8-3612 11/24/76	<i>Christmas Just Ain't Christmas</i> <i>Just Can't Get Enough</i>	P.I.R.

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The O'Jays • 20th Anniversary

For Harry Coombs, The O'Jays Are a Family Affair

■ If anyone understands the "Philadelphia Sound" it is certainly Harry Coombs. Coombs started with Philadelphia International in 1972 as national promotion director and has risen through the ranks to executive vice president. Before coming to Philadelphia International Coombs worked as a local promotion man in Washington, D.C. for Schwartz Brothers distributors. It was here that he first met the O'Jays, who were then signed to Imperial Records, one of the labels that Schwartz distributed.

Coombs credits the O'Jays success largely to the determination of the two original group members, Walter Williams and Eddie Levert, despite personnel changes over the years that have seen the O'Jays go from five members down to the current three. He said, "Walt and Eddie are two very determined people when it comes to their professional careers. This is their life and they've been doing it for 20 years. They were determined to go."

Looking back on "Backstabbers," The O'Jays first big hit for Philadelphia International, Coombs pointed out that one of the reasons for their success was that because they had several writing staffs working for them, they were getting several types of material which enabled them to capture several different markets. Also, Coombs added, "(Kenny) Gamble and (Leon) Huff knew the direction that they could take the O'Jays in."

Although "Backstabbers" was their first big hit for Philadelphia

International, it did cause the problem of getting the O'Jays pigeon-holed as "singles artists." Coombs told *Record World* that this continued to be a problem even after they had come out with their second album. "Once they established a pattern with the second album, the consequent singles from the first album and the second album, then the O'Jays were as you say, on the road to becoming a viable record selling group. Quite naturally with 'Backstabbers' being a single, they were more in the singles business. There were people who would hear the single on the radio and want to buy it, so the O'Jays sold more singles than lps."

This trend continued from when Coombs joined Philadelphia International in 1972 for at least another year, and finally began to change in late '73 or '74. Coombs sees a simple economic explanation for its reversal: "I think the record buying public would hear a single on the radio by the O'Jays and by the time that same person went to a record store to buy the single, which would be about three minutes of music by the O'Jays, economically thought 'why don't I buy the album? I'm only spending a couple or three dollars more and I'll get maybe 40 minutes of music as opposed to spending \$1.00 and getting three minutes of music.'"

According to Coombs, although the O'Jays have changed their repertoire to accommodate new material they haven't really altered their style as performers. Coombs said of their soon-to-be released

album, "Travelling at The Speed Of Thought": "I don't really hear a difference so far in the music that I've heard on the new album. It sounds as great to me as the previous album. They are doing a few more standard songs, ballads, and some slower tempo material."

When asked about the style of music the O'Jays are most comfortable with, Coombs said, "I think they have been doing some songs that should be raising the level of everybody's consciousness. Songs like 'Rich Getting Richer,' 'Don't Call Me Brother' and 'Ship Ahoy.'" He added that although the O'Jays are always trying different material their musical signature is unmistakable in everything they do. "There are one or two songs that many an artist has done, but the O'Jays have done their own vocal harmonizing rendition of."

With the huge success that they've had with past albums and singles, merchandising of O'Jays

product is generally very easy according to Coombs, and Philadelphia International sets very high sales expectations for their records. However, there is a problem in crossing their records over to the lucrative top 40 market, he said. "Crossover is an industry wide situation that has to be dealt with. I can look back to when I was doing local record promotion and the amount of crossover of records that were made by a black artist that eventually got played on top 40 radio, and looking at it today, I see virtually no change. This makes it difficult for the O'Jays and many other artists whose records would do well if they could get a slot in top 40. But there are more records than there are slots, so it's kind of difficult. If I heard a solution to that problem of why crossover was so slow, if I could find a way to make it happen faster, I would gladly share that information."

Leon Huff:

Power & Energy Score for the O'Jays

■ NEW YORK — Philadelphia International vice chairman Leon Huff sees the O'Jays as continuing to be an energetic and powerful act that is still growing and expanding musically after 20 years. Huff is particularly excited about their album, "Travelling at the Speed of Thought," which is slated for release sometime in April. According to Huff, although the record is a concept album dealing with "the strengths of the mind and how fast it works," there is more variety among its cuts than any of the previous O'Jays product for Philadelphia International.

The O'Jays joined the label about five or six years ago while they were working theaters on the so-called "Chitlin' Circuit," like the Regal in Chicago, and the Uptown in Philadelphia, where Huff "used to see them before I was really into the music business." He added, "I never met the O'Jays until years later when they were working this little club in Cleveland where Kenny (Gamble) and I went to check out their stage act before signing them to Philadelphia International."

Eddie Levert, the group's lead

singer, was characterized by Huff as having "a fire type of voice." He said, "In fact they all have that kind of voice—when they are in the studio dubbing their voices on tape, it's like they're actually on stage. They exert the same kind of energy. In fact, Eddie is such a strong singer that he can make anything sound good. This keeps me on my toes creatively because I know that the material I select for them has to be strong."

As powerful as they have always been, Huff feels that the addition of Sammy Strain to the group has made the O'Jays even stronger, saying, "He fit right in like a bubble. In fact he adds another element to the O'Jays."

Huff dismissed rumors of conflict between the O'Jays and Philadelphia International. "Well, you know friends argue; you haven't a didn't put that in front of business."

"As a whole I've enjoyed every minute of it." Huff went on, "Hopefully they will continue for another twenty years. And if we keep ourselves in good health, I want to be in there for as long as I can."

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The O'Jays • 20th Anniversary

McFadden & Whitehead: The O'Jays Are Professionals

■ The first time that Gene McFadden and John Whitehead tried to write a song, they came up with "Backstabbers," which became not only the O'Jays' first gold record, but the first gold for Philadelphia International as well.

Whitehead, who along with McFadden was working in the Philadelphia stock room at the time of their first collaboration, recalls that the song was written in one night and then shown to Leon Huff the next morning. "He really liked the tune, and in fact helped us arrange it and put it to music. Then he asked Kenny Gamble to listen to it, and when he heard it he asked us if we'd like the O'Jays to do it. It was our first song, we were thrilled to have anybody doing it."

Although Gamble and Huff were enthusiastic about the song, Whitehead recalls that the O'Jays didn't like it all the first time they heard it. "The funny thing was," Whitehead recalls, "when the

O'Jays came in, and Huff played the song on the piano for them, they listened to it and they didn't like the song at all." Whitehead, however, was not surprised by this reaction. "Artists are touchy about their material. They had never sung a song like that. Obviously the songs they had sung prior to this were different enough that this song did not express themselves to them. So for them to come in from Cleveland and hear this song, they were a little bit discouraged because they didn't like the song."

Despite their initial reaction to the song, the O'Jays changed their mind about "Backstabbers" after a very short time. Whitehead believes that when they turned the song down originally, they did so just because it was so radically different from the kind of material they had been used to doing. "Anything new and different people will shy away from. Just like if you were to come in here with

something new, people would look and they may like it, they may not. It's just that sometimes you can get confused and misjudge in taste. I think that's what happened in this case. They have good taste, they have an ear for tunes and music, but at that particular time I think they wanted to get out there bad. They hadn't been working for awhile, I mean as far as a hit record goes, and they just expected something different."

Largely because "Backstabbers" was such a hit, McFadden and Whitehead have contributed to every O'Jays album since, with the exception of the "Survival" album, according to McFadden. Among the other hits they have written for the O'Jays are "She's Only A Woman," "Let Life Flow," "Listen To The Clock On The Wall," and "Shifty Shady Kind Of People."

One of the reasons that McFad-

den and Whitehead plan to continue working with the O'Jays is the group's professionalism. "The O'Jays normally do a song in one take. Three's the most it's ever taken them but the longest I've ever seen them take is two," McFadden said. Whitehead added: "If they like the song and if they understand where that song is coming from, the song is easy to sing. And the song is inside them then. They don't even really have to look at the words. They know one line leads to the next line, so that gives them room to improvise. The ad libs and the little hooks they put in the songs gives them the characteristics that make their group recognized."

Both Whitehead and McFadden see the O'Jays as continuing to be very successful in the future. McFadden forecast the day when "I can see the O'Jays are going to be the greatest rhythm and blues singers in the country."

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The O'Jays • 20th Anniversary

Eddie O'Jay:

Giving the O'Jays Their Start

■ Nobody had more to do with getting the O'Jays started than the man who gave them their name, Eddie O'Jay. A disc jockey at WABQ in Cleveland when he first met the group, O'Jay remembers them as "fantastic young fellows . . . who had the mannerisms that would make anybody want to be a part of them."

O'Jay reminisced about the first time he met the O'Jays and how they got the name, saying, "I was in the process of conducting weekly dances at the Cleveland Hall Post Ballroom. That was sometime about 1957 or late '56. On some weekends we had live music, and one week some fellows approached me to play and they were from Canton Ohio. They were called the Mascots then and there were five of them. They came back on three other occasions, and after the dance—one Sunday night—the group gathered around me and asked whether I would be interested in giving them some guidance and being their manager. And in a period of four or five weeks of traveling to and from Canton Ohio, that was when we decided that maybe it would be a good idea to change their name. They all agreed—all five agreed that it

was a good idea. So I gave them the name 'O'Jays,' which was after my name. And that's how it all began."

After O'Jay signed the group to a management contract he then concentrated on securing a record contract for the O'Jays. He recalls that this was very difficult "because I had a job at that time with WABQ in Cleveland. It was very difficult for me to get to New York City because I felt that New York was the hub, the place to find all the things, the natural ingredients for them to actually become big stars."

Because he was unsuccessful in his efforts to secure a recording contract, O'Jay made a pact with H. B. Barnum in Los Angeles to "do something for the group." It was this move to California that got the O'Jays started as recording artists.

Although he is not as involved with the group as he used to be, O'Jay is very proud of his association with the O'Jays and is still very close to the members of the group. He predicts that since the formation of their Sound of Cleveland production company, that the O'Jays will try to spend

(Continued on page 23)

O'Jays History

we will. There are so many talented people—and not just in Cleveland—who don't know the first thing about breaking into the entertainment business."

"Shaker Records is just another step for us in what we desire to do. We're not just singers, but we're also businessmen who are on the lookout for good people, who would like to produce good records, who would like to sharpen our songwriting talents. The O'Jays are more than three nice guys singing and dancing on stage. There's as much in our minds as in our hearts."

"Message in the Music," released in '76, and the new "Traveling at the Speed of Thought" albums are not departures from previous productions since one doesn't separate himself from a good thing. They are basic O'Jay. But still, there is a personal touch, a more communicative mood.

(Continued from page 18)

"I think you'll find with the new album some good, solid love songs," Williams explains. "But also we don't forget the message either. 'We're All in This Thing Together' is a good example. What our music tries to say most of all is that it is us. We don't sing what we're not. If you try to tell people to love one another, and you go off and fight, and do a little backstabbing, forget it. How can you tell someone to live right when you've never learned?"

"We are the music."

Music and the Message

Levert, considering the social and political forces which have shaped the race question in the last 20 years and noting how groups like the O'Jays have gone to the people through their music to heighten awareness, says, "I feel very uncomfortable when someone tries to separate the message from the music as if it's meant for him or his race.

Yetnikoff

(Continued from page 16)

and instrumentally, they have helped to lay the foundation for its future. The O'Jays sing songs based on emotion, on hope, and on optimism, qualities that have earned them just recognition as musicians with a purpose, and for which we at CBS Records salute them."

Alexenburg

(Continued from page 16)

Strain has made the O'Jays' extensive tours unparalleled events. Their Spring 1976 tour, encompassing 48 dates in 64 days, grossed in excess of three million dollars, a first for a major black act, with sell-outs and turn-aways all along the route. One could also talk about their numerous television appearances, or the establishment of their own Sounds of Cleveland record label. The bottom line is, the O'Jays are complete entertainers, consummate musicians."

Asher

(Continued from page 16)

audiences worldwide. Call it gospel-rock or gospel-disco (we just call it music), there is, as they say themselves in their latest album, a 'Message In Our Music' that has reached, and touched, millions on many continents and across many borders."

Message in the Music *(Continued from page 17)*

religion-oriented. The trend in black music has been the secularization of gospel, but much of what Gamble and Huff have done with the O'Jays recently has been to put the Lord back into the music through songs like "A Prayer" and "Paradise," without forgetting the necessary physical and spiritual release of "Living For The Weekend," "Stairway to Heaven" and "I Love Music" (a blockbuster single for the group). Often overlooked is the O'Jays' ability to sing convincingly a simple love lyric, but songs like "You and Me" and "Desire Me" prove their mastery of that area.

Even before "Roots," Gamble & Huff and the O'Jays were concerned with the realities of black history ("Ship Ahoy's" slave ship voyage from Africa to America) and with the continuity of black

Lundvall

(Continued from page 16)

love of humanity and of their desire to see what is bad made good, and what is good made better. 'Understand while you dance' has been the motto of Gamble and Huff's and the O'Jays' music, and there are no better exponents of that sentiment."

Tyrrell

(Continued from page 16)

on stage. The O'Jays have all that, and more, and it's kept them on top when so many other groups born two decades ago have long since faded away."

Martell

(Continued from page 16)

partnership that has as its basic goals the maintaining of high musical standards and the continued progression of the O'Jays' career.

"Clearly, Philadelphia International, an organization that has had remarkable success with a number of performers, is dedicated to the development of its artists. The O'Jays' importance and staying power is in large part a tribute to the imagination and tenacity of their record company. Over the years, Gamble & Huff, Philadelphia International and the O'Jays have proved to be an unbeatable combination. The total message is in the music."

experience as passed through the family (the title cut of "Family Reunion"). The message in their music is understand while you dance, there is no progress without a sense of common history. For delivering that message, the O'Jays were honored in August, 1976 with an official "O'Jays Day" in Los Angeles declared by Mayor Tom Bradley. A presentation saluting the group's "soul-preaching of brotherhood, peace and love" was delivered by comedian Flip Wilson.

Also in 1976, original O'Jay William Powell retired from the road, replaced by Sammy Strain, who had spent a dozen years singing with Little Anthony and the Imperials. Their live shows continued to draw rave reviews, and a '76 tour grossed in excess of two million dollars.

The O'Jays • 20th Anniversary

Bunny Sigler:

Softer Sounds for the O'Jays

■NEW YORK—Songwriter Bunny Sigler, whose hits for the O'Jays include "Sunshine," "You Got Your Hooks In Me," "Who Am I?" "When The World Is At Peace," "Don't Call Me Brother" and "Let Me Make Love," forecasts that the trio's versatility and high degree of professionalism will insure that they continue to be a success.

Sigler was largely responsible for getting the O'Jays to try doing ballads and love songs in addition to their then regular repertoire of up-tempo tunes. Says Sigler, "At the time that we did 'Sunshine' it was really a mistake. At that time they were doing stuff like 'Look Over Your Shoulder,' and I always thought they could sing love songs. I taught them 'Sunshine,' and 'Who Am I?' on the sly, and when Kenny Gamble heard them, he liked them. So that's how the O'Jays started do-

ing ballads."

Lead singer Eddie Levert is credited by Sigler as giving the group

Richard Mack

(Continued from page 16)

industry for 20 years, you must be doing something right. The success of a group is not measured solely by record sales and concert attendance, for the longevity of a group like the O'Jays must be taken into consideration.

"We are particularly proud of Eddie Levert, Walter Williams and Sammy Strain for they not only have brightened the lives of millions around the world with their soul hits such as 'Backstabbers' 'Love Train' and 'For The Love of Money,' but firmly established the recording home of Kenny Gamble and Leon Huff's Philadelphia International label."

the versatility to do several different types of music. As he recalls the group's past, "It's really hard to know how the consumer is going to react to a record. For example, right now disco is very big, but I think it will ease up in the next few months. As styles of music change Eddie Levert becomes a real asset because there are a lot of things that he can do vocally that people haven't heard yet. He's fantastic."

Part of the reason that Sigler likes writing for the O'Jays is that "they understand how to deal with a writer." Despite their great success over the years the O'Jays have never "gone through the star thing, which takes away from the thing a writer is trying to do," according to Sigler. He continued, "I think Eddie and the O'Jays are the most professional people that I've ever worked with."

Eddie O'Jay

(Continued from page 22)

less time on the road, and more time involved in other ventures than they used to. He said "I had a long talk with them a week before Christmas when they had begun to celebrate their 20th anniversary, and Walt and Eddie express a real desire to spend more time with their families."

LeBaron Taylor

(Continued from page 16)

Records have been able to witness first hand the role the O'Jays have played in bringing the music its vast popularity. While maintaining the loyalty of fans who have followed their career from its earliest days, they have demonstrated an ability to reach all parts of the record-buying, concert-going audience, irrespective of demographic categories. In the words of one of their hit singles, they have truly been able to 'Give The People What They Want': O'Jays music."

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Wherehouse (Continued from page 3)

is the descendant of a type-written catalogue and ordering guide first initiated within the chain several years ago. While still manually set, the system already incorporates a centralized computer directory of the titles listed in the book. The system is being viewed by the chain as a manual experiment that, if successful, will be the basis for a fully computerized methodology utilizing both central computer storage and computerized checkout stations that both transact and record each sale for insertion into a central data bank.

The system's primary goal—maximizing each store's sales potential by tailoring orders as closely as possible to each outlet's particular sales profile—has been sought through the institution of 13 musical categories and a ratings system designed to evaluate both the title and the stores in terms of potential market. Thus, each store in the chain is rated within each category as AA, A, B or C in descending order of sales strength relative to category; likewise, both catalogue titles and new releases are assigned ratings of three "stars," two "stars," one "star" or a square symbol dubbed a "pillow."

Similar to the ratings systems in use at Handleman and Pickwick's rack division, the Wherehouse system then guides ordering on titles in terms of those ratings. Accordingly, a top-rated, or double A store in a specific category would receive all titles tracked in that area regardless of sales strength to provide full title selection, while an A store would receive product rated only in the top three categories, a B store would receive titles from the top two, and a C store would only receive and stock hit product in that category.

The "black book," which is completely revised on a monthly cycle, with weekly and bi-weekly updates in key areas, thus includes a master store list which breaks each outlet's sales ratings down into each of the musical categories. Product listings—which are divided into a hit list of three star albums, a basic stock numerical catalogue encompassing those album titles that show middle range activity, a classical numerical listing, and an artists catalogue listing all titles by musical category—carry each title's assigned sales rating at the right-hand margin. Each title listing also includes label, artist-title, list and ticket prices for each configuration, catalogue number for each con-

figuration, and invoice and ordering information. Pop and classical order forms are included in each manual, along with split sheets divided into musical categories listing stores in descending order of sales strength within the category.

The Wherehouse buying and special order staffs both stress the system's effectiveness as the result of an emphasis on flexibility in working with the "black book." Input for the ratings is not restricted to the Gardena home office, but also relies on the individual store managers and their supervisors. While the hit list is distributed weekly, and some other sections are also revised weekly, both product and store ratings can be realigned at any time: thus, a store manager seeking an increase in sales strength for a given musical area and already focusing more attention on those titles can be upgraded in order to widen title selection.

Two key listing areas in the guide, apart from the hit list, are the basic stock numerical catalogue and the artist catalogue. The basic stock concept was developed as a guideline for overall product mix in each store and comprises roughly 1500 titles that every store stocks; sales strength for a given title is replaced in the listing by the musical category. In the artist catalogue, titles are listed alpha-numerically within each category, with new titles released between the monthly master artist catalogue cycle picked up in new additions sheet issued weekly. All new titles are thus highlighted

on a separate list and "inventoried like hits" to permit closer monitoring of early sales.

The current "black book" has brought 16,000 titles under control, with those entries logged in a central computer service now being used by the chain. Providing the link between the central buyers and the stores in the field is a special order department that handles titles unlisted in the directory.

Both the main warehouse in Gardena and the individual stores file product according to the "black book" guidelines, providing standardization of the system from inventory to point of sale. The chain has also divided its stores into some 13 different marketing areas, with at least one store in each area offering wide service in each musical category. For example, every marketing area has at least one AA classical store.

While noting that several rack operations have already developed more fully computerized tracking methods, the "black book's" authors see the Wherehouse system as a promising one and a necessary move toward the computerized format on the retail horizon. Pointing to point-of-sale memory computers as the key to a more liquid sales profile and higher profitability, they are readying their system for full computerization within the next year. While early estimates for manufacture bar coding make that deadline a tight one, the Wherehouse staff "literally can't wait any longer. If the manufacturer can't start a bar code within 12 months, we'll have to start our own."

Capitol Inks Mink DeVille



Rupert Perry, vice president, a&r, Capitol Records, Inc., has announced the signing of Mink DeVille to an exclusive, worldwide recording and distributing contract with Capitol. Their premiere, self-titled Capitol lp (produced by Jack Nitzsche) will be released May 9. Pictured at the signing are (seated, from left): band members T. R. Allen, Willy DeVille, Louie X. Erlanger, Ruben Siguenza and Bob Leonards. Pictured standing are: Richard Landis, CRI director, talent acquisition, east coast; Danny Goldberg and Chris Evans, Mink DeVille co-managers; Perry; Ira Derfler, CRI district manager, New York area; Ben Edmonds, CRI director, talent acquisition, west coast; and Maxanne Sartori, promotion representative for Danny Goldberg, Inc.

April/Blackwood Taps Don Oriolo

■ NEW YORK — Bob Esposito, vice president, creative affairs at April/Blackwood Music, has announced the appointment of Don Oriolo to professional manager.

Oriolo will work primarily on the exploitation of the catalogue of Mighty Three Music.

Oriolo was previously a producer at Free Flow Productions. He also headed the east coast operations of 20th Century Music and was general professional manager and executive assistant to the president of the Robert Stigwood Organisation. He has operated his own film production company, for which he produced television music specials for the ABC Television network and educational films for popular science. Oriolo will report to Larry Fogel, director of east coast operations.

Ovation, Disney Pact

■ GLENVIEW, ILL.—Ovation Records has entered into a long-term agreement with Disneyland-Vista Records and Walt Disney Productions to produce and market a special four record album and book package titled "Music . . . From The Wonderful Worlds of Walt Disney." This package will be released on the Ovation Records label.

Dick Schory, president of the Glenview-based Ovation Incorporated, was requested to package and edit all Disney music into this definitive package.

ABC/Dunhill Music Ups Shoemaker

■ LOS ANGELES — Jay Morgenstern, president of ABC/Dunhill Music, Inc., has announced the appointment of Rick Shoemaker to general professional manager of the ABC Music Companies.

Shoemaker had been West Coast professional manager since January, 1976. Previously, he was a local promotion man for Elektra Records and before coming to ABC, headed the Schiffman & Larson Management Companies publishing arm.

Rebecca Releases Vic Damone Album

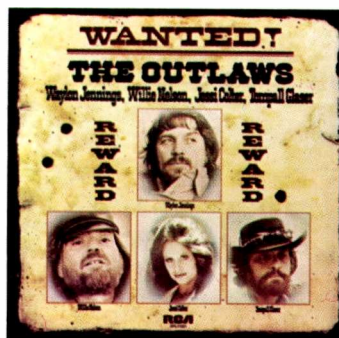
■ NEW YORK—Rebecca Records has announced the release of Vic Damone's first album in several years, "My World Is You." The release is scheduled to coincide with the singer's upcoming national tour of club dates and television appearances, which begins with his June 2 opening at Caesar's Palace in Las Vegas.

OL' WAYLON'S NEW ALBUM

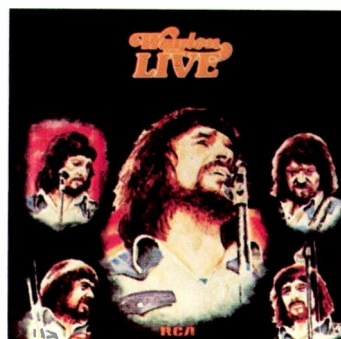


Waylon's new LP is hot on the heels of his critically acclaimed (Platinum) LP, "The Outlaws". Dreaming My Dreams, another great Waylon Album has recently been certified gold. Now, Ol' Waylon reaches a new musical high with selections like *Luckenbach Texas*—the highest debuting single ever, *Lucille*, *Sweet Caroline*, *That's All Right/My Baby Left Me* and more.

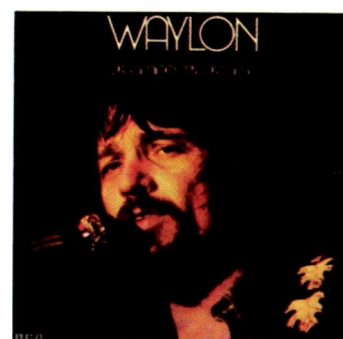
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RCA Records

SALESMAKER OF THE WEEK



TIME LOVES A HERO
LITTLE FEAT
WB

TOP SALES

TIME LOVES A HERO—Little Feat—WB
DECEPTIVE BENDS—10cc—Mercury
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

ABC/NATIONAL

CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffet—ABC
COME IN FROM THE RAIN—Captain & Tennille—A&M
DICKEY BETTS & GREAT SOUTHERN—Arista
DOWDY FERRY ROAD—England Dan & John Ford Coley—Big Tree
GO FOR YOUR GUNS—Isley Brothers—T-Neck
LOVE YOU—Beach Boys—Brother/Reprise
NOW DO U WANTA DANCE—Graham Central Station—WB
ROCKY—UA (Soundtrack)
SONGS OF KRISTOFFERSON—Kris Kristofferson—Monument
STILL TOGETHER—Gladys Knight & the Pips—Buddah

CAMELOT/NATIONAL

A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
COME IN FROM THE RAIN—Captain & Tennille—A&M
COMMODORES—Motown
DICKEY BETTS & GREAT SOUTHERN—Arista
FOREIGNER—Atlantic
GO FOR YOUR GUNS—Isley Brothers—T-Neck
LET IT FLOW—Dave Mason—Col
LOVE YOU—Beach Boys—Brother/Reprise

HANDLEMAN/NATIONAL

COME IN FROM THE RAIN—Captain & Tennille—A&M
COMMODORES—Motown
DICKEY BETTS & GREAT SOUTHERN—Arista
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
FOREIGNER—Atlantic
LOVE STORM—Tavares—Capitol
OL' WAYLON—Waylon Jennings—RCA
ROCKY—UA (Soundtrack)
SONGS OF KRISTOFFERSON—Kris Kristofferson—Monument
UNMISTAKABLY LOU—Lou Rawls—Phila. Intl.

MUSICLAND/NATIONAL

A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
BOB JAMES FOUR—CTI
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
FOREIGNER—Atlantic
MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
PART 3—KC & the Sunshine Band—TK
ROCKY—UA (Soundtrack)
SONGS OF KRISTOFFERSON—Kris Kristofferson—Monument
SWEET FORGIVENESS—Bonnie Raitt—WB
WHAT YOU NEED—Side Effect—Fantasy

RECORD BAR/NATIONAL

CONQUISTADOR—Maynard Ferguson—Col
DICKEY BETTS & GREAT SOUTHERN—Arista
DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
EAR CANDY—Helen Reddy—Capitol
KIKI DEE—MCA
OFF THE RECORD—Sweet—Capitol
OL' WAYLON—Waylon Jennings—RCA
PARLIAMENT LIVE—Casablanca
SUPERTRICK—NCCU—UA
TIME LOVES A HERO—Little Feat—WB

KING KAROL/NEW YORK

DECEPTIVE ENDS—10cc—Mercury
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
FUNDAMENTAL ROLL—Walter Egan—Col
LOVE STORM—Tavares—Capitol
MAD LOVE—Golden Earring—MCA
MOROCCAN ROLL—Brand X—Passport
PARLIAMENT LIVE—Casablanca
RAG & ROLL REVUE—Cathy Chamberlain—WB
ROUGH DIAMOND—Island
UPTOWN FESTIVAL—Shalamar—Soul Train

RECORD WORLD-TSS STORES/LONG ISLAND

COME IN FROM THE RAIN—Captain & Tennille—A&M
DETECTIVE—Atlantic
DICKEY BETTS & GREAT SOUTHERN—Arista
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
LOVE STORM—Tavares—Capitol
PERIOD OF TRANSITION—Van Morrison—WB
QUEEN OF THE NEIGHBORHOOD—Flame—RCA
THE IDIOT—Iggy Pop—RCA
THE WAY I FEEL—Marie Osmond—Polydor
WHAT YOU NEED—Side Effect—Fantasy

SAM GOODY/EAST COAST

COME IN FROM THE RAIN—Captain & Tennille—A&M
DEAN FRIEDMAN—Lifesong
DECEPTIVE BENDS—10cc—Mercury
EAR CANDY—Helen Reddy—Capitol
ELEGANT GYPSY—Al DiMeola—Col
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
HIP SHOT—Stephen Dees—RCA
QUEEN OF THE NEIGHBORHOOD—Flame—RCA
ROCKY—UA (Soundtrack)
THIS TIME IT'S FOR REAL—Southside Johnny & the Asbury Jukes—Epic

TWO GUYS/EAST COAST

A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
COMMODORES—Motown
DICKEY BETTS & GREAT SOUTHERN—Arista
DON'T STOP BELIEVIN'—Olivia Newton-John—MCA
GO FOR YOUR GUNS—Isley Brothers—T-Neck
MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
ROCKY—UA (Soundtrack)
THE IDIOT—Iggy Pop—RCA
THE WAY THAT I FEEL—Marie Osmond—Polydor
WHAT YOU NEED—Side Effect—Fantasy

GARY'S/RICHMOND

A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffet—ABC
DICKEY BETTS & GREAT SOUTHERN—Arista
HOTEL CALIFORNIA—Eagles—Asylum
I CAME TO DANCE—Nils Lofgren—A&M
LEFTOVERTURE—Kansas—Kirshner

LET IT FLOW—Dave Mason—Col
RUMOURS—Fleetwood Mac—WB
TIME LOVES A HERO—Little Feat—WB
UNPREDICTABLE—Natalie Cole—Capitol

FOR THE RECORD/BALTIMORE

A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
DECEPTIVE BENDS—10cc—Mercury
FRED WESLEY & THE HORNY HORNS—Atlantic
LOVE STORM—Tavares—Capitol
NOW DO U WANTA DANCE—Graham Central Station—WB
P FUNK EARTH TOUR—Parliament—Casablanca
STORMIN'—Brainstorm—Tabu
SUNBEAR—Soul Train
TIME LOVES A HERO—Little Feat—WB
UNMISTAKABLY LOU—Lou Rawls—Phila. Intl.

RECORD & TAPE COLLECTORS/WASH., D.C.

CAPTAIN FINGERS—Lee Ritenour—Epic
CELEBRATE ME HOME—Kenny Loggins—Col
DETECTIVE—Atlantic
DON'T STOP THE MUSIC—Breckler Brothers—Arista
FRIENDS & STRANGERS—Ronnie Laws—Blue Note
MAGIC—T. Connection—T.K.
P FUNK EARTH TOUR—Parliament—Casablanca
ROUGH DIAMOND—Island
STAY IN LOVE—Minnie Riperton—Epic
TIME LOVES A HERO—Little Feat—WB

WAXIE MAXIE/WASH., D.C.

DECEPTIVE BENDS—10cc—Mercury
DETECTIVE—Atlantic
DICKEY BETTS & GREAT SOUTHERN—Arista
FRED WESLEY & THE HORNY HORNS—Atlantic
GO FOR YOUR GUNS—Isley Brothers—T-Neck
LOVE STORM—Tavares—Capitol
MAD LOVE—Golden Earring—MCA
NOW DO U WANTA DANCE—Graham Central Station—WB
STORMIN'—Brainstorm—Tabu
TIME LOVES A HERO—Little Feat—WB

PEACHES/CLEVELAND

A PLACE IN THE SUN—Pablo Cruise—A&M
A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
ENDLESS FLIGHT—Leo Sayer—WB
FOREIGNER—Atlantic
FRED WESLEY & THE HORNY HORNS—Atlantic
FRIENDS & STRANGERS—Ronnie Laws—Blue Note
LET IT FLOW—Dave Mason—Col
SLAVE—Cotillion
VSOP—Herbie Hancock—Col
WIND & WUTHERING—Genesis—Atco

RECORD REVOLUTION/CLEVELAND

CAPTAIN FINGERS—Lee Ritenour—Epic
DECEPTIVE BENDS—10cc—Mercury
DON'T STOP THE MUSIC—Breckler Brothers—Arista
FRIENDS & STRANGERS—Ronnie Laws—Blue Note
GET IT—Dave Edmunds—Swan Song
LET IT FLOW—Dave Mason—Col
NO SECOND CHANCE—Charlie—Janus
PERIOD OF TRANSITION—Van Morrison—WB
THIS TIME IT'S FOR REAL—Southside Johnny & the Asbury Jukes—Epic
TIME LOVES A HERO—Little Feat—WB

PEACHES/DETROIT

EGG CREAM FEATURING ANDY ADAMS—Pyramid

KIKI DEE—MCA
LET IT FLOW—Dave Mason—Col
OFF THE RECORD—Sweet—Capitol
PERIOD OF TRANSITION—Van Morrison—WB
SAY NO MORE—Les Dudek—Col
SNOWBLIND FRIEND—Hoyt Axton—MCA
THIS TIME IT'S FOR REAL—Southside Johnny & the Asbury Jukes—Epic
TIME LOVES A HERO—Little Feat—WB

RADIO DOCTORS/MILWAUKEE

DECEPTIVE BENDS—10cc—Mercury
DON'T STOP THE MUSIC—Breckler Brothers—Arista
INDIAN SUMMER—Poco—ABC
LOVE NOTES—Ramsey Lewis—Col
MUSIC LETS ME BE—Les McCann—ABC Impulse
NOW DO U WANTA DANCE—Graham Central Station—WB
OFF THE RECORD—Sweet—Capitol
PERIOD OF TRANSITION—Van Morrison—WB
SHORT TRIP TO SPACE—Tropea—Marlin
TIME LOVES A HERO—Little Feat—WB

LIEBERMAN/MINNEAPOLIS

CELEBRATE ME HOME—Kenny Loggins—Col
DON'T STOP THE MUSIC—Breckler Brothers—Arista
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
FOREIGNER—Atlantic
FRIENDS & STRANGERS—Ronnie Laws—Blue Note
LET IT FLOW—Dave Mason—Col
OL' WAYLON—Waylon Jennings—RCA
PERIOD OF TRANSITION—Van Morrison—WB
TIME LOVES A HERO—Little Feat—WB
WORKS, VOL. 1—Emerson, Lake & Palmer—Atlantic

PEACHES/ATLANTA

A RETROSPECTIVE—Linda Ronstadt—Capitol
ARE YOU SERIOUS—Richard Pryor—Laff
CELEBRATE ME HOME—Kenny Loggins—Col
DECEPTIVE BENDS—10cc—Mercury
FRIENDS & STRANGERS—Ronnie Laws—Blue Note
LOVE NOTES—Ramsey Lewis—Col
SLAVE—Cotillion
TIME LOVES A HERO—Little Feat—WB
UPTOWN FESTIVAL—Shalamar—Soul Train
WHAT YOU NEED—Side Effect—Fantasy

MUSHROOM/NEW ORLEANS

A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
FRIENDS & STRANGERS—Ronnie Laws—Blue Note
GINSENG WOMAN—Eric Gale—Col
KLAATU—Capitol
NEW ORLEANS JAZZ & HERITAGE FESTIVAL 1976—Island
PERIOD OF TRANSITION—Van Morrison—WB
SWEET FORGIVENESS—Bonnie Raitt—WB
TIME LOVES A HERO—Little Feat—WB
WORKS, VOL. 1—Emerson, Lake & Palmer—Atlantic

PEACHES/DALLAS

ANGEL—Ohio Players—Mercury
ARE YOU SERIOUS—Richard Pryor—Laff
DECEPTIVE BENDS—10cc—Mercury
GET IT—Dave Edmunds—Swan Song
HEAVY WEATHER—Weather Report—Col
JIMMY PONDER—ABC

OL' WAYLON—Waylon Jennings—RCA
SONGS OF KRISTOFFERSON—Kris Kristofferson—Monument
THIS TIME IT'S FOR REAL—Southside Johnny & the Asbury Jukes—Epic
TIME LOVES A HERO—Little Feat—WB

PEACHES/DENVER

FOREIGNER—Atlantic
FUNDAMENTAL ROLL—Walter Egan—Col
GHOST WRITER—Garland Jeffreys—A&M
GET IT—Dave Edmunds—Swan Song
KATHARISIS—Janne Schaffer—Col
KENNY ROGERS—UA
KIKI DEE—MCA
LET IT FLOW—Dave Mason—Col
SONGS OF KRISTOFFERSON—Kris Kristofferson—Monument
THIS TIME IT'S FOR REAL—Southside Johnny & the Asbury Jukes—Epic

ODYSSEY/SOUTHWEST & WEST

A RETROSPECTIVE—Linda Ronstadt—Capitol
DECEPTIVE BENDS—10cc—Mercury
EQUAL RIGHTS—Peter Tosh—Col
LIVE & KICKIN'—Kingfish—Jet
LOVING IS WHY—Sons of Champion—Ariola America
MOROCCAN ROLL—Brand X—Passport
OL' WAYLON—Waylon Jennings—RCA
STRANGER IN THE CITY—John Miles—London
TIME LOVES A HERO—Little Feat—WB
UPTOWN FESTIVAL—Shalamar—Soul Train

LICORICE PIZZA/LOS ANGELES

ANYTIME, ANYWHERE—Rita Coolidge—A&M
CELEBRATE ME HOME—Kenny Loggins—Col
DECEPTIVE BENDS—10cc—Mercury
ELEGANT GYPSY—Al DiMeola—Col
FOREIGNER—Atlantic
GOLD PLATED—Climax Blues Band—Sire
PERIOD OF TRANSITION—Van Morrison—WB
ROUGH DIAMOND—Island
SWEET FORGIVENESS—Bonnie Raitt—WB
TIME LOVES A HERO—Little Feat—WB

MUSIC PLUS/LOS ANGELES

CAPTAIN FINGERS—Lee Ritenour—Epic
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
INDIAN SUMMER—Poco—ABC
KLAATU—Capitol
OL' WAYLON—Waylon Jennings—RCA
PART 3—KC & the Sunshine Band—TK
ROUGH DIAMOND—Island
SAY NO MORE—Les Dudek—Col
TIME LOVES A HERO—Little Feat—WB
WHAT YOU NEED—Side Effect—Fantasy

EVERYBODY'S RECORDS/NORTHWEST

DECEPTIVE BENDS—10cc—Mercury
DON'T STOP THE MUSIC—Breckler Brothers—Arista
ELEGANT GYPSY—Al DiMeola—Col
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
HEAVY WEATHER—Weather Report—Col
JOAN ARMSTRADING—A&M
JUST FOLKS—Firesign Theatre—Butterfly
LOVING IS WHY—Sons of Champlin—Ariola America
MAIN SQUEEZE—Chuck Mangione—A&M
PERIOD OF TRANSITION—Van Morrison—WB



THE ALBUM CHART

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

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

MAY 14	MAY 7	TITLE, ARTIST, Label, Number, (Distributing Label)	WKE. ON CHART
1	1	HOTEL CALIFORNIA EAGLES Asylum 7E 1084 (10th Week)	21 F
2	2	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	12 G
3	4	BOSTON /Epic PE 34188	34 F
4	6	MARVIN GAYE LIVE AT LONDON PALLADIUM /Tamla T7 352R2 (Motown)	5 G
5	3	A STAR IS BORN (ORIGINAL SOUNDTRACK) /Columbia JS 34403	23 X
6	7	GO FOR YOUR GUNS ISLEY BROTHERS/T-Neck PZ 34432 (CBS)	6 F
7	8	SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 340C2 (Motown)	31 K
8	5	COMMODORES /Motown M7 884R1	7 G
9	10	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	39 F
10	11	ROCKY (ORIGINAL SOUNDTRACK) /United Artists LA693 G	8 F
11	9	LEFTOVERTURE KANSAS/Kirshner PZ 34224 (CBS)	26 F
12	14	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	51 F
13	15	A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM SECTION/Polydor PD 1 6080	18 F
14	12	UNPREDICTABLE NATALIE COLE/Capitol SO 11600	11 G
15	17	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	61 F
16	18	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/Capitol ST 11557	26 G
17	13	WORKS, VOL. 1 EMERSON, LAKE & PALMER/Atlantic SD 2 7000	6 K
18	20	TRYING TO GET THE FEELING BARRY MANILOW/Arista 4060	11 F
19	16	IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983	14 G
20	21	SONGS FROM THE WOOD JETHRO TULL/Chrysalis CHR 1132	11 F
21	19	BURNIN' SKY BAD COMPANY/Swan Song SS 8500 (Atlantic)	8 G
22	23	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703	68 G
23	25	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052	63 F
24	28	COME IN FROM THE RAIN CAPTAIN & TENNILLE/A&M SP 4700	4 G
25	27	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	13 F
26	31	DICKEY BETTS & GREAT SOUTHERN /Arista 4123	4 F
27	29	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CPK 0180 (WB)	12 G
28	22	ASK RUFUS RUFUS/ABC AB 975	15 F
29	26	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BS 2978	26 F
30	35	FOREIGNER /Atlantic SD 18215	7 F
31	36	EVEN IN THE QUIETEST MOMENTS SUPERTRAMP/A&M SP 4634	4 F
32	34	TEDDY PENDERGRASS /Phila. Intl. PZ 34390 (CBS)	9 F
33	38	ENDLESS FLIGHT LEO SAYER/Warner Bros. BS 2962	19 F
34	24	GREATEST HITS LINDA RONSTADT/Asylum 7E 1092	22 F
35	33	ROCK AND ROLL OVER KISS/Casablanca NBLP 7037	25 F
36	37	AHH... THE NAME IS BOOTSY, BABY! BOOTSY'S RUBBER BAND/Warner Bros. BS 2972	14 F
37	30	CAR WASH (ORIGINAL SOUNDTRACK) /MCA 2 6000	25 F
38	32	KLAATU /Capitol ST 11542	7 F
39	40	ANIMALS PINK FLOYD/Columbia JC 34474	13 G
40	45	SWEET FORGIVENESS BONNIE RAITT/Warner Bros. BS 2990	4 F
41	41	HEAVY WEATHER WEATHER REPORT/Columbia PC 34418	7 F
42	42	DAVID SOUL /Private Stock PE 2019	11 F
43	43	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601	8 G
44	39	YEAR OF THE CAT AL STEWART/Janus JKS 7022	30 F
45	46	LIVE—YOU GET WHAT YOU PLAY FOR REO SPEEDWAGON/Epic PEC 34494	9 G
46	51	SLAVE /Cotillion SD 9914 (Atlantic)	7 F
47	44	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/United Artists LA679 G	28 G
48	49	VOL. II BARRY MANILOW/Arista 4016	8 F
49	50	ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 345S1 (Motown)	16 F



50	47	JEFF BECK WITH THE JAN HAMMER GROUP LIVE /Epic PE 34433	7 F
51	54	A PLACE IN THE SUN PABLO CRUISE/A&M SP 4625	7 F
52	52	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/RCA APL1 1467	37 F
53	48	LOVE AT THE GREEK NEIL DIAMOND/Columbia KC/2 34404	12 I
54	55	ANGEL OHIO PLAYERS /Mercury SRM 1 3701	11 G
55	69	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)	3 F
56	57	ARRIVAL ABBA/Atlantic SD 18207	15 F
57	56	JENNIFER WARNES /Arista 4062	7 F
58	82	A PERIOD OF TRANSITION VAN MORRISON/Warner Bros. BS 2987	2 F
59	78	LET IT FLOW DAVE MASON/Columbia PC 34680	2 F
60	61	DESTROYER KISS/Casablanca NBLP 7025	45 F
61	63	WINGS OVER AMERICA /Capitol SWCO 11593	21 K
62	53	SONGWRITER JUSTIN HAYWARD/Deram DES 18073 (London)	8 F
63	59	THE PRETENDER JACKSON BROWNE/Asylum 7E 1079	15 F
64	58	SLEEPWALKER KINKS/Arista 4106	12 F
65	65	PETER GABRIEL /Atco SD 36 147	10 F
66	70	THE IDIOT IGGY POP/RCA APL1 2275	5 F
67	60	SWEET BEGINNINGS MARLENA SHAW/Columbia PC 34458	7 F
68	73	FLEETWOOD MAC /Reprise MS 2225 (WB)	94 F
69	79	ELEGANT GYPSY AL DiMEOLA/Columbia PC 34461	3 F

CHARTMAKER OF THE WEEK

70 — TIME LOVES A HERO

LITTLE FEAT
 Warner Bros. BS 3015



71	74	CONQUISTADOR MAYNARD FERGUSON/Columbia PC 34457	4 F
72	75	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919	29 F
73	83	WHAT YOU NEED SIDE EFFECT/Fantasy F 9513	2 F
74	89	FRIENDS & STRANGERS RONNIE LAWS/Blue Note BN LA 730 H	2 G
75	71	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	80 F
76	86	NOW DO U WANTA DANCE GRAHAM CENTRAL STATION/Warner Bros. BS 3041	3 F
77	80	KISS ALIVE KISS/Casablanca NBLP 7020	84 G
78	—	DECEPTIVE BENDS 10CC/Mercury SRM 1 3702	1 G
79	99	CELEBRATE ME HOME KENNY LOGGINS/Columbia PC 34655	2 F
80	76	DREAMBOAT ANNIE HEART /Mushroom MRS 5005	53 F
81	85	IT FEELS SO GOOD MANHATTANS/Columbia PC 34450	8 F
82	92	THIS TIME IT'S FOR REAL SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic PE 34668	2 F
83	84	FOUR BOB JAMES/CTI 7074	4 F
84	81	ELECTRIFIED FUNK WILD CHERRY/Epic/Sweet City PE 34462	6 F
85	94	ANYTIME... ANYWHERE RITA COOLIDGE/A&M SP 4616	2 F
86	96	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	2 F
87	90	UNMISTAKABLY LOU LOU RAWLS/Phila. Intl. PZ 34488 (CBS)	3 F
88	98	GOLD PLATED CLIMAX BLUES BAND/Sire SA 7523 (ABC)	2 F
89	93	VIOLATION STARZ/Capitol SW 11617	2 F
90	91	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/Epic PE 34468	8 F
91	64	YESTERDAY, TODAY & TOMORROW SPINNERS/Atlantic SD 19100	7 F
92	62	SEA LEVEL /Capricorn CP 0178 (WB)	11 F
93	67	JOHN DENVER'S GREATEST HITS, VOL. 2 /RCA APL1 2195	11 G
94	97	MAZE FEATURING FRANKIE BEVERLY /Capitol ST 11607	3 F
95	66	MUSICMAGIC RETURN TO FOREVER/Columbia PC 34682	11 F
96	133	LOVE STORM TAVARES/Capitol STAO 11628	1 F
97	72	WIND & WUTHERING GENESIS/Atco SD 36 144	17 F
98	—	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	1 F
99	88	COMING BACK FOR MORE WILLIAM BELL/Mercury SRM 1 1146	4 F
100	129	PART 3 KC & THE SUNSHINE BAND/T.K. 605	1 F

Double Platinum

By

Fleetwood Mac



Rumours

Produced by
Fleetwood Mac

with
Richard Dashut
and Ken Caillat



101 THE ALBUM CHART 150

MAY 14, 1977

MAY 14
MAY 7

- 101** 108 V.S.O.P. HERBIE HANCOCK/Columbia PG 34688
- 102** 111 THIS IS THE WAY THAT I FEEL MARIE OSMOND/Polydor PD 1 6099
- 103 104 AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic PE 34381
- 104 68 I CAME TO DANCE NILS LOFGREN/A&M SP 4628
- 105 106 DOWDY FERRY ROAD ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76000 (Atlantic)
- 106 77 HARBOR AMERICA/Warner Bros. BSK 3017
- 107 101 SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570
- 108 95 ROOTS QUINCY JONES/A&M SP 4626
- 109 109 FUNDAMENTAL ROLL WALTER EGAN/Columbia PC 34679
- 110 110 SAY NO MORE LES DUDEK/Columbia PC 34397
- 111 112 LOVE YOU BEACH BOYS/Brother/Reprise MSK 2258 (WB)
- 112 113 NATURAL AVENUE JOHN LODGE/London PS 683
- 113 114 DREAMS, DREAMS, DREAMS CHILLIWACK/Mushroom MRS 5006
- 114 100 FESTIVAL SANTANA/Columbia PC 34423
- 115** 125 TOUCAN DO IT TOO AMAZING RHYTHM ACES/ABC AB 1005
- 116** 127 ORIGINALS KISS/Casablanca NBLP 7032
- 117** — UPTOWN FESTIVAL SHALAMAR/Soul Train BVL 1 2289 (RCA)
- 118 105 THE ROARING SILENCE MANFRED MANN'S EARTH BAND/Warner Bros. BS 2965
- 119** 131 DETECTIVE/Swan Song SS 8417 (Atlantic)
- 120 121 STILL TOGETHER GLADYS KNIGHT & THE PIPS/Buddah BDS 5689
- 121 122 I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR./ABC ABCD 952
- 122 124 THE JACKSONS/Epic PE 34229
- 123** 135 OFF THE RECORD SWEET/Capitol STAO 11636
- 124 87 A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938
- 125** 136 KENNY ROGERS/United Artists XW929 Y
- 126 126 LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/A&M SP 4552
- 127** — DON'T STOP THE MUSIC THE BRECKER BROS./Arista 4122
- 128 130 LOVE ME YVONNE ELLIMAN/RSO RS 1 3018 (Polydor)
- 129** — KIKI DEE/Rocket PIG 2257 (MCA)
- 130** — ROUGH DIAMOND/Island ILPS 9490
- 131** — A BLOW FOR ME, A TOOT FOR YOU FRED WESLEY & THE HORNY HORNS/Atlantic SD 18214
- 132 102 WHAT THE WORLD IS COMING TO DEXTER WANSEL/Phila. Intl. PZ 34487 (CBS)
- 133 137 QUEEN OF THE NEIGHBORHOOD FLAME/RCA APL1 2160
- 134** — MAD LOVE GOLDEN EARRING/MCA 2254
- 135** — SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687
- 136 138 LET 'EM IN BILLY PAUL/Phila. Intl. PZ 34389 (CBS)
- 137** — PARLIAMENT LIVE/P FUNK EARTH TOUR/Casablanca NBLP 7053
- 138 103 JOYOUS PLEASURE/Fantasy F 9526
- 139 140 GREATEST HITS ABBA/Atlantic SD 18189
- 140 145 GINSENG WOMAN ERIC GALE/Columbia PC 34421
- 141 144 GHOST WRITER GARLAND JEFFREYS/A&M SP 4629
- 142 118 ROMANTIC JOURNEY NORMAN CONNORS/Buddah BDS 5682
- 143 147 SNOWBLIND FRIEND HOYT AXTON/MCA 2263
- 144 115 AN EVENING WITH DIANA ROSS/Motown M7 877R2
- 145 — STORMIN' BRAINSTORM/Tabu BOL1 2048 (RCA)
- 146 107 ISLANDS THE BAND/Capitol SO 11602
- 147 143 SEAWIND/CTI 5002
- 148 — JOAN ARMATRADING/A&M SP 4588
- 149 123 DISCO INFERNO TRAMMPS/Atlantic SD 18211
- 150 119 THIS IS NIECY DENIECE WILLIAMS/Columbia PC 34242

- 151 THE ALL NEW MICKEY MOUSE CLUB/Disneyland 2501
- 152 FIREFALL/Atlantic SD 18174
- 153 GALE FORCE/Fantasy F 9527
- 154 STAGEPASS MICHAEL STANLEY BAND/Epic PEG 34661
- 155 WALK ON THE WILD SIDE LOU REED/RCA APL1 2001
- 156 LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523
- 157 THE WHEEL ASLEEP AT THE WHEEL/Capitol ST 11620
- 158 PHYLLIS HYMAN/Buddah BDS 5681
- 159 STRANGER IN THE CITY JOHN MILES/London PS 682
- 160 THEY SAID IT COULDN'T BE DONE, BUT WE DID IT DELLS/Mercury SRM 1 1145
- 161 MOROCCAN ROLL BRAND X/Passport PP 98022 (ABC)
- 162 VIRGIN KILLER SCORPIONS/RCA PPL1 4225
- 163 ARE YOU SERIOUS? RICHARD PRYOR/Laff 196
- 164 DEAN FRIEDMAN/Lifesong LS 6008
- 165 LIVE 'N KICKIN' KINGFISH/JT LA732 G (UA)
- 166 DISCO DUCK RICK DEES/RSO RS 1 3017 (Polydor)
- 167 GET IT DAVE EDMUNDS/Swan Song SS 8418 (Atlantic)
- 168 LOVE NOTES RAMSEY LEWIS/Columbia PC 34696
- 169 IGUACU PASSPORT/Atco SD 36 149
- 170 THE EUGENE RECORD/Warner Bros. BS 3018
- 171 NO GOODBYES DARYL HALL & JOHN OATES/Atlantic SD 18213
- 172 KENNY NOLAN/20th Century T 532
- 173 GREATEST HITS ELTON JOHN/MCA 2128
- 174 DOUBLE TAKE MARK & CLARK BAND/Columbia PC 34498
- 175 CAPTAIN FINGERS LEE RITENOUR/Epic PE 34426
- 176 LOVING IS WHY SONS OF CHAMPLIN/Ariola America ST 50017 (Capitol)
- 177 A HANDFUL OF BEAUTY SHAKTI WITH JOHN McLAUGHLIN/Columbia PC 34372
- 178 THE MYSTERIOUS FLYING ORCHESTRA/RCA APL1 2137
- 179 INDIAN SUMMER POCO/ABC AB 989
- 180 STRATOSFEAR TANGERINE DREAM/Virgin PZ 34427 (CBS)
- 181 A RETROSPECTIVE LINDA RONSTADT/Capitol SKBB 11629
- 182 FIREFLY URIAH HEEP/Warner Bros. BS 3013
- 183 CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647
- 184 MAGIC T. CONNECTION/Dash 30004 (T.K.)
- 185 NEW ORLEANS JAZZ HERITAGE FESTIVAL 1976 VARIOUS ARTISTS/Island ISLD 9424
- 186 SOMETIMES FACTS OF LIFE/Kayvette 802 (T.K.)
- 187 THE KENNY RANKIN ALBUM/Little David LD 1013 (Atlantic)
- 188 THE COON ELDER BAND FEATURING BRENDA PATTERSON/Mercury SRM1 1140
- 189 EGG CREAM WITH ANDY ADAMS/Pyramid PY 9008 (Roulette)
- 190 SHORT TRIP TO SPACE TROPEA/Marlin 7704 (T.K.)
- 191 CELI BEE & THE BUZZY BUNCH/APA 77001 (T.K.)
- 192 38 SPECIAL/A&M SP 4638
- 193 LED ZEPPELIN IV/Atlantic SD 7208
- 194 ALL THINGS IN TIME LOU RAWLS/Phila. Intl. PZ 33957 (CBS)
- 195 VICIOUS BUT FAIR STREETWALKERS/Mercury SRM 1 1135
- 196 MATHIS IS JOHNNY MATHIS/Columbia PC 34441
- 197 GUTS JOHN CALE/Island ILPS 9459
- 198 NO SECOND CHANCE CHARLIE/Janus JXS 7032
- 199 AMNESIA POUSETTE-DART BAND/Capitol SW 11608
- 200 NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/RCA APL1 2188

ALBUM CROSS REFERENCE

ABBA	56, 139	KISS	35, 60, 77, 116
AEROSMITH	75	KLAATU	38
AMAZING RHYTHM ACES	115	GLADYS KNIGHT & THE PIPS	120
AMERICA	106	KRIS KRISTOFFERSON	135
JOAN ARMATRADING	148	LITTLE FEAT	70
ATLANTA RHYTHM SECTION	13	RONNIE LAWS	74
HOYT AXTON	143	JOHN LODGE	112
BAD COMPANY	21	NILS LOFGREN	104
BAND	146	KENNY LOGGINS	79
BEACH BOYS	111	BARRY MANILOW	9, 18, 48
JEFF BECK	50	MANFRED MANN'S EARTH BAND	118
WILLIAM BELL	98	MANHATTANS	81
GEORGE BENSON	19, 72	MARSHALL TUCKER BAND	27
DICKEY BETTS & GREAT SOUTHERN	26	DAVE MASON	59
BOOTSIE'S RUBBER BAND	36	MAZE	94
BOSTON	3	MARILYN McCOO & BILLY DAVIS, JR.	121
BRAINSTORM	145	STEVE MILLER BAND	12
BRECKER BROS.	127	VAN MORRISON	58
JACKSON BROWNE	63	OHIO PLAYERS	54
JIMMY BUFFETT	25	ORIGINAL SOUNDTRACK:	
GLEN CAMPBELL	43	A STAR IS BORN	5
CAPTAIN & TENNILLE	24, 107, 126	CAR WASH	37
CHILLIWACK	113	ROCKY	10
CLIMAX BLUES BAND	88	MARIE OSMOND	102
NATALIE COLE	14	PARLIAMENT	137
COMMODORES	8	BILLY PAUL	136
NORMAN CONNORS	142	TEDDY PENDERGRASS	32
RITA COOLIDGE	85	PINK FLOYD	39
PABLO CRUISE	51	PLEASURE	138
KIKI DEE	129	IGGY POP	66
JOHN DENVER	93	ELVIS PRESLEY	86
DETECTIVE	119	BONNIE RAITT	40
NEIL DIAMOND	53	LOU RAWLS	87
AL DIMEOLA	69	REO SPEEDWAGON	45
ROUGH DIAMOND	130	RETURN TO FOREVER	95
LES DUDEK	110	KENNY ROGERS	125
WALTER EGAN	1, 23	LINDA RONSTADT	34
GOLDEN EARRING	109	DIANA ROSS	144
RUFUS	134	SANTANA	28
ELECTRIC LIGHT ORCHESTRA	47	LEO SAYER	114
YVONNE ELLIMAN	128	BOZ SCAGGS	33
EMERSON, LAKE & PALMER	17	SEA LEVEL	15
ENGLAND DAN & JOHN FORD COLEY	105	SEAWIND	92
MAYNARD FERGUSON	71	BOB SEGER & THE SILVER BULLET BAND	16
BRYAN FERRY	77	SHALAMAR	117
FLAME	133	MARLENA SHAW	67
FLEETWOOD MAC	2, 68	SIDE EFFECT	73
FOREIGNER	30	SLAVE	46
PETER FRAMPTON	22	DAVID SOUL	42
PETER GABRIEL	65	SOUTHSIDE JOHNNY & THE ASBURY JUKES	82
ERIC GALE	140	SPINNERS	91
MARVIN GAYE	4	STARZ	89
GENESIS	72	AL STEWART	44
GRAHAM CENTRAL STATION	76	ROD STEWART	124
DARYL HALL & JOHN OATES	52	SUPERTRAMP	31
HERBIE HANCOCK	101	SWEET	123
JUSTIN HAYWARD	62	TAVARES	96
HEART	80	TRAMMPS	149
THELMA HOUSTON	49	10cc	78
ENGELBERT HUMPERDINCK	103	DEXTER WANSEL	132
ISLEY BROTHERS	6	JENNIFER WARNES	57
JACKSONS	122	JOHNNY GUITAR WATSON	55
BOB JAMES	83	WEATHER REPORT	41
GARLAND JEFFREYS	141	DOOBIE BROTHERS	29
WAYLON JENNINGS	98	FRED WESLEY AND THE HORNY HORNS	131
JETHRO TULL	20	WILD CHERRY	84
QUINCY JONES	108	DENIECE WILLIAMS	150
JOHN JONES	90	WINGS	61
KANSAS	11		
KC & THE SUNSHINE BAND	100		
KINKS	64		

CLASSICAL RETAIL REPORT

MAY 14, 1977

CLASSIC OF THE WEEK



MONTSERRAT CABALLE SINGS DRAMATIC SOPRANO ARIAS

London

BEST SELLERS OF THE WEEK

MONTSERRAT CABALLE SINGS
DRAMATIC SOPRANO ARIAS—
London

THE GREAT PAVAROTTI—London

PUCCINI: TOSCA—Caballe, Carreras,
Davis—Philips

RAVEL: BOLERO—Solti—London

KORVETTES/U.S.

BACH: ARIAS—Baker—Angel

BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO—Rampal, Bolling—Columbia

MONTSERRAT CABALLE SINGS DRAMATIC
SOPRANO ARIAS—London

ILEANA COTRUBAS SINGS ITALIAN
OPERA ARIAS—Columbia

GIORDANO: ANDREA CHENIER—Scotto,
Domingo, Milnes, Levine—RCA

THE GREAT PAVAROTTI—London

PUCCINI: LA BOHEME—Freni, Pavarotti,
Karajan—London

PUCCINI: TOSCA—Caballe, Carreras,
Davis—Philips

RAVEL: BOLERO—Solti—London

VERDI: LA FORZA DEL DESTINO—Price,
Domingo, Milnes, Levine—RCA

SAM GOODY/EAST COAST

MONTSERRAT CABALLE SINGS DRAMATIC
SOPRANO ARIAS—London

ILEANA COTRUBAS SINGS ITALIAN
OPERA ARIAS—Columbia

GIORDANO: ANDREA CHENIER—Scotto,
Domingo, Milnes, Levine—RCA

THE GREAT PAVAROTTI—London

PUCCINI: LA BOHEME—Freni, Pavarotti,
Karajan—London

PUCCINI: TOSCA—Caballe, Carreras,
Davis—Philips

RIMSKY-KORSAKOV: MAY DAY—DG

FREDERICA VON STADE SINGS FRENCH
OPERA ARIAS—Columbia

VERDI: LA FORZA DEL DESTINO—Price,
Domingo, Milnes, Levine—RCA

VERDI: ARIAS—Sills—Angel

ROSE DISCOUNT/CHICAGO

MONTSERRAT CABALLE SINGS DRAMATIC
SOPRANO ARIAS—London

ILEANA COTRUBAS SINGS ITALIAN
OPERA ARIAS—Columbia

GIORDANO: ANDREA CHENIER—Scotto,
Domingo, Milnes, Levine—RCA

GLUCK: ARIAS—Baker—Angel

MAHLER: SYMPHONY NO. 9—
Giulini—DG

MUSSORGSKY: PICTURES AT AN
EXHIBITION—Giulini—DG

THE GREAT PAVAROTTI—London

PUCCINI: TOSCA—Caballe, Carreras,
Davis—Philips

RAVEL: BOLERO—Solti—London

RECORD WORLD/TSS/ LONG ISLAND

BACH: ENGLISH SUITES—Gould—
Columbia

BEETHOVEN: SYMPHONY NO. 3—
Solti—London

BOLLING: CONCERTO FOR FLUTE AND
CLASSIC GUITAR—Lagoya, Bolling—
RCA

BRAHMS: GERMAN REQUIEM—Karajan—
Angel

MONTSERRAT CABALLE SINGS DRAMATIC
SOPRANO ARIAS—London

CHOPIN: POLONAISES—Pollini—DG

DEBUSSY: LA MER—Solti—London

DOWLAND: AN EVENING WITH JULIAN
BREAM—RCA

MOZART, ROSSINI: ARIAS—Von Stade—
Philips

TCHAIKOVSKY: NUTCRACKER SUITE—
Kraft, Alexander—London

THE MUSHROOM/ NEW ORLEANS

BACH: ARIAS—Baker—Angel

BACH: CANTATAS VOL. XVI—
Harnoncourt—Telefunken

BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO—Rampal, Bolling—Columbia

BRUCKNER: SYMPHONY NO. 4—DG
MONTSERRAT CABALLE SINGS DRAMATIC
SOPRANO ARIAS—London

THE GREAT PAVAROTTI—London

PUCCINI: SUOR ANGELICA—Scotto,
Horne, Maazel—Columbia

PUCCINI: TOSCA—Caballe, Carreras,
Davis—Philips

RAVEL: BOLERO—Solti—London

RIMSKY-KORSAKOV: MAY NIGHT—DG

MUSIC STREET/SEATTLE

BARBER: VANESSA—Steber, Gedda,
Mitropoulos—RCA

BERLIOZ: ROMEO AND JULIET—
Ozawa—DG

BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO—Rampal, Bolling—Columbia

MONTSERRAT CABALLE SINGS DRAMATIC
SOPRANO ARIAS—London

GERSHWIN: AN AMERICAN IN PARIS,
RHAPSODY IN BLUE—Gershwin,
Thomas—Columbia

PACHELBEL: KANON—Paillard—RCA

PARKENING AND GUITAR—Angel

THE GREAT PAVAROTTI—London

RAVEL: BOLERO—Solti—London

VERDI, MACBETH—Cossotto, Milnes,
Muti—Angel

Instrumental Treasures from London

By SPEIGHT JENKINS

■ NEW YORK—One of the more amazing musical families of this decade, the Chungs, hails originally from Korea. Myung-Wha is a prominent young pianist and budding conductor; it is not clear as yet which course will be his career decision. His sister, Myung-Whun, is making a career as a solo cellist, a difficult calling crowded with fine players. But the most successful of the three at the moment is a young woman named Kyung-Wha. She is a violinist and quite an amazing one at that. Represented for some time by London Records, she has recently made a new recording of the two Prokofiev Violin Concertos, both conducted by Andre Previn, which places her in an even higher category than she has known before.

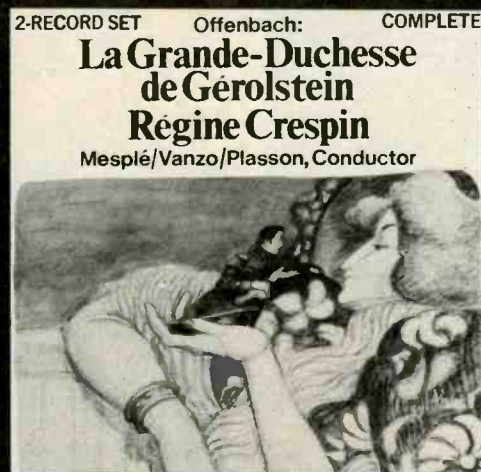
Miss Chung has complete technical command of her instrument—her bow control is excellent, she can vary the vibrato beautifully and her intonation is superb—and she adds to that a virtuosic

flair and a good deal of heart. The two Prokofiev concertos are both tonal and rather more melodic than much of the Soviet master's work. Miss Chung revels in their difficulties and makes each movement stand out as an important and fresh statement. The warmth of her tone is particularly striking, and in the Second Concerto the suggestions of Prokofiev's forthcoming *Romeo and Juliet* music are sumptuously expressed. The Andante of this Concerto shows how well Miss Chung can make her violin sing, and the final movement has a rustic charm and gaiety to it surprising for one born so far removed from the Russian folk music it celebrates.

Previn has led a great amount of Prokofiev on disc, including the complete piano concertos, with Vladimir Ashkenazy at the piano. To these two violin concertos he brings more excitement and tension than is sometimes his wont, (Continued on page 87)

"This is the sort of recording that I and other Offenbach devotees feel we have had to wait for far too long . . ."

—The Gramophone
April, 1977



M2 34576

A Stereo First on Columbia Masterworks

EST Too, Baron



"How I Found God, Zen, Yoga, EST, Arica, Sufi, Scientology, T.M. . . . And My Life Still Sucks!" is the title of Sandy Baron's new comedy album on 20th Century Records recorded live at the Roxy. Seen backstage between performances are, from left: Alan Livingston, president of 20th Century Fox Entertainment Group, and president of 20th Records; Werner Erhard, founder of EST; Sandy Baron and Stephanie Baron, both of whom are EST graduates.

April/Blackwood Promotes Coccia

■ NEW YORK—Jim Bishop, vice president and general manager, April/Blackwood Music, has announced the promotion of Lucy Coccia to director of copyright administration.

In her new post, Ms. Coccia will be responsible for contract administration, copyright registration, and maintaining information on licenses. She will act as a liaison with the CBS Records' legal and business affairs departments as well as with outside record companies, performing rights societies and foreign affiliates.

Ms. Coccia has headed the April/Blackwood copyright department since 1963. She will report directly to Jim Bishop.

Gold for Curtis



Former KAKC PD Ken Curtis (left) is pictured receiving a gold record from Jim Jeffries, director of national promotion, Epic Records, for Engelbert Humperdinck's "After the Loving".

Moody Blues Album Rushed by London

■ NEW YORK—London Records has announced the rush-release of a double-album set by The Moody Blues titled "The Moody Blues—Caught Live+Five."

The new album was produced by Tony Clarke

Gillette-Madison Co. Sets Expansion Plans

■ NEW YORK—Gillette-Madison Investment Co., Inc., national distributors of Gateway Records, Dyno Records, Symphonette blank tape and album frames, has announced the signing of a contract with Steve Brody for the exclusive national distribution of his Thunderbird Records. Gillette-Madison will take over distribution, effective immediately, from Pickwick International, which has distributed the Thunderbird line for the last two years. In addition to the release of 10 lps, a line of organ favorites on 7" 45 rpm will be marketed.

Robert W. Schachner, president of Gillette-Madison, has also announced that Gateway Records will enter into a major expansion by adding almost 100 albums to its catalogue, including new releases on Kai Winding, a pop anthology series with vintage recordings of the Beach Boys, as well as additions to its instructional dance series.

Heart Beat



Portrait Records held a luncheon recently in New York City to officially welcome Heart to the label. Heart's debut album for Portrait, "Little Queen," will ship this week. Pictured at the luncheon are, from left: (top) Alan Lenard, Heart's attorney; Lorne Saifer, vice president, a&r, Portrait Records; Bruce Lundvall, president, CBS Records Division; Mike Derosier, of Heart; Ron Alexenburg, senior vice president, Epic, Portrait and Associated Labels; Larry Harris, vice president and general manager, Portrait Records; Walter Yetnikoff, president, CBS/Records Group; Ken Kinnear, Heart's manager; and Randy Brown, director, promotion, Portrait Records; (bottom) Roger Fisher, Nancy Wilson, Ann Wilson, Steve Fossen and Howard Leese of Heart.

Who In The World:

Kenny Nolan Soars To Success

■ Kenny Nolan's 20th Century recent chart success with the singles "I Like Dreamin'" and "Love's Grown Deep" and the album "Kenny Nolan" has gone a long way to establish him as a major new recording artist.

Nolan's reputation as a hit songwriter, however, began in 1969 when The Grassroots recorded his "Back to Dreamin' Again," and was firmly established when his "My Eyes Adored You" (Frankie Valli), "Lady Marmalade" (Labelle) and "Get Dancin'" (Disco Tex and The Sex-O-Lettes) all garnered gold records

in 1974.

Not only does Nolan use the dream theme in his lyrics, he uses his dreams themselves as a source of inspiration. "I dream songs and actually get melodies and lyrics in my sleep," he says. "Then I rush to the living room and while the rest of the world and radio stations are off to sleep, I turn on my cassette and proceed to capture a dream."

Awake or asleep, he's penned a number of songs that went to the top of the English charts, including "Swing Your Daddy" by Jim Gilstrap, "High Wire" by Linda Clark and "Take Your Mama For A Ride" by Lulu. He also produced and wrote all the songs for the Disco Tex album "Manhattan Millionaire."

Like many songwriters who are not content to remain in the background, Nolan finally decided to record "I Like Dreamin'" himself when it was turned down by the artist for which it was originally intended. The record was a top 10 national hit and Nolan has since thanked that artist "for giving me my new career."

Unlike the elusive qualities of his dreams, Nolan's "new career" is already on solid ground.

April/Blackwood Taps Pincus, Duryea, Martinez

■ NEW YORK—Irwin Mazur, director of west coast operations for April/Blackwood Music has announced a series of appointments in the reorganization of his staff of west coast professional managers.

Irwin Pincus, general professional manager, comes to April/Blackwood from Frank Music, where he headed the west coast operation. He will continue to handle the Frank Music catalogue as well as other segments of the April/Blackwood catalogue.

Geri Durea, professional manager, will handle all April/Blackwood catalogue items, with a special assignment on Holland-Dozier-Holland Music. She will be preparing special promotion materials in addition to her regular work. She comes to April/Blackwood from Warner Bros. Music, where she worked out of their east coast office.

Ed Martinez, professional manager, will work primarily on the Mighty Three Music catalogue, as well as other special assignments. He comes to April/Blackwood with experience as a producer and from The New York Times Music Publishing company, where he was professional manager.

Singleton Sued (Continued from page 10)

ties between Singleton and the Fox Agency. Some of the 11 publishers, contracted by **Record World** last week, were not even aware that the suits had been filed.

Belittles Action

At issue are records, mostly on the Sun label, by Jerry Lee Lewis, Jeannie C. Riley, Harlow Wilcox & the Oakies and the Gentrys. All are at least five years old, and Singleton claims all were issued by SSS under valid licenses from the publishers. The biggest hit in the group was probably the Gentrys' cover of Neil Young's "Cinnamon Girl." A number of well-known songs, including three by Chuck Berry, are also involved.

Singleton belittled the action last week, calling it "a dispute we've had with the Fox Agency, and these things happen all the

Micone Joins ICM

■ NEW YORK — Ed Micone has joined ICM's New York contemporary music department as a senior agent.

Micone has been president of College Entertainment Associates, Inc., one of the major talent buyers for colleges in the United States. During his tenure he created a special events division packaging such shows as "Godspell," "Henry Fonda as Clarence Darrow," "Welcome Back Beatles," etc., to the major colleges throughout the country as well as such top artists as Paul Simon, Jerry Garcia & Merle Saunders, Leon Russell, Laura Nyro and others.

time." Referring to the various publisher - plaintiffs, Singleton said, "They didn't bring the suit. These people are all my friends."

The plaintiffs have asked for damage and royalties totalling at least one dollar for each allegedly infringing copy, and \$5,000 for each alleged infringement.

The publishers filing suits were Arc, Beechwood, Cedarwood, Champion, Combine, Cotillion/Broken Arrow, Hall-Clement, Melody Lane, Mills, Peer Intl. and Tree.

Arista

(Continued from page 4)

low catalogue, by the performance of the Kinks' first lp for the company, and by Jennifer Warnes' first Arista single and album. Several Arista records sold well in the U.K. as well.

Elliott Goldman, executive vice president of Arista, predicted a similar performance during the fourth quarter just begun.

New Albums

"We have made impressive gains during this past quarter," he said, "and with our strongest release schedule ever slated for the fourth quarter, I am confident we will reach a new high."

New albums for the quarter include "Dickey Betts & Great Southern," already released, and "Don't Stop The Music" by the Brecker Brothers. A new Barry Manilow single, "Loke Like We Made It," has also just been released.

Radio Study Confirms Top 40 Strength

■ NEW YORK—Top 40 remained radio's most listened-to format in the top 25 markets in 1976, followed by MOR and "good music," according to a study released last week by McGavren-Guild, a station-representative firm based here.

AOR Gaining

McGavren-Guild used Arbitron Radio ratings statistics for those markets, supplemented by its own research on formats. Distinctions between formats, which can be nebulous, were made by the rep firm.

Despite top 40's continued leadership, it was not contemporary stations but album rock and all-news formats that made the greatest gains last year. The num-

ber of all-news listeners increased 8.3 percent in 1976, according to the study, and album rock listenership rose by 6.9 percent. The two led all other formats in percent of audience increase since 1972, with jumps of 62.5 percent and 60.4 percent respectively.

MOR listenership made something of a comeback during 1976, the study shows, after several years of sharply declining totals. Oldies formats had a strong year, increasing their listenership by 9.1 percent, and top 40 or contemporary stations added to their listeners by one percent.

Formats losing listeners during 1976, according to the report, included black radio, classical, talk, country and "good music."

AM Action (Continued from page 40)

25-15 WCOL, 28-25 WMET, 24-4 WKIX, 3-1 WFLB, 9-1 WSGA, 15-4 WERC, 10-2 WBBF, 14-9 WOW, 10-10 WGUY, 24-16 WHHY, 25-19 WCAO, 25-18 CK101, 22-15 KNOE, 30-20 WAAY, #1 WISE, 15-10 WJDX, 9-5 KKXL, 27-24 WEAQ and picks up KJRB, KMGK, KVOX, KBEQ, plus more.



Shaun Cassidy

Addrissi Brothers (Buddah). A great week gone by here with KSLQ, Z93, WOKY, KJR (mid-day), K100, WOW and WGUY and all going with the record. The strongest primary market so far is Pittsburgh (11-6 13Q, #2 phones), followed by 23-19 WFIL, extra-39 KILT, 40-34 WCOL, 24-22 WMPS, 28-26 KHJ, extra-37 WNOE, HB-29 CKLW, extra-extra KXOK, extra WQXI, 43-30 14ZYQ, 17-15 WMAK, 12-7 KNOE, HB-29 KRBE, 22-18 KMGK, HB-29 KKLS, 35-30 WPEZ and HB-30 WABB.

Kenny Rogers (United Artists). Having thoroughly proven its pop credentials in several non-country markets (24-19 WOKY, 18-14 WFIL, 29-25 CKLW, 21-15 WQAM, HB-19 KSTP), the way has been graciously paved for the adds of KHJ, 13Q (#25), WMET and WKIX. Also of noteworthy mention: 10-4 WQXI, 33-29 WCOL, 3-3 WMPS, 16-11 WHBQ, 10-8 KLIF, 6-4 Z93, 10-10 KILT, 21-15 WCAO, 4-1 WOW, 23-13 KKLS, 13-8 WJDX, 5-2 WERC.

Jimmy Buffett (ABC). Broke some new ground this week with KSLQ, KLIF, WMPS, WCAO, WSGA, WJDX and KTKT. The national action on this exhibits a steady positive growth pattern: 11-7 WQAM, 26-18 Z93, 29-22 WQXI, 22-19 KJR, 18-16 KXOK, 14-11 CK101, HB-25 WSAR, 15-10 WFLI, HB-29 KLUE plus lots more.

CROSSOVERS

Waylon Jennings (RCA). One of the hottest breaking country records of the year is beginning to show inclinations of the same capacity on the pop side as well. An out-of-the-box add on KILT two weeks ago (40-17-5!) started the major top 40 action and has been followed by WHBQ and KLIF (this week) and WAKY. lane indeed! Currently on KHJ (20-18), KFRC (16-14), KJR (24-21), WRKO (HB-26), WQXI (25-21), WRBW

NEW ACTION

Shaun Cassidy (Warner Bros.) "Da Doo Ron Ron." One of TV's "Hardy Boys" has a potential smoker with this instant #1 phone item. 28-10 CKLW, added WRKO (#30), WDRQ, WQXI (part time). A teen automatic!

The Eagles (Asylum) "Life In the Fast Lane." Fast lane indeed! This single is in the passing lane, WRKO (HB-26), WQXI (25-21), WRBW (extra), WCOL (38-30), KXOK (extra), Z93 (HB-28), KSLT (35-33), KING (HB-25) and WSAR (27-20).

TRACKS

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

Album	Label	Top 40 Panel	FM Airplay Panel
Dickey Betts	Arista	Out To Get Me	California Blues
Supertramp	A&M	Give A Little Bit	Give A Little Bit
Commodores	Motown	Brick House	Easy/Funky
Jeff Beck	Epic	Blue Wind	Blue Wind
Bad Company	Swan Song	Burning Sky	Burning Sky
Marshall Tucker Band	Capricorn	Love Song	Love Song

This week's Tracks research studied the reaction to the Dickey Betts debut album on Arista. The reaction to specific cuts was mixed, with most FMers into the entire album, with "California Blues" leading "Bougan Villa," "Out To Get Me" and "Run, Gypsy Run." On the AM side, there was even less of a consistent feeling, but the winner was "Out To Get Me."

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK: Personal Pick:** "See You When I Get There" — Lou Rawls (Philadelphia International). Devastating rhythm enhances the lyrics. Rawls' delivery of a number extracted from his newest lp is simply superb. From "You'll Never Find" to "Groovy People," he has seen a new light of day with his execution of this new material. Great for first hand chart action.

DEDE'S DITTIES TO WATCH: "(Your Love Has Lifted Me) Higher & Higher" — Esther Phillips (Kudu); "Black Sunday (Part 1)" — Sweet Inspirations Featuring The Richie Rome Orchestra (Caribou); "Once I've Been There" — Norman Connors (Buddah).

By request of the Royal Family of Thailand, New York's own B.T. Express will perform at Bangkok's Dusithoni Hotel. They are heading on a Far East tour starting May 12th at City Hall, Hong Kong; May 14th — Neptune Theater, Singapore; May 15th — Dusithoni Hotel, Bangkok; May 17th — National Stadium, Kaulaumpur, Malaysia. King Davis, manager of B.T. Express, will be staying here in the States to line up another tour for this group, which can be heard on the Columbia Records lp "Energy To Burn."

Without a doubt the most fantastic testimonial was staged last week in Chicago at the Regency Hyatt for Lucky Cordell. It was a tribute never to be forgotten by the honoree or the participants. Garnering many trophies, Cordell, overcome by all the gratitude,

spoke highly of the testimonial committee. Ernie Leaner, E. Rodney Jones, Bunky Sheppard, Hillary Johnson, Granny White and Phyllis White. Without their perseverance and fortitude, this tribute would not have been so successful. The dais itself was quite impressive with speakers who included Rev. Jesse Jackson and Al Bell. A magnificent performance was staged by O. C. White. For many years to come it will be an affair to be remembered, not only by Cordell but by those who came.

A TRIBUTE TO THE O'JAYS

It is not every day that a group of young, inspiring young gentlemen have seen years of togetherness and success. You have beaten the law of averages, travelling "faster than the speed of thought."

With the added magic of Kenneth Gamble and Leon Huff, your further success is assured. Your faith in yourselves and those who have come in contact with you is unrelenting.

May you, The O'Jays, have continued success for there is indeed "A Message In Your Music."

Sincerely,
Dede Dabney

Blue Note Sets Two LP Release

■ **LOS ANGELES**—Blue Note Records (a division of United Artists Records) is readying two albums for release in May. Guitarist Earl Klugh's "Finger Paintings" is his third lp for the label and War's "Platinum Jazz" is a collection of jazz flavored instrumental tunes from previous War albums.

Calliope Festival Taps Wechsler

■ **LOS ANGELES**—Heyward Collins, president of Calliope/Festival Records, has announced the appointment of Bernie Wechsler to the position of vice president/director of marketing.

Wechsler was most recently a co-partner at In-Tune Distributors in L.A.

Claudja Barry Promo Planned by Salsoul

■ **NEW YORK**—Salsoul Records has announced that it is launching a national promotion campaign to stimulate sales of Claudja Barry's "Sweet Dynamite" album and single, which are scheduled for release this week.

The campaign, which will coincide with the singer's national club tour in the immediate future, includes a heavy schedule of both trade and national media advertising. In addition, dealers will participate in the promotion with cooperative buys which will be coordinated on a local level. Salsoul will also supply dealers with posters, mobiles, in-store displays and other promotional material as part of the campaign.

At The Lucky Cordell Testimonial



Pictured at the Lucky Cordell Testimonial are from left: Record World's Dede Dabney; Carl Davis of ChiSound Records; RW publisher Bob Austin; Henry Stone, president of T.K. Records; Nate McCalla; Bunky Sheppard of Motown and Lucky Cordell.

R&B PICKS OF THE WEEK

SINGLE

GLADYS KNIGHT & THE PIPS, "BABY DON'T CHANGE YOUR MIND" (Van McCoy/Warner Tamerlane, BMI). With the pen of Van McCoy and the vocals of Ms. Knight, this is a natural winner. Harmony and beautiful rhythm patterns weave a thread of gold. The single itself is pure, unadulterated rhythm and blues. Buddah BDA 569.



SLEEPER



BEVERLY CROSBY, "YOU CAN BE MY LOVER" (Bareback, ASCAP/Barmasu, BMI/Teac, BMI). This new artist has the ability to belt out a beauty of a tune. Ms. Crosby's vocals enhance the keyboard emphasis, which in turn adds to the lyrical concept. Producers Stephen Metz and Helen Miller have put together a superb rhythm and blues number destined to go all the way. Give it a listen—it's fantastic! Bareback BBDJ 526.

ALBUM

"SHIRLEY BROWN." Rich in talent, overflowing in sound and magnificent in delivery, this artist has come up with a solid lp. Shirley Brown has been around for quite some time, but never has she had material to suit all the tastes of her many followers. "Blessed Is The Woman (With A Man Like Mine)" expresses her versatility. "Givin' Up," in memory of Al Jackson, Jr., tells a story which is sensitive and very touching. Should garner much chart action. Arista AL4129.



The O'Jays. You've known them a long time.



This is the O'Jays' twentieth year in the entertainment business. "Back Stabbers," "Love Train," "I Love Music" and "For the Love of Money" are just some of the singularly phenomenal million-selling hits that have happened since they first got together.

Their new album is going higher, faster. It's "Travelin' at the Speed of Thought." PZ 34684

The O'Jays.

"Travelin' at the Speed of Thought."
If you're thinking fast, you're already on your way to get it. On Philadelphia International Records and Tapes.

FEATURING:

"Travelin' at the Speed of Thought"
"We're All in This Thing Together"
"So Glad I Got You, Girl"
"Stand Up"
"Those Lies (Done Caught Up With You This Time)"
"Feelings"
"Work on Me"
"Let's Spend Some Time Together"

The most extensive O'Jays tour ever.

Wed., May 11 Canton, Ohio
Fri., May 13 Dayton, Ohio
Sat., May 14 Columbus, Ohio
Sun., May 15 Rochester, N.Y.
Thur., May 19 Providence, R.I.
Fri., May 20 Philadelphia, Pa.
Sat., May 21 Nassau, N.Y.
Sun., May 22 New Haven, Ct.
Mon., May 23 Springfield, Mass.
Fri., May 27 Washington, D.C.
Sat., May 28 Norfolk, Va.
Sun., May 29 Richmond, Va.
Mon., May 30 Roanoke, Va.
Fri., June 3 Fayetteville, N.C.
Sat., June 4 Charlotte, N.C.
Sun., June 5 Greensboro, N.C.
Thur., June 9 Raleigh, N.C.
Fri., June 10 Greenville, S.C.
Sat., June 11 Columbia, S.C.
Sun., June 12 Savannah, Ga.
Thur., June 16 Memphis, Tenn.
Fri., June 17 Jackson, Miss.

Sat., June 18 Huntsville, Ala.
Sun., June 19 Macon, Ga.
Mon., June 20 Columbus, Ga.
Fri., June 24 St. Petersburg, Fla.
Sat., June 25 Miami, Fla.
Sun., June 26 Jacksonville, Fla.
Mon., June 27 Lakeland, Fla.
Fri., July 1 Mobile, Ala.
Sat., July 2 Montgomery, Ala.
Sun., July 3 Birmingham, Ala.
Mon., July 4 Louisville, Ky.
Wed., July 6 Chattanooga, Tenn.
Fri., July 8 Lake Charles, La.
Sat., July 9 Houston, Texas
Sun., July 10 Baton Rouge, La.
Mon., July 11 & 12 New Orleans, La.
Tue., July 12 Nashville, Tenn.
Fri., July 15 Atlanta, Ga.
Sat., July 16 & 17 Pine Bluff, Ark.
Sun., July 17 Tulsa, Okla.
Fri., July 22 Omaha, Neb.
Sat., July 23 Shreveport, La.
Sun., July 24
Thur., July 28

Fri., July 29 & 30 Dallas, Texas
Sat., July 30 Oakland, Calif.
Thur., Aug. 4 Los Angeles, Calif.
Sat., Aug. 6 San Diego, Calif.
Sun., Aug. 7 Denver, Colo.
Wed., Aug. 10 Kansas City, Mo.
Fri., Aug. 12 St. Paul, Minn.
Sat., Aug. 13 Milwaukee, Wisc.
Sun., Aug. 14 Toledo, Ohio
Tue., Aug. 16 Chicago, Ill.
Fri., Aug. 19 St. Louis, Mo.
Sat., Aug. 20 Cincinnati, Ohio
Sun., Aug. 21 Saginaw, Mich.
Tue., Aug. 23
Wed., Aug. 24 & 25 Detroit, Mich.
Thur., Aug. 25 Buffalo, N.Y.
Fri., Aug. 26 Cleveland, Ohio
Sat., Aug. 27 Indianapolis, Ind.
Sun., Aug. 28 Charleston, W. Va.
Tue., Aug. 30 Pittsburgh, Pa.
Thur., Sep. 1 Baltimore, Md.
Fri., Sep. 2 New York, N.Y.
Sat., Sep. 3
Mon., Sep. 5 Winston-Salem, N.C.

MAY 14, 1977

MAY 14	MAY 7	
1	1	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown) (3rd week)
2	2	I'M YOUR BOOGIE MAN KC AND THE SUNSHINE BAND/T.K. 1022
3	3	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313
4	4	TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839
5	11	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)
6	5	DISCO INFERNO TRAMMPS/Atlantic 3389
7	7	THE PRIDE ISLEY BROTHERS/T-Neck Z58 2262 (CBS)
8	6	I WANNA GET NEXT TO YOU ROSE ROYCE/MCA 40662
9	8	I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360
10	12	YOUR LOVE MARILYN MCCOO & BILLY DAVIS, JR./ABC 12262

11	13	SHOW YOU THE WAY TO GO JACKSONS/Epic 8 50350
12	9	YOU'RE THROWING A GOOD LOVE AWAY SPINNERS/Atlantic 3382
13	10	I WANNA DO IT TO YOU JERRY BUTLER/Motown M 1414F
14	18	UPTOWN FESTIVAL SHALAMAR/Soul Train SB 10885 (RCA)
15	14	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON/Tamla T 54279F (Motown)
16	15	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KAHN/ABC 12239
17	16	GLORIA ENCHANTMENT/United Artists XW912 Y
18	17	SOMETIMES FACTS OF LIFE/Kayvette 5128 (T.K.)
19	24	WHODUNIT TAVARES/Capitol P 4398
20	21	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS/Columbia 3 10495
21	19	LOVE IS BETTER IN THE A.M. JOHNNIE TAYLOR/Columbia 3 10478
22	37	HOLLYWOOD RUFUS FEATURING CHAKA KAHN/ABC 12269
23	28	GOOD THING MAN FRANK LUCAS/JCA 001
24	25	KEEP THAT SAME OLD FEELING SIDE EFFECT/Fantasy 792
25	30	DO WHAT YOU WANNA DO T. CONNECTION/Dash 5032 (T.K.)
26	35	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405
27	32	LOVING YOU—LOSING YOU PHYLLIS HYMAN/Buddah 567
28	29	BABY, I LOVE YOUR WAY WALTER JACKSON/ChiSound XW964 Y (UA)
29	34	I CAN'T GET OVER YOU DRAMATICS/ABC 12258
30	22	SO SO SATISFIED ASHFORD & SIMPSON/Warner Bros. WBS 8337
31	23	THE PINOCCHIO THEORY BOOTSY'S RUBBER BAND/Warner Bros. WBS 8328
32	26	REACHING FOR THE WORLD HAROLD MELVIN AND THE BLUE NOTES/ABC 12240
33	20	DON'T LEAVE ME THIS WAY THELMA HOUSTON/Tamla T 54278F (Motown)
34	36	JUST ONE STEP LITTLE MILTON/Glades 1741 (T.K.)
35	51	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/Phila. Intl. Z58 3622 (CBS)
36	40	WHAT IT IS GARNETT MIMS & TRUCKIN' COMPANY/Arista 0239
37	48	BREAK IT TO ME GENTLY ARETHA FRANKLIN/Atlantic 3393
38	45	WHILE I'M ALONE MAZE/Capitol P 4392
39	50	HATS OFF TO MAMA PHILLIPE WYNN/Cotillion 44217 (Atlantic)
40	41	YOU'RE WHAT'S MISSING IN MY LIFE G. C. CAMERON/Motown M 1412F
41	42	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)
42	39	OUT OF THE BLUE (CAN YOU FEEL) THE GAP BAND/Tatoo 10884 (RCA)
43	46	YOU TURNED ME ONTO LOVE JOHNNY BRISTOL/Atlantic 3391
44	33	LAYING BESIDE YOU EUGENE RECORD/Warner Bros. WBS 8322
45	31	SUPER BAND KOOL & THE GANG/De-Lite 1590
46	47	HIT AND RUN LOLEATA HOLLOWAY/Gold Mind GM 4004 (Salsoul)
47	55	BODY VIBES OHIO PLAYERS/Mercury 73913
48	27	FREE DENIECE WILLIAMS/Columbia 3 10429
49	52	EVERYTHING MUST CHANGE GEORGE BENSON/Warner Bros. WBS 8360
50	61	I'M GOING DOWN ROSE ROYCE/MCA 40721
51	58	SAD GIRL CARL GRAVES/Ariola America P 7660 (Capitol)
52	60	YOU GOT TO KNOW BETTER TOUCH OF CLASS/Midsong Intl. MB 10754 (RCA)
53	56	HOT TO TROT WILD CHERRY/Epic/Sweet City 8 50362
54	62	I GOTTA KEEP DANCIN' CARRIE LUCAS/Soul Train SB 10891 (RCA)
55	54	DON'T CRY OUT LOUD MOMENTS/Stang 5071 (All Platinum)
56	67	OUR LOVE THE DELLS/Mercury 73909
57	—	THIS I SWEAR TYRONE DAVIS/Columbia 3 10528
58	65	GIRL BILLY PRESTON/A&M 1925
59	59	CAN'T WAIT (TICK TOCK) BRICK/Bang 732
60	64	STONE TO THE BONE TIMMIE THOMAS/Glades 1740 (T.K.)
61	68	SHOW ME LOVE CURTIS MAYFIELD/Curtom 0125 (WB)
62	66	DANCE AND SHAKE YOUR TAMBOURINE UNIVERSAL ROBOT BAND/Red Greg 207
63	69	GET HAPPY JIMMY BO HORNE/Alston 3729 (T.K.)
64	72	AFTER YOU LOVE ME, WHY DO YOU LEAVE ME HAROLD MELVIN & THE BLUE NOTES FEATURING SHARON PAGE/ABC 12268
65	—	WHAT'S ON YOUR MIND BRASS CONSTRUCTION XW957 Y
66	—	IF IT'S THE LAST THING I DO THELMA HOUSTON/Tamla T 54283F (Motown)
67	70	LOVE IS REALLY MY GAME (PT. I) BRAINSTORM/Tabu 10961
68	—	THIS WILL BE A NIGHT TO REMEMBER EDDIE HOLMAN/Salsoul 2026
69	—	(I'M A) SUPERSTAR BRENDA & THE TABULATIONS/Chocolate City 009 (Casablanca)
70	73	PEOPLE GONNA TALK TIP WATKINS/H&L HL 4683
71	75	TURN ON TO LOVE (PT. 1 & 2) JUMBO/Prelude 71088
72	—	MAKE ME YOURS JACKIE MOORE/Kayvette 5129 (T.K.)
73	—	ONCE I'VE BEEN THERE NORMAN CONNORS/Buddah 570
74	—	IF YOU'RE GONNA DO IT PEOPLES CHOICE/Phila. Intl. Z58 4786 (CBS)
75	—	SUPERMAN CELI BEE & THE BUZZY BUNCH/A.P.A. 17001 (T.K.)

Col Fetes Weather Report



Celebrating their double-show sellout last week at New York City's Beacon Theater, Weather Report was given a reception by Columbia Records executives. Weather Report's current album is "Heavy Weather," and their single is "Birdland." Pictured from left: Rich Chiaro, of Cavallo-Ruffalo, who manage Weather Report; Joe Zawinul, of Weather Report; Joe Ruffalo, of Cavallo-Ruffalo; Bruce Lundvall, president CBS Records Division; Jaco Pastorius and Alex Acuna, of Weather Report; Matty Matthews, local promotion manager, New York, Columbia Records; Don Ellis, vice president, a&r, Columbia Records; Wayne Shorter and Manolo Baderna, of Weather Report; Mike Dilbeck, director west coast, a&r, Columbia Records; Ron Piccolo, vice president, marketing, northeast region, CBS Records; and Vernon Slaughter, associate director, national album promotion, CBS Records special markets.

The Coast (Continued from page 18)

("Rebel Without a Cause," "The Ugly American"). Band includes Scott Richardson (Remember the group SRC out of Michigan a while back? No, you probably don't.) and Chris Petersen, while among the interested listeners were Paul Newman, Jeff Bridges and others from the movie/literary/musical galaxy. Newman reportedly called the music "riveting," and record companies are now vying for White Rose's services . . . Warner Bros. had a party for its promo department at Roy's on the Strip—among the over 400 guests were George Harrison, Leo Sayer, Rod Stewart, Thelma Houston and Diana Ross . . . 10cc's new alignment will feature drummers Paul Burgess and Stuart Tosh, guitarist Rick Pen and keyboardist Tony O'Malley, who will join stalwarts Eric Stewart and Graham Goldman when the band tours the U.K. this spring.

R&B REGIONAL BREAKOUTS

Singles

Albums

East:

- Rose Royce (MCA)
- Carrie Lucas (Soul Train)
- The Dells (Mercury)
- Harold Melvin (ABC)
- Eddie Holman (Salsoul)
- Norman Connors (Buddah)

East:

- Tavares (Capitol)
- Parliament (Casablanca)
- BT Express (Columbia)
- Phyllis Hyman (Buddah)

South:

- Tyrone Davis (Columbia)
- The Dells (Mercury)
- Harold Melvin (ABC)
- Brass Construction (UA)
- Thelma Houston (Tamla)

South:

- Tavares (Capitol)
- Ronnie Laws (Blue Note)
- Parliament (Casablanca)
- BT Express (Columbia)

Midwest:

- Tyrone Davis (Columbia)
- Thelma Houston (Tamla)

Midwest:

- Tavares (Capitol)
- Parliament (Casablanca)
- Ronnie Laws (Blue Note)
- BT Express (Columbia)
- Norman Connors (Buddah)

West:

- Brass Construction (UA)
- Thelma Houston (Tamla)
- Brenda and the Tabulations (Chocolate City)

West:

- Tavares (Capitol)
- Ronnie Laws (Blue Note)
- Parliament (Casablanca)
- BT Express (Columbia)

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By

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- North Carolina
- South Carolina
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BRUNSWICK

DAKAR



THE R&B LP CHART



JAZZ



THE JAZZ LP CHART

MAY 14, 1977

- MARVIN GAYE LIVE AT THE LONDON PALLADIUM**
Tamla T7 352R2 (Motown)
- GO FOR YOUR GUNS**
ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
- COMMODORES**
Motown M7 884R1
- SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2 (Motown)
- ASK RUFUS**
RUFUS/ABC AB 975
- TEDDY PENDERGRASS**
Phila. Intl. PZ 34390 (CBS)
- SLAVE**
Cotillion SD 9914 (Atlantic)
- ANGEL**
OHIO PLAYERS/Mercury SRM 1 3701
- A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
- UNPREDICTABLE**
NATALIE COLE/Capitol SO 11600
- AHH . . . THE NAME IS BOOTSY, BABY**
BOOTSY'S RUBBER BAND/Warner Bros. BS 2972
- SWEET BEGINNINGS**
MARLENA SHAW/Columbia PC 34458
- MAZE FEATURING FRANKIE BEVERLY**
Capitol ST 11607
- WHAT YOU NEED**
SIDE EFFECT/Fantasy F 9513
- NOW DO-U WANTA DANCE**
GRAHAM CENTRAL STATION/Warner Bros. BS 3041
- IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
- ANY WAY YOU LIKE IT**
THELMA HOUSTON/Tamla T6 345S1 (Motown)
- YESTERDAY, TODAY & TOMORROW**
SPINNERS/Atlantic SD 19100
- STILL TOGETHER**
GLADYS KNIGHT & THE PIPS/Buddah BDS 5689
- COMING BACK FOR MORE**
WILLIAM BELL/Mercury SRM 1 1146
- UNMISTAKABLY LOU**
LOU RAWLS/Phila. Intl. PZ 34488 (CBS)
- THE JACKSONS**
Epic PE 34229
- PART 3**
KC & THE SUNSHINE BAND/T.K. 605
- DISCO INFERNO**
THE TRAMMPS/Atlantic SD 18211
- IT FEELS SO GOOD**
MANHATTANS/Columbia PC 34450
- LOVE STORM**
TAVARES/Capitol STAO 11628
- STAY IN LOVE**
MINNIE RIPERTON/Epic PE 34191
- FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
- A BLOW FOR ME, A TOOT FOR YOU**
FRED WESLEY AND HORN HORNS/Atlantic SD 18214
- ELECTRIFIED FUNK**
WILD CHERRY/Epic/Sweet City PE 34462
- SUITE FOR A SINGLE GIRL**
JERRY BUTLER/Motown M6 878S1
- I WANT TO COME BACK AS A SONG**
WALTER JACKSON/Chi Sound LA733 G (UA)
- PARLIAMENT LIVE/P FUNK EARTH TOUR**
Casablanca NBLP 7053
- ROMANTIC JOURNEY**
NORMAN CONNORS/Buddah BDS 5682
- PHYLLIS HYMAN**
Buddah BDS 5681
- FUNCTION AT THE JUNCTION**
BT EXPRESS/Columbia PC 34702
- DEEP IN MY SOUL**
SMOKEY ROBINSON/Tamla T6 350S1 (Motown)
- HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
- THEY SAID IT COULDN'T BE DONE, BUT WE DID IT**
THE DELLS/Mercury SRM 1 1145
- JOYOUS**
PLEASURE/Fantasy 9526

By ROBERT PALMER

■ Antilles, the budget-priced label manufactured and distributed by Island Records and devoted to new and/or obscure music, has in its recent release several albums which will interest jazz fans. Two of these are leased from the Swedish Sonet label. "Eternal Now" is a captivating **Don Cherry** album which features African harps, Tibetan horns, Chinese flutes, Indian drums and the like. Cherry does not play trumpet, but the world music aesthetic he has been propounding comes off more clearly and simply here than on any of his other albums. "Music for Xaba" introduces a trio composed of two South Africans and a Turk, who play jazz based on South African and other folk music. Warm, energetic sounds here. Also featured in the new Antilles release are two volumes of "Assalam Aleikoum Africa," a collection of modern folk and popular music from the region of the Ivory Coast.

With the appearance of "Fats Navarro" on the Milestone label, almost all of the great trumpeter's recorded legacy is currently in print. Blue Note's Navarro collection, "Prime Source," contains most of the real classics the trumpeter made with arranger-pianist **Tadd Dameron**, and the recent Savoy reissue, "Fat Girl," fills in the gaps and includes some stunning and rare performances. The Milestone, which is a two-fer like the other two releases, is unusual in that it consists of live broadcasts by Dameron's band from the Royal Roost. Extended versions of Dameron classics such as "Good Bait," "Our Delight" and "Dameronia" are included, and Navarro, who is accurately described as the bebop era's "most lyric and totally virtuosic trumpet" by album annotator Stanley Crouch, gets off some miraculous solos.

The rest of the latest Fantasy/Prestige/Milestone two-fer release includes "Status," concert performances by the late **Eric Dolphy**; "Wheelin'," two 1957 blowing dates led by **Mal Waldron** and featuring **John Coltrane**; "Coast to Coast," pairing **Cannonball Adderley's** most celebrated live albums, the 1959 Jazz Workshop date which produced "This Here" and "Spontaneous Combustion" and the 1962 Village Vanguard session, with **Yusef Lateef** and **Joe Zawinul** in the band; "George Benson/Jack McDuff," featuring guitarist Benson's earliest recordings; "Movin'" by **Wes Montgomery**, including the great guitarist's first live recording; "The Gene Ammons Story: Organ Combos," another set devoted to the late tenor saxophonist, this time with **Johnny Hammond** and McDuff; "Jazz Brother," an early look at **Chuck Mangione**, with his brother **Gap** also on hand; and, on the Fantasy label, sets by **John Lee Hooker**, **Sonny Terry** and **Brownie McGhee**, and the classical flute virtuoso **Jean-Pierre Rampal**.

Egberto Gismonti, the talented Brazilian guitarist, pianist and arranger who made such an astonishing first impression on **Paul Horn's** recent "Altura do Sol" album, is now recording for ECM. His first for the label, "Danca Das Cabecas," features Brazilian percussionist **Nana** and will be available soon . . . Inner City Records has added the Enja label to its rapidly growing family of European affiliates and promises new releases soon by **Cecil Taylor's** present group, **Archie Shepp**, and others. Meanwhile, multi-reedman **Ken McIntyre** has a new Inner City release, "Home," and the classic jazz and vaudeville team **Butterbeans and Susie** have a posthumous release on Inner City's traditional jazz label, Classic Jazz.

Crusaders trombonist **Wayne Henderson** has a funky new release on ABC, "Big Daddy's Place," and **Les McCann** makes his debut for the same label with "Music Lets Me Be" . . . The **Woody Herman** 40th Anniversary Concert album on RCA features a cornucopia of great saxophonists: **Al Cohn**, **Stan Getz**, **Jimmy Guiffre**, **Flip Phillips** and **Zoot Sims** . . . Guitarist **John Tropea** has a new Marlin release, "Short Trip To Space" . . . The latest release by The World's Greatest Jazz Band of **Yank Lawson** and **Bob Haggart**, "On Tour," features vocals by **Maxine Sullivan**. It's available from World Jazz Records, 4350 East Camelback Road, Phoenix, Arizona 85108 . . . **Pete and Sheila Escovedo** cook con salsa on their latest Fantasy release, produced by **Billy Cobham** and featuring a raft of first-class jazzmen . . . "BJ 4" is of course the fourth **Bob James** album on CTI. This one has an unusually fine cast, headed by **Art Farmer** and **Hubert Laws** . . . **Benny Golson**, the saxophonist, arranger, and composer of "I Remember Clifford" and "Whisper Not," has a new album in a contemporary vein on Columbia. It's "Killer Joe," produced by Golson and Philadelphia International arranger **Bobby Martin** . . . Two out-of-

(Continued on page 92)

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- IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
- HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
- MUSICMAGIC**
RETURN TO FOREVER/Columbia PC 34682
- CONQUISTADOR**
MAYNARD FERGUSON/Columbia PC 34457
- FOUR**
BOB JAMES/CTI 7074
- BREEZIN'**
GEORGE BENSON/Warner Bros. BS 2919
- ELEGANT GYPSY**
AL DIMEOLA/Columbia PC 34461
- GINSENG WOMAN**
ERIC GALE/Columbia PC 34421
- FROM ME TO YOU**
GEORGE DUKE/Epic PE 34469
- V.S.O.P.**
HERBIE HANCOCK/Columbia PG 34688
- BIRD IN A SILVER CAGE**
HERBIE MANN/Atlantic SD 18209
- WHAT THE WORLD IS COMING TO**
DEXTER WANSEL/Phila. Intl. PZ 34487 (CBS)
- ROOTS**
QUINCY JONES/A&M SP 4626
- FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
- SWEET BEGINNINGS**
MARLENA SHAW/Columbia PC 34458
- SEAWIND**
CTI 5002
- DON'T STOP THE MUSIC**
THE BRECKER BROTHERS./Arista 4122
- A SECRET PLACE**
GROVER WASHINGTON, JR./Kudu KU 3251 (Motown)
- IGUACU**
PASSPORT/Airco SD 36 149
- IMAGINARY VOYAGE**
JEAN LUC PONTY/Atlantic SD 18195
- SHOUT IT OUT**
PATRICE RUSHEN/Prestige P 10101
- UNFINISHED BUSINESS**
THE BLACKBYRDS/Fantasy F 9518
- VIBRATIONS**
ROY AYERS UBIQUITY/Polydor PD 1 6091
- THE SAN FRANCISCO CONCERT**
HUBERT LAWS/CTI 7071
- WATER BABIES**
MILES DAVIS/Columbia PC 34396
- PLAYERS ASSOCIATION**
Vanguard VSD 79384
- A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
- CARICATURES**
DONALD BYRD/Blue Note BN LA633 G (UA)
- CALIENTE**
GATO BARBIERI/AM SP 4597
- NOTHING WILL BE AS IT WAS . . . TOMORROW**
FLORA PURIM/Warner Bros. BS 2985
- LOVE NOTES**
RAMSEY LEWIS/Columbia PC 34696
- SHORT TRIP TO SPACE**
TROPEA/Marlin 2204 (T.K.)
- CAPTAIN FINGERS**
LEE RITENOUR/Epic PE 34426
- THE PHIL WOODS SIX "LIVE FROM THE SHOWBOAT"**
PHIL WOODS/RCA BGL2 22022
- HOMECOMING**
DEXTER GORDON/Columbia PG 34650
- ROMANTIC JOURNEY**
NORMAN CONNORS/Buddah BDS 5682
- SLOW TRAFFIC TO THE RIGHT**
BERNIE MAUPIN/Mercury SRM 1 1148
- FANTASIA**
NOEL POINTER/Blue Note BN LA736 H (UA)
- BIG CITY**
LENNY WHITE/Nemperor NE 441 (Atlantic)
- GEORGE BENSON IN CONCERT—CARNEGIE HALL**
CTI 6072 S1 (Motown)

Tape Survey (Continued from page 3)

Elliott, who noted that A&M has sold an average of 2.2 eight-tracks for each cassette sold. "We were probably selling about 3.5 to 1, on the average, last year," he said.

Elliott sees that increase as especially significant in light of cassette sales' "rock bottom" slump in '75, when 16 percent of A&M's tape sales were in cassette, "and the national average was probably closer to 10 percent." Today, that figure has risen to 45 percent.

At Warner Bros., national sales director Lou Dennis concurred, observing, "Our overall sales are about the same, except that cassettes have taken off." Dennis went on to add that a shift in the musical repertoire of the company probably accounts for the stabilization of the overall share of unit sales for tapes, because Warner Bros. was able to build strong tape sales through its hard rock roster. "You've got to remember that three years ago we had more hard rock, which traditionally sells well on tape." Right now, tapes account for roughly 30 percent of the company's volume, and between 33 and 37 percent of its sales. Within that overall tape business, cassettes have risen sharply from 16 percent of total tape sales to 25 percent during the past year.

While those figures still place the cassette format in third place, manufacturers are generally optimistic about the future for cassettes. At MCA Records, vice president Sam Passamano echoed many respondents, stressing that tape sales are more sensitive to individual market factors and specific title, but noted that potential sales on tape were enormous, as underscored by breakout tape markets like Seattle, where cassette has outsold disc on certain titles. MCA's Mike Parkinson added that while MCA's overall tape sales dipped slightly during the past quarter as compared to the same quarter in '76, "The reason why it's down is because we're selling more two-pocket sets. It's been our experience that double packages don't sell as well when released in tape." Parkinson went on to note that cassette sales rose from 4.9 percent of total unit sales to 6.4 percent, which translates into an estimated 30 percent net rise for the configuration.

Behind the figures, many respondents saw a variety of technological and marketing factors influencing tape sales overall. Biruta McShane, vice president, marketing services for GRT Tapes, attributed the rise in cassette sales to a higher penetration for the configuration in terms of title se-

lection, an issue which has long plagued tape advocates. At GRT, cassette sales were up 40 percent, against a 5 percent increase for eight-tracks, due to greater variety in titles.

Strongest musical categories for tape, according to many labels and stores polled, include hard rock, country and black music, while A&M's Elliott noted that MOR titles have also proven potent tape items for his company, as demonstrated by a recent release—in tape only—of "Herb's Greatest Hits, Vol. II," by Herb Alpert and the Tijuana Brass.

At Motown, Mike Lushka, vice president, sales, confirmed that tape sales on black music are healthy, with the cassette format showing a 50 percent increase over the past year, moving up from a low of 10 percent of overall tape as recently as 18 months ago to its current 20 percent share. "Black music is a strong tape item," he told **RW**, "especially with hit artists. On the Commodores, for example, I could average between 40 and 45 percent of my overall sales in tape."

Regionally, tape sales remain strongest in the south and west, show strong gains in the midwest, and remain comparatively depressed in the northeastern corridor where public transit and smaller distances preclude the higher saturation of car tape units. Eight-track sales remain strongest in the south, but cassette sales are making dramatic gains on both coasts, according to most manufacturers. California is emerging as a vanguard cassette market, as underscored by WB's Dennis, who noted, "Our L. A. branch, which services 11 western states, accounts for 33-1/3 percent of our cassette business nationally."

At Chrysalis, Sal Licata, vice president, sales and promotion, targeted California as the core of that western sales rise. "As an example, he noted, "MS Distributing of California are basically doing 15 percent of our overall disc business, 13 percent of our eight-track business, and 25 percent of our cassette business."

Technological improvements in both cassette players and cassette shells and tape formulations were cited as a key factor by a number of manufacturers. The rise in car cassette units, especially those now being offered by some major U. S. auto firms as factory equipment, was generally cited as a primary factor. The greater versatility of home cassette units, which have proven better suited to home recording, was also stressed. As Stan Marshall, vice president, sales, at Elektra/Asylum noted, "The eight-track configuration was

never really developed for home recording, but the cassette has been."

As a result, Marshall noted, the flexibility of the format has contributed to strong gains for E/A's cassette sales. "Last year, 10 to 1 was not an uncommon ratio for eight-track to cassette sales, and a 4 to 1 ratio was highly unusual. Today, 4 to 1 is not at all uncommon, 5 to 1 is common, and 6 to 1 is easily attained."

WB's Dennis was among those who cited the greater reliability of the cassette itself as an advantage over eight-track, noting a lower incidence of defective tapes as a strong point. Programming flexibility is also a factor he noted, pointing out that cassettes can be sequenced more closely in line with disk packages, and the breaks in individual tracks necessitated by the eight-track's four program format are avoided entirely.

The gains reported for the cassette format may be more significant than figures suggest, according to manufacturers, who still see chronic retailer problems—particularly in the areas of title selection, in-store merchandising and accessibility and visibility of tapes to consumers—as retarding added growth. While manufacturers are clearly becoming more aggressive in releasing and marketing tapes, with many labels moving from a highly selective release policy for tapes (especially cassettes) to virtually simultaneous release in all configurations, they see retailers as more hesitant in their efforts to build tape sales.

At Mercury, sales head Jules Abramson agreed that cassettes are on the rise, but stressed that dealer resistance to open displays and greater title selection are restraining that growth. "Cassette sales could be as much as 20 to 30 percent higher if they were more generally available," Abramson suggested, going on to cite rack jobbers' lack of faith in the configuration as a central problem. While major chain retailers, especially in the west, are building up their tape departments and becoming more involved in special in-store merchandising and better visibility for merchandise, many manufacturers reported that tapes are still too often hidden below the counter or improperly displayed for maximum consumer impact.

Pilferage remains a key cause, as most retailers attribute their reluctance to make tape accessible to the consumer to the small size of tape packages. Yet overseas retailers have made their tape displays open browsers for some time, according to Abramson, who was one of several label

execs to point to the success of the cassette on the European marketplace as an indicator of its potential impact here.

WB's Dennis pointed out that the introduction of the cassette there, under the aegis of Philips, was accomplished through a well-coordinated, long-range program that has yet to be tried here. "Eight-tracks in Europe are virtually non-existent," according to Mercury's Abramson, who agreed that the resulting lack of competition from another configuration has also aided cassette sales there.

But Abramson also perceived a possible dark side to the cassette's success there, and went on to note that the format could eventually create problems here. "The big problem they're having in Europe is that people are now buying more blank cassettes and taping records themselves. It's absolutely depressed the album market there." He noted that the net effect of the home recording trend on pre-recorded music sales has been severe enough in Germany, for example, to result in the passage of a five percent surtax on all recording equipment to reimburse the recording industry for lost royalties.

Until overall tape sales rise more dramatically, and the cassette itself makes the gains predicted, the possible conflict between home recording and disk/tape sales remains remote. Wider availability of titles is already boosting the tape picture, and most manufacturers echo Island's Herb Corsack, who reports that Island's decision to release all titles in cassettes has proven beneficial to overall unit sales as well as tape sales alone. Indeed, Island's interest in the configuration has extended to a special budget-priced cassette sampler for the label's eclectic Antilles line; accordingly, the 99 cent Antilles disk sampler recently released by the label is being followed by a \$1.29 cassette.

Even as cassettes hold down their still slim share of overall unit sales, many manufacturers are predicting that the cassette will soon overtake eight-track cartridges as the preferred tape format, with eventual phasing out of eight-track equipment and tapes postponed only by an established automotive market, especially in the south.

Thin Lizzy Signs With Rose Agency

■ CHICAGO — Morrison-O'Donnell Ltd., managers for Thin Lizzy, have announced that the Howard Rose Agency, Ltd., will represent Thin Lizzy for booking in North America.

Disco File (Continued from page 28)

FEEDBACK: Both John Luongo (Whimsey's in Boston) and Kathy Duca (Tramp's in Washington) were enthusiastic this week about 21st Creation's "Tailgate" (Gordy), Luongo going so far as to say the speedy, invigorating single could turn into another "Love Town" were it expanded on a 12-inch. It does have a strong **Originals/O'Jays** feel (very "Backstabbers") and Motown is reported planning a disco disc version, longer, I assume, than the mere 2:46 here so this should be an interesting record to watch . . . Karl Uruski from Rubaiyat in Ann Arbor joined Duca and Luongo in praising a cut I neglected to mention from the new **Hodges, James & Smith** lp on London—a really marvellous, expansive (6:47) version of the standard "Since I Fell for You" that is nearly, as the DJ's say, "flawless!" The first section has some uneven moments but the second half is gorgeous—like a whole different song . . . The other cut I'm ashamed to admit I passed up on the first few listens is **Brenda & the Tabulations'** "Everybody's Fool" (6:05), which has a classic early Philadelphia sound and wonderful, breathless vocals. Brenda's complaint: "Falling in love comes much too easy/Throw me a line and I'll believe it/Why am I always everybody's fool?" **John Davis** and **Gilda Woods** provided a varied, fresh production. Bobby Guttadaro (Mr. DJ) put "Fool" on his Infinity top 10 this week and this cut added to "I'll Keep Coming Back for More" and "Superstar" makes Brenda's Chocolate City lp one of the essential albums of the moment . . . Guttadaro also likes a cute single called "Engine of Love" by **Earl and the Steam Team** (MCA), which was written and produced in England by **Andrew Lloyd Webber** (half of the "Jesus Christ Superstar" team) as the theme for an animated cartoon, so it has simplistic pop/bubblegum overtones with a few sharp disco touches (and an intro that picks up on "Express"). Left-field fun.

RECOMMENDED DISCO HITS: "Doctor Love," the **First Choice's** debut disco for **Norman Harris'** Gold Mind Records, is entirely predictable and hard to resist for First Choice fans. That is, it doesn't take the group's familiar sound in any new direction, just carries it on in grand style—not as nasty as we like it, but smooth and glossy. The long version is 7:35 and Harris produced . . . **Jakki's** "You Are the Sun" (West End) isn't as spectacular as "Sun Sun Sun" (**Johnnymelfi** is no longer producing), but it's cool and attractive with a very lead-back, "Nice and Slow" style. Comfortable and very summery, so it should have a long life on the dance floor . . . **Marta Acuna's** "Dance, Dance, Dance" (P&P) is similar in feel to "You Are the Sun" but it goes through more changes and finally takes quite a different turn. The style here is Latin disco fused with **Patrick Adams'** distinctive, quirky instrumentation; Adams produced and New York disco DJ Louis "Angelo" Alers worked on the disco mix: Acuna's sensuous, half-Spanish vocals are especially appealing . . . The whole of the **Sweet Inspirations** new record, "Black Sunday" (the movie theme, on Caribou Records), isn't up to the level of individual parts, but when the song breaks free of its morbid subject matter, it soars in fine form, reminiscent of the **Three Degrees** at times. Produced by **Richie Rome** and "Featuring the Richie Rome Orchestra," this is somewhat of a left field choice but worth experimenting with . . . The **Salsoul Orchestra's** latest, "Magic Bird of Fire" (5:25 on Salsoul), is similarly uneven, completely captivating at one moment—particularly in the beginning—and almost off-putting the next. **Vince Montana** has produced, arranged, conducted and written what sounds like a movie theme of shifting moods; it's dramatic, overdone and exciting at the same time, like a clash of "Salsoul 3001" and "My Sweet Summer Suite." Mystifying yet oddly haunting. The flip side is a forceful, brassy instrumental version of the **Earth, Wind & Fire** song, "Getaway" (4:37), which is very jazz-styled . . . "When Did You Stop" by **The J's** (Dante Records, Glen Mills, Pennsylvania 19342) is a personal favorite this week because it has a young and ambitious feel to it and a sound that falls somewhere between **Morningside Drive**, **Calhoon** and **Crown Heights Affair**. As with many of the records reviewed this week, this one's slightly uneven, but it's cumulative effect in the 6:18 version is terrific. The whole long version is also available on a regular single . . . Now out on disco disc pressings: **Bumble Bee Unlimited's** "Everybody Dance" (8:31 on Mercury—promotional only and with no speed marked); "Disco-mania" by **The Lovers** (TK changed its mind and issued a 12-inch with the medley side at 5:40 and the flip 6:27); and **Vitamin E's** "Kiss Away" and "Laughter in the Rain" back-to-back and same length as the lp cuts (Buddah).

RECOMMENDED SINGLES: **Kellee Patterson's** ultrasexy "Turn on the Lights" (Shadybrook) is creamy raunch—like a blend of **Sylvia**,
(Continued on page 92)

The Import Report

TOP SALES

- LIVE AT THE STAR CLUB, HAMBURG**—The Beatles—Bellaphon
- BODY LOVE**—Klaus Schulze—Metronome
- ROMANCE '76**—Peter Baumann—Virgin

DISCOUNT RECORDS-AURA SOUNDE/NATIONAL

- AAH LAINE**—Denny Laine—Wizard
- GREATEST HITS**—Nazareth—A&M
- GREETINGS FROM L.A.**—Tim Buckley—Warner Bros.
- HOLLIES LIVE**—CBS
- LIVE AT THE STAR CLUB, HAMBURG**—The Beatles—Bellaphon
- ROLLIN'**—Bay City Rollers—Bell
- ROMANCE '76**—Peter Baumann—Virgin
- '62-'65 / '66-'69**—Beach Boys—EMI
- STRATOSFEAR**—Tangerine Dream—Virgin
- THE NIGHT THE LIGHTS WENT ON IN LONG BEACH**—ELO—WB

PANTASIA/NEW YORK CITY

- A BUNCH OF STIFFS**—Various—Stiff
- ACCUPUNCTURE**—Burlesque—Arista
- COME FLY WITH ME**—Melody—Pole
- LIVE AT THE STAR CLUB, HAMBURG**—The Beatles—Bellaphon
- OVER**—Peter Hammill—Charisma
- OXYGENE**—Jean Michel Jarre—Motors
- RAW POWER**—Iggy and the Stooges—CBS
- TAKING OFF**—Neil Innes—Arista
- THE BOAT OF THOUGHTS**—Octopus—Sky
- WHITE LADIES**—Trace—RCA

RECORD WORLD-TSS STORES/LONG ISLAND

- BEST OF KC & THE SUNSHINE BAND**—Jay Boy
- DAMNED, DAMNED, DAMNED**—The Damned—Stiff
- 801 LIVE**—Island
- HOLLIES LIVE**—CBS
- LIVE AT THE STAR CLUB, HAMBURG**—The Beatles—Bellaphon
- ROCK FOLLIES**—Island
- ROLLIN'**—Bay City Rollers—Bell
- '62-'65 / '66-'69**—Beach Boys—EMI
- STACK 'O TRACKS**—Beach Boys—EMI

RECORD THEATRE/BUFFALO

- DAMNED, DAMNED, DAMNED**—The Damned—Stiff
- HEAVEN AND HELL**—Jane—Brain
- HYMNS-SPHERES**—Keith Jarrett—ECM
- LIVE AT THE STAR CLUB, HAMBURG**—The Beatles—Bellaphon
- OXYGENE**—Jean Michel Jarre—Motors
- ROLLIN'**—Bay City Rollers—Bell
- ROMANCE '76**—Peter Baumann—Virgin
- STORY OF THE WHO**—Polydor
- STRANDS OF THE FUTURE**—Pulsar—Decca
- WOULDN'T YOU LIKE IT**—Bay City Rollers—Bell

HARVARD COOP/CAMBRIDGE

- CHARIOT OF THE GODS**—Absolutely Elsewhere—WB

- DAMNED, DAMNED, DAMNED**—The Damned—Stiff

- DISCREET MUSIC**—Eno—Obscure
- DOUBLE PACK**—Jesse Winchester—Bearsville

- 801 LIVE**—Island
- IN YOUR MIND**—Bryan Ferry—Polydor

- LIVE AT THE STAR CLUB, HAMBURG**—The Beatles—Bellaphon

- OLD HAG, YOU HAVE KILLED ME**—Bothy Band—Polydor

- SO FAR SO GOOD**—John Martyn—Island

- ULTRAVOX!**—Island

RECORD & TAPE COLLECTORS/BALTIMORE

- BODY LOVE**—Klaus Schulze—Metronome
- CLOUDS & CLOWNS**—Hoelderin—Spiegelei
- E=MC2**—Teddy Lasry—RCA
- INSTINCTS**—Adrian Wagner—Charisma
- LIVE AT THE STAR CLUB, HAMBURG**—The Beatles—Bellaphon
- OVER**—Peter Hammill—Charisma
- ROMANCE '76**—Peter Baumann—Virgin
- SHEKINA**—Zao—RCA
- SUNSET WADING**—John Perry—Decca
- SCONCERTO**—Il Baricentro—EMI

MUSHROOM/NEW ORLEANS

- BODY LOVE**—Klaus Schulze—Metronome
- DAMNED, DAMNED, DAMNED**—The Damned—Stiff
- MALICE IN WONDERLAND**—Paice, Ashton & Lord—Purple
- OUT OF THE WEST**—Illusion—Island
- OVER**—Peter Hammill—Charisma
- PLAY IT DIRTY, PLAY IT CLASS**—Jess Roden Band—Island
- ROMANCE '76**—Peter Baumann—Virgin
- SAWDELIGHT**—Can—Virgin
- TAKING OFF**—Neil Innes—Arista
- ULTRAVOX!**—Island

INDEPENDENT/DENVER

- BLINK**—Nova—Arista
- BODY LOVE**—Klaus Schulze—Metronome
- CELESTIAL OCEAN**—Braiticket—RCA
- 801 LIVE**—Island
- FISH RISING**—Steve Hillage—Virgin
- GOOD MORNING**—Daavid Allen—Virgin
- LIVE**—Barclay James Harvest (EP)—Polydor
- SOLID AIR**—John Martyn—Island
- STRANDS OF THE FUTURE**—Pulsar—Decca
- VICIOUS BUT FAIR**—Streetwalkers—Vertigo

ODYSSEY/NATIONAL

- AXE VICTIM**—Be Bop Deluxe—Harvest
- BEATLES FOR SALE**—Parlophone
- BODY LOVE**—Klaus Schulze—Metronome
- GREETINGS FROM L.A.**—Tim Buckley—Warner Bros.
- HOLLIES LIVE**—CBS
- ILLUSION**—Renaissance—Island
- ORANGE**—Al Stewart—CBS
- ROCK FOLLIES**—Island
- ROMANCE '76**—Peter Baumann—Virgin
- YOGA**—Popul Vuh—Cosmic Courriers

'Annie' Playback



Columbia Records recorded the Original Cast album of the new Broadway musical "Annie" the day after the show opened. The Mike Nichols production introduced a new star to Broadway, 13-year-old Andrea McArdle as Little Orphan Annie. Columbia Records is rushing production of the "Annie" lp and it will be available in stores this week. "Annie" also features singer/actress Dorothy Loudon as Miss Hannigan and Reid Shelton as Daddy Warbucks. Based on the comic strip Little Orphan Annie, the show has a score by Charles Strouse, lyrics and direction by Martin Charnin, and book by Thomas Meehan. The entire production was recorded at CBS Records' New York 30th Street studio. Shown in the studio at a playback are, from left: (standing) Don Ellis, VP, a&r, Columbia Records; Martin Charnin; Mike Nichols; Thomas Meehan; Charles Strouse; (sitting) Dorothy Loudon and Larry Morton, producer of the album.

Dacus To Studio I

■ NASHVILLE—Studio I, formerly Monument Recording Studio, has recently acquired chief engineer Stan Dacus, from Atlanta, Georgia. The announcement comes from the corporation's executives, Mort Thomasson and Tommy Strong. In addition to the renaming of the studio and the acquisition of Dacus, Studio I has converted its facilities to 24-track.

Stark Success



Stark Record and Tape Service Inc. held its annual convention April 25-28 in North Canton, Ohio, where the organization is based. 105 employees from 60 stores in 22 states attended the convention, which also marked Stark's twentieth anniversary. Paul David, Stark's founder and president, is shown above at left displaying the WEA "Outstanding Marketing" award that was presented to him by Mike Spence (right), Cleveland WEA regional branch manager.

Five From Motown

■ LOS ANGELES — Motown Records has announced the May release of five albums. They are: "Thelma & Jerry," a duo album by Thelma Houston and Jerry Butler, "In My Stride" by David Ruffin, Willie Hutch's "Havin' A House Party," "Nowhere To Run" by the Dynamic Superiors and Flavor's "In Good Taste" on the Ju-Bar label.

CBS Names Kudolla Cleveland Branch Mgr.

■ NEW YORK—Don Van Gorp, vice president, marketing, mid-western region, CBS Records, has announced the appointment of Rich Kudolla to the position of branch manager for the Cleveland/Pittsburgh marketing area.

Rich will be responsible for the sales and promotional activities for Columbia, Epic, Portrait and Associated labels, as well as for coordinating special programs and merchandising plans on all record and tape product. He will report to Van Gorp.

Rich joined CBS Records in 1975 as a sales representative for the Indianapolis market. In May of 1976 he was promoted to the position of field sales manager for the Los Angeles branch which has been his most recent position.

Special Event



In conjunction with the release of their first album, a&m recording artists 38 Special recently made their debut appearance in New York City at the Palladium Theatre. The band, managed by Peter Rudge of Sir Productions, is embarking on a month long tour of major cities across the United States and Canada. Pictured at a party after the Palladium show are (from left): Peter Rudge; Mary Beth Medley, VP of Sir Productions; Bill Bartlett of WAIV-FM in Jacksonville, Florida; band members Donnie Van Zant and Jeff Carlisi.

THEATER REVIEW

Streep, Azito Excel In Bam 'Happy End'

■ BROOKLYN, N.Y.—The Chelsea Theater Center production of "Happy End" plays up the music, camps up the book and flounders only momentarily as it moves toward its happy end.

The Kurt Weill/Bertolt Brecht musical, in its formal New York debut at the Brooklyn Academy of Music (its short-run engagement was immediately extended across the river on Broadway), suffers mightily from its original author's attempts at a commercial successor to the "Threepenny Opera." Michael Feingold's updated translation of this tale of love between a Salvation Army preacher and one of Chicago's major underworld figures, however, allows the performers a healthy breadth in which they can avoid taking their roles too seriously.

What the show lacks in text, though, is more than compensated for in its music. "Surabaya Johnny," "The Bilboa Song" and "The Mandaly Song" are the most familiar numbers from a bright,

melodic score, and they are done every justice, for the most part, by the assembled cast. At the BAM, understudy Bob Gunton filled in in the lead male role of Billy Cracker for Christopher Lloyd, and while his voice was ample and his manner confident, he didn't quite have the same sense of ensemble exhibited by the others. (Lloyd was expected to rejoin the production in Manhattan.)

Streep, Azito

Meryl Streep and Tony Azito excelled among the 20-person cast, both putting in highly stylized performances that were in keeping with the spirit of the score. Indeed, Ms. Streep's rendition of "Surabaya Johnny" was quite unlike any this listener has heard, but altogether at one with the presentation.

Welcome Addition

Directed by Robert Kalfin, with musical staging by Patricia Birch, this "Happy End" should prove a welcome addition on Broadway.

Ira Mayer

Supertramp & Friends



Supertramp and friends celebrate after their performance at the Los Angeles Forum where they headlined for the first time. Standing (from left) Gil Friesen, president, A&M Records; Dave Margereson, manager; Dougie Thompson, Supertramp; and seated Jay Cooper, group's attorney; Cass Margereson; Roger Hodgson, Supertramp; Rick Davies, Supertramp; Bob C. Benberg, Supertramp; Pat Luce, Rock Tours Inc.; Russel Pope, Concert sound engineer; Christine Helliwell; and seated in rear (from left) Roger Helliwell, Supertramp; Charlie Prevost, tour manager; and Jerry Moss, chairman, A&M Records.

O'Jays To Begin Anniversary Tour

■ LOS ANGELES — The O'Jays, Philadelphia International recording artists whose new album, "Traveling at the Speed of Thought," will be released this week, kick off their 20th Anniversary Concert Tour in Canton, Ohio on May 11.

O'Jays Week

In honor of the milestone concert tour, which will encompass 75 cities nationwide, Epic and Philadelphia International Records have proclaimed May 11-18 as "National O'Jays Week." National press and media representatives are scheduled to attend a special luncheon (May 11) at the Bondcourt Hotel in Cleveland to salute the tour.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Ante los comentarios que se vienen haciendo tanto en México como en el extranjero referente a la destitución de **Manuel Villarreal** al cargo de Vice Presidente de OLA (Operaciones Latino-Americanas de CBS), y al mismo tiempo, la separación de los principales directivos de CBS México; tuve un diálogo con el propio **Manuel Villarreal** Presidente de CBS México, el cual de primera intención rechazó el calificativo de destitución, reemplazándolo por "análisis de actividades al cumplirse las metas fijadas hace 15 años entre la compañía CBS Columbia Internacional y su persona, las mismas que según Villarreal, consistieron en alcanzar determinadas cifras en ventas, consolidación de artistas y capacitación de ejecutivos en los mercados de América Latina." Agregando el actual Presidente de CBS México, que sus funciones en OLA terminarán definitivamente entre los próximos meses de Junio y Julio, fecha en que tomará el cargo su reemplazante **Nicolás Cirrillo**, antiguo directivo del staff de Estados Unidos que cuenta con más de 20 años de actividades en el sello CBS, trasladándose la sede de OLA de México a la ciudad de Miami.

Con respecto a la separación de los principales ejecutivos que lo acompañan en la dirección de CBS México, **Manuel Villarreal** manifestó que tal comentario es totalmente falso. Que no cambiará ningún ejecutivo, ya que ni de Estados Unidos le pueden imponer un cambio, por que los cambios de ejecutivos en México son de su único y exclusivo control. . . . Antes de lo que se esperaba, **Tirzo Paiz** (Musart) colocó ya como hit su más reciente lanzamiento "Por tu querer," tema que se vislumbra como uno de los grandes éxitos de la temporada. . . . **Héctor Meneses** (Mélody) grabará en España sus futuras producciones. Entre los temas seleccionados que integrarán este elepe, figuran "Hoy dormirás con él," "Mi ansiedad" y "Una lágrima de amor dijo adiós" . . . Muy buena la producción de **Rocio Durcal** que presentó Ariola. La intérprete española se luce con el tema "Una vez más" . . . Radio Onda (**Arturo Venegas**), Radio Al (**Ramiro Montero**) y Radio 6 (**Jesús Moreno Armendariz**) siguen sobresaliendo como las estaciones de mayor audiencia dentro del género tropical en México. ¡Feli-

citaciones para Arturo, Ramiro y Chucho! . . .

Desde que se incorporó a discos **Mélody**, **Angélica María** ha logrado tres hitazos consecutivos. Debutó con "No quiero verte," siguió con "La basurita," y ahora agrega "A tu olvido" de su esposo **Raúl Vale** . . . En la próxima edición especial México 77, daré a conocer la caída y el éxito de los intérpretes extranjeros en México. La canción del año. La canción de mayor impacto. Reportajes en los que **Guillermo Infante** analiza el desarrollo discográfico de RCA mexicana. **Ignacio Morales** da a conocer los alcances y el futuro internacional de **Mélody**. Porqué los directores artísticos buscan la independencia. Se habla mucho de sobornos y payola, pero no hay pruebas. Con mentalidad agresiva, el sello argentino **Microfón** se convierte en la sorpresa de la temporada. Musart en pos de conquistar mercados internacionales. Y muchos artículos más, que orientarán con toda honestidad a los sellos extranjeros que buscan una empresa discográfica en México que trabaje, apoye y le preste la debida atención a sus catálogos; y no los tengan por el solo hecho de ostentar la representación de una marca extranjera, sin querer darse cuenta que su infraestructura no está capacitada como para cumplir las cláusulas del convenio comercial, refiriendome ya sea a los sistemas promocionales, redes de distribución ó por citar otro ejemplo, incapacidad de producción . . . Tal y como lo adelanté en una columna pasada, **José José** firmó con Ariola por tres años y de inmediato grabará en España un elepe con temas de **Manuel Alejandro** y **Juan Carlos Calderón**. Paralelamente con la firma de **José José** en México, Discos Ariola renovó contrato en España por cinco años más con **Camilo Sesto**. Tanto José como Camilo firmaron para su explotación mundial.

Interesante la nueva versión que acaban de lanzar **Los Freddy's** (Peerless) del tema "Por que volvistes" del desaparecido autor **José Alfredo Jiménez**. Las primeras incursiones en difusión dan un panorama muy prometedor, lo que hace pensar que **Los Freddy's** pueden agregar otro éxito más a los muchos que ya ostentan . . . Auditoría a Discos Orfeón por parte de la EMMAC (Editores Mexicanos de Música). La comisión

(Continued on page 85)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Las actuaciones de **Sandro** en Nueva York, Miami y Puerto Rico han sido totalmente exitosas, tanto económica como profesionalmente. Y es que la labor promocional del interprete argentino fué basada y planeada con bases solidas, respaldadas en todo momento con profesionalismo y sencillez por parte del cantante. Y he aquí que afectada directamente su promoción por cambios de sellos y espacios en blanco, el público sigue respondiendole fuerte. Ahora no es más que activar sus nuevas grabaciones y tenemos de nuevo a Sandro en el tope, en contraste con algunas águritas hechas ídolos ultimamente, que más valiera hubiesen llenado aplicación para resaltar como "vedettes" y no cantantes moviendo multitudes de público, ejecutivos y empresas, siempre basados en puros caprichos de tales.

Me escribe **Harriet Wasser**, conocidísima publicista, promotora y profesional en las relaciones públicas de este negocio, de la siguiente manera: "Estando dentro de la industria latina de la música, estoy, naturalmente, interesada en Alma, La Academia de Música y Arte Latino. Hablando con muchos latinos de la industria, me encuentro bajo la impresión que ellos no le concedan mucho importancia al hecho de pertenecer a NARAS. Esta debe haber sido la causa para que muchas personas no hayan sido nunca parte de esta corriente. En Nueva York, por lo menos, no latinos han luchado tan fuerte como haya sido posible para cualquier otro grupo, para obtener reconocimiento por su música, pero aquellos que realmente entienden y aman esta música, no han actuado como involucrados totalmente en tratar de cambiar la propia organización desde adentro. Larry Harlow fué el que dió la primera batalla por la categoría de Musica Latina desde dentro de la organización. Izzy Sanabria de Latin N. Y. Magazine, Felipe Luciano, Fred Weinstein, Bobby Pannetto, Jerry Masucci, Harvey Averne y Ray Barreto continuaron la batalla. Todos ellos estaban involucrados en Salsa. Yo creo que es un problema de organización. Si Oliver Berlines puede organizar a los miembros de la industria de la música latina y después acercarse a la gente de NARAS como un grupo, creo que los resultados se harían ver. Es magnifico para la industria latina tener sus propios trofeos, pero el reconocimiento de la propia música vendrá cuando una organización nacional como NARAS lo vea como la fuerza innegable que verdaderamente es."

Estamos en una democracia que funciona plenamente para todos aquellos que no dejan que sus derechos sean ignorados en la misma medida en que respetan el de los demás. La fuerza está en la unión de criterios. Harriet tiene razón en modo absoluto y Oliver también, en la medida de mi mente. Sé de todo lo que ha sufrido la industria latina musical dentro de Estados Unidos, porque soy parte de ella. Sé de las privaciones, sé de las humillaciones y de las "cagadas" de unos cuantos genios dentro y fuera de NARAS, que tan bien trabaja para los miembros norteamericanos y otros que han bajado la cabeza por tal de encontrar reconocimiento y también sé de los que agrupandose han encontrado el reconocimiento necesario, no extendido como medida dictada por la lástima, sino por meritos absolutos y definidos. El latino es rebelde y siempre lo será. La política de "ojo por y diente por diente" es evidente. Si NARAS, los ejecutivos de las empresas norteamericanas, medios y vehiculos

(Continued on page 85)



Sandro



Jose Fajardo



Nohemi, Alvarez y Vargas

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CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—YOUNG AND GETTING RICHER DEPT.: Newly appointed president of A&M Canada **Gerry Lacoursiere** has announced the promotion of **Joe Summers** and **Doug Chappell** to vice pres. of marketing and distribution and director of promotion and artist development respectively. These promotions will see the two gentlemen working in roughly the same area as before, but with greater control and, hopefully, a larger paycheck. Joe is the father of six, so it couldn't hurt. Both are known for their tireless energies and have helped greatly to make A&M the label it is in Canada.

NO STRANGER IN THIS CITY: Toronto finally had the opportunity to witness **John Miles** live under the ideal circumstances. Miles played The El Mocambo, the club which has gained notoriety for hosting that quintet of exiles, **The Rolling Stones**. CHUM-FM simulcast the second (and last) night's performance, giving Miles the listening audience he would ordinarily have forfeited by playing a small club date. Suffice it to say that Miles delivered the goods and now has many more fans here than prior to the date.

THUNDER HAS BRAINSTORM: Thunder Sound, now under the control of **David Marsden**, has acquired a "brain," actually a computerized mixdown facility which will allow producers to alter balances on tape even after the final mixdown has been done. No changes have been made in Thunder's rates, so this is definitely an added bonus for the studio.

BORED? JUST GROAN: The Groaning Board, a local nitespot and eatery, has undergone some nice changes recently. First, patrons can eat and drink and watch classic flicks and cartoons, a first for this city. Now they've celebrated their fifth anniversary in style. All cover charges from the evening were donated (and matched dollar for dollar) to the Canadian Save The Children Fund. Nice touch, folks.

BITS 'N' PIECES: The Horseshoe Tavern, a country music institution in Toronto, has changed hands. **Jack Starr**, proprietor for 29 years, (Continued on page 87)

GERMANY

By JIM SAMPSON

■ MUNICH—The German Phono Academy's two day music seminar in Bonn, part of National Recordings Week, was a stimulating experience for the several hundred invited guests in attendance. Scholars and performers joined industry leaders to discuss music, recordings and ancillary problems such as Common Market competition, blank cassettes and piracy. Among the participants were **Karl Faust** and **Richard Busch** of Deutsche Grammophon, Teldec's **Kurt Richter** and **Gerhard Schulze**, **Wilfried Jung** of EMI and WEA boss **Siegfried Loch**, who gave an enlightening talk on promotion.

AND THE ENVELOPE, PLEASE: The German Schallplatten Prize, chosen by a jury of music professionals on the basis of quality, not popularity, in recording, has been announced by the Phono Academy. Biggest winner was **Stevie Wonder**, whose "Songs in the Key of Life" won a grand prize plus a citation as best r&b release. Other grand prizes went to the **Manfred Schoof Quintet** for "Scales" on **Manfred Eicher's** ECM label and to EMI's classical **Reflexe** series. Artists of the year were **Al Jarreau** and **Olivia Molina** (pop music), **Jan Garbarek** and **Peter Herbolzheimer** (jazz), **The King's Singers** and **Triumvirate** (group), **Leon Redbone**, **Lake** and **Stephan Sulke** (new artists) and **Christian Zacharias** and **Ensemble Hinz & Kunst** (new classical artists). Individual recordings cited included **Peter Maffay's** "Und es war Sommer" as best German pop song of the year, **Sailor's** "Girls, Girls, Girls" for international pop, "**Liesbeth List** sings Jacques Brel" (chanson), "Gnu High" from ECM's **Wheeler Quartet** (jazz) and **Ry Cooder** and **Steely Dan** took the rock awards. Among labels, EMI ran off with seven prizes, followed by Teldec, Polydor, CBS, Ariola and Bellaphon with three each.

IF EVERYTHING ELSE FAILS, DROP BACK FIVE AND PUNT: **Cannonball Adderley** won the 1977 German Schallplatten Prize for Best Operetta of the Year for his "Big Man" album.

Is **Deep Purple** reuniting? No . . . and yes, maybe. Spotted in (Continued on page 87)

ENGLAND

By RON MCCREIGHT

■ LONDON—Another active week around London's rock venues commencing with **The Eagles'** opening of four Wembley concerts on Monday (25th). Their long awaited visit was greeted by a capacity audience which loved every minute of the near two hour set, highlighted by the introduction of a massive string section for "Desperado" and "Best Of My Love." WEA is also entertaining **The Detroit Spinners**, **Chris Hillman** and **The Four Seasons**, the latter playing a week of London Palladium shows believed to be their last appearances with **Frankie Valli**. The New Victoria staged the reappearance of **The Small Faces** and the same night (27th) at the H. Odeon **Eric Clapton** returned to the British stage with **Ronnie Lane's Slim Chance** playing support. Clapton's guitar is no longer the focal point of the group since **Yvonne Elliman** has emerged as a star in her own right, but old favorites including "Layla" and "I Shot The Sheriff" sounded good and scored heavily with the 2½ thousand present. Meanwhile, over at the Royal Albert Hall, **Twiggy** enjoyed her second successful London concert with her irresistible basic charm compensating for any lack of music ability.

Barbara Dickson will headline her first major tour, which climaxes with a New Victoria concert on June 4th, and her Nashville recorded "Morning Comes Quickly" album (RSO) will be issued to coincide . . . **Horslips** play the same venue on May 15th . . . **The Four Tops** have just commenced an extensive cabaret and concert tour which includes a London Palladium appearance on May 29th . . . **George Benson** makes his debut British concert tour on May 25th and his Royal Albert Hall shows on May 30th is co-promoted by Capitol Radio . . . **Frankie Miller** is back on the road with **Full House** for some college and club dates, having only recently completed a major concert tour.

GTO has signed former A&M band **The Movies** and their first album for the label is due shortly. Ember has concluded a production deal with **Jonathan King** as well as a licensing deal with American label Bareback. Heath Levy Music has secured representation of **Kenny Young's** Lazy Lizard Music for the world outside U.S.A. and Canada.

The Hollies next single is a Clarke/Hicks/Sylvester song, "Hello To Romance," and will be rush released by Polydor on May 6th while the group completes a follow-up album to their current top 5 success, "Live Hits."

The Rollers' version of **String Driven Thing's** "It's A Game" (Arista) is a certain top 5 record, with other potential hits coming from **Mud** ("Slow Talkin' Boy"—RCA), **Liverpool Express** ("Dreamin'"—Warner Bros.) and **Linda Lewis** ("Moon and I"—Arista). Queen's next is an EP featuring tracks from four different albums, leading with "Good Old Fashioned Lover Boy" from "A Day at The Races" (EMI), which is released to coincide with their forthcoming British tour. Big sales anticipated on albums by **Cat Stevens** ("Izitso"—Island), **The Faces** ("Best Of"—Warner Bros.) and **The Moody Blues**, whose "Caught Live + 5" (Decca) is a double album consisting of tracks recorded live at the Royal Albert Hall plus five studio titles not previously issued. Double album also upcoming for **Ritchie Blackmore's Rainbow** with their "Rainbow Live," recorded in Japan and scheduled for June release on Oyster/Polydor, repeating a formula which produced **Deep Purple's** largest selling album. Instant chart success for CBS "New Wave" band **The Clash**, whose debut album hit No. 12 first week.

Pye is undertaking an extensive sales campaign to launch their new Big Deal label, which will carry vintage tracks on 12" 45s retailing at 99p (\$1.70). Titles include **Melanie's** "Brand New Key," **The Kinks'** "Lola," **Status Quo's** "Down The Dustpipe" and **Isaac Hayes'** "Shaft." Satril Records, licensed through Pye, will tie in their own campaign for the release of **The Sandpipers'** new single, "Life Is A Song Worth Singing," the follow-up to their "Hang On Sloopy" hit. Satril claims contribution is a totally original concept in disco promotion which they name "The Disco Revolution" but will not reveal details.

Instrumental Treasures

(Continued from page 71)

and the orchestra, the London Symphony, plays splendidly. Though any retailer has trouble selling string music in large quantities, this is a record that should be promoted. It shows a magnificent development in a major young artist.

Writing of Ashkenazy, the Russian pianist (who lives in Iceland) has newly recorded two of the late Beethoven sonatas (No. 28, Opus 101 and No. 30, Opus 109). Always fascinating to hear, under his fingers these are studies in depth and philosophy. Ashkenazy particularly makes a significant statement in the Opus 109; here the clarity of his playing and its insight makes one want to hear the sonata again and again. In fact, multiple listening is necessary. His kind of interpretation and what he does with the familiar pages of these works must be studied carefully for their full effect to sink in.

On a lighter front, London's other exclusive major pianist, Alicia de Larrocha, has turned her attention again to the music of her own country. In an album called "Concertos from Spain," the Catalan pianist has recorded the solo part of the Surinach Piano Concerto and Montsalvatge's Concerto Breve. The Royal Philharmonic Orchestra is conducted by Rafael Fruenbeck de Burgos. Miss De Larrocha turns on the considerable fire at her command to make both these works crackle. Not the deepest of compositions, they both have a certain amount of local color and offer a pianist with a brilliant technique and a sense of their earthiness a chance to shine. Miss De Larrocha dispatches both brilliantly, particu-

larly the Surinach. A good friend of the composer, she brings to the piece total commitment and lightning virtuosity. These concertos are essential to the ranks of those who never miss a De Larrocha album.

* * *

Meanwhile over at CBS, a new record featuring the trumpet of Gerard Schwarz and the soprano of Judith Blegen should do extremely well in retail stores. The repertory is music by Scarlatti and Handel, the latter presented among other pieces by the famous "Let the Bright Seraphim." Schwarz plays his trumpet with his remarkable musicality and conducts a group called the Columbia Chamber Ensemble. Miss Blegen, pictured on the cover as an angel on the trumpeter's shoulder (!), sings with the sweetness and accuracy that is her voice at its best. In this record, in fact, one is struck that she is a lyric coloratura with more than a little of the quality that, prior to Joan Sutherland, defined the type of voice. Now that type of soprano is known to have sometimes a big sound, but Miss Blegen, whose coloratura accuracy seems steadily to improve, has the brilliant, accurate, yet attractive type of light voice that is more traditional for the lyric-coloratura. One after another of these pieces matches Schwarz' clean, clear sound with that of Miss Blegen, and the whole is a real festival of baroque music. The repertory is perfect, the range is exactly right for both performers, both eschew any suggestion of coyness or virtuosity for its own sake and the result is a splendid pressing.

Canada (Continued from page 86)

has sold the club to his manager, Peter Graham. Once known for being able to bring big-name country acts to town, The Horseshoe promises to develop into a major showcase club. While the acts now appearing are rustic folk and country performers, a slow transition over the next few months will see the room attract more contemporary (read: loud/rock) artists. CHUM's "Evolution Of Rock" package, an exhaustive 64 hour documentary of rock's socio-political-economic ramifications, has been syndicated around the world and met with such success that it can be heard on four continents. Only two of the U.S.'s top 15 markets have not heard the series. Studio 123 in Montreal has been commissioned by the Canadian Recording Industry Association to produce a program for the CRIA pavillion at the Canadian National Exhibition celebrating 100 years of recorded sound.

Germany (Continued from page 86)

Munich were David Coverdale, Glenn Hughes, Ian Paice and Jon Lord. Coverdale wrapped up a session at Musicland studios and turned the place over to Paice, Tony Ashton and Lord; Hughes apparently was just slumming. No reports of joint sessions, although there's a good possibility that Hughes will join the others on Polydor in several major markets when his new album comes out. Also seen in Munich: Pat Travers, whose fluid, soaring guitar virtuosity easily qualifies him for superstardom in the near future. Travers' manager, David Hemmings, is on the lookout for a fourth member for the group.

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

- IT'S SAD TO BELONG**—England Dan & John Ford Coley—Big Tree
KNOWING ME, KNOWING YOU—ABBA—Atlantic
LOOKS LIKE WE MADE IT—Barry Manilow—Arista
GONNA FLY NOW (THEME FROM 'ROCKY')—Bill Conti—UA
MARGARITAVILLE—Jimmy Buffett—ABC

Most Active

- MARGARITAVILLE**—Jimmy Buffett—ABC
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

WBZ/BOSTON

Adds

- COULDN'T GET IT RIGHT**—Climax Blues Band—Sire
DREAMS—Fleetwood Mac—WB
GONNA FLY NOW (THEME FROM 'ROCKY')—Bill Conti—UA
LUCILLE—Kenny Rogers—UA

Active

- SIR DUKE**—Stevie Wonder—Tamla
SO INTO YOU—Atlanta Rhythm Section—Polydor
SOUTHERN NIGHTS—Glen Campbell—Capitol
TRYIN' TO LOVE TWO—William Bell—Mercury
WHEN I NEED YOU—Leo Sayer—WB

WHDH/BOSTON

Adds

- GONNA FLY NOW (THEME FROM 'ROCKY')**—Bill Conti—UA
KNOWING ME, KNOWING YOU—ABBA—Atlantic
MARGARITAVILLE—Jimmy Buffett—ABC
MY SWEET LADY—John Denver—RCA
ON THE BORDER—Al Stewart—Janus

WIP/PHILADELPHIA

Adds

- DO YOU WANNA MAKE LOVE**—Peter McCann—20th Cent.
IF IT'S THE LAST THING I DO—Thelma Houston—Tamla
I.O.U.—Jimmy Dean—Casino (re-add/seasonal)
LONELY BOY—Andrew Gold—Asylum
NIGHT AND DAY—Frank Sinatra—Reprise

Active

- ANGEL IN YOUR ARMS**—Hot—Big Tree
COULDN'T GET IT RIGHT—Climax Blues Band—Sire (p.m.)
DREAMS—Fleetwood Mac—WB
GONNA FLY NOW (THEME FROM 'ROCKY')—Bill Conti—UA
HELLO STRANGER—Yvonne Elliman—RSO

- HOTEL CALIFORNIA**—Eagles—Asylum (p.m.)
LUCILLE—Kenny Rogers—UA
MARGARITAVILLE—Jimmy Buffett—ABC
SIR DUKE—Stevie Wonder—Tamla
SOUTHERN NIGHTS—Glen Campbell—Capitol
WHEN I NEED YOU—Leo Sayer—WB

WMAL/WASHINGTON

Adds

- CINDERELLA**—Firefall—Atlantic
GONNA FLY NOW (THEME FROM 'ROCKY')—Bill Conti—UA
I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band—TK
LOVE'S GROWN DEEP—Kenny Nolan—20th Cent.
WHODUNIT—Tavares—Capitol

Active

- ANGEL IN YOUR ARMS**—Hot—Big Tree
HOOKED ON YOU—Bread—Elektra
LUCILLE—Kenny Rogers—UA
MARGARITAVILLE—Jimmy Buffett—ABC
WHEN I NEED YOU—Leo Sayer—WB

WIOD/MIAMI

Adds

- AIRPORT '77**—Roger Williams—MCA
IF IT'S THE LAST THING I DO—Thelma Houston—Tamla
I.O.U.—Jimmy Dean—Casino (re-add)
IT'S SAD TO BELONG—England Dan & J. F. Coley—Big Tree
LUCKENBACH, TEXAS—Waylon Jennings—RCA
MARY HARTMAN, MARY HARTMAN—New Markets—Calliope
ONLY LOVE CAN BREAK A HEART—Bobby Vinton—ABC
WITH ONE MORE LOOK AT YOU—Jack Jones—RCA

Active

- LOVE'S GROWN DEEP**—Kenny Nolan—20th Cent.
MARGARITAVILLE—Jimmy Buffett—ABC
MY SWEET LADY—John Denver—RCA

WLW/CINCINNATI

Adds

- KNOWING ME, KNOWING YOU**—ABBA—Atlantic
LOOKS LIKE WE MADE IT—Barry Manilow—Arista
MARGARITAVILLE—Jimmy Buffett—ABC
ON THE BORDER—Al Stewart—Janus

KSFO/SAN FRANCISCO

Adds

- KNOWING ME, KNOWING YOU**—ABBA—Atlantic
LOOKS LIKE WE MADE IT—Barry Manilow—Arista
IT'S SAD TO BELONG—England Dan & J. F. Coley—Big Tree
 Also reporting this week: WGN, KFI, KOY, KMBZ, WTMJ, WCCO-FM, WSM, KMOX, KULF, WGAR, WNEW.

Dialogue *(Continued from page 26)*

Then you are better off because the taxes are lower when you sell your shares.

RW: What part are you personally going to play in the recording of the next album? Do you have any time to collaborate with Bjorn and Benny?

Anderson: Well I hope so because we have said no to all television interviews, radio interviews, papers, magazines, all over the world with the exception of the United States and Canada. I think we need exposure there, so that's the reason we are helping Atlantic Records with promotion. But still, it's impossible to accept all the interviews that we are offered. We simply couldn't work if we did.

RW: It seems that ABBA is signed to a different record company in almost every territory in the world. Do you find it an advantage?

Anderson: I think it's a big advantage, because regardless of the size of a company, or the name of a company, it's always the persons behind that company that are important. Without good people behind it, you couldn't have a good company. Also, a certain company can be very good in one territory, but can be very bad in another—depending on the people. We don't go by companies, but by people.

RW: Are you satisfied with your worldwide situation right now?

Anderson: Oh yes, very much. And we are very satisfied with what is happening here in the States because this is just the start. We have seen it all over the world and know what it means. The signs are there. And I am sure that within six months we'll be in pretty good shape, or as we say, as bad shape as we are in all the other territories. Because it means more work for us, okay?

RW: Has the U.S. always been a challenge for you?

Anderson: Oh, yes, surely. To all of us. That was more or less the last territory to conquer. And when you have done that, you try to find something else. You go to the moon or better.

RW: Have you ever recorded any singles with just the U.S. in mind? Is "Arrival" the album that you had determined was going to break the group in the States?

Anderson: No, not really. We are trying to develop all the time, to do better and better, to compete against ourselves. And it's satisfying also when we see what happens in all other countries—the eastern territories like Poland and Hungary and Czechoslovakia. We were convinced that one day we would do it in the States. And this is really what happened. If it is like I believe it is, we will soon see this big, big thing happening in the States. We are spoiled by now and when we say success, we mean the very top. We have seen it in Australia, where a gold record is 25,000 and we sell a million. I just heard from Australia that there is one ABBA album in every .4 households. And that's incredible. This is success and this is what we would like here.

RW: How active a role are you playing right now in your publishing business?

Anderson: I am still taking very close care of it. I have three managers working on the publishing side in Scandinavia. And we have all our meetings in the morning and we discuss the publishing situation. I think we are in good shape publishing-wise as well.

RW: I was just scanning the list of some of the companies you publish and it's really boggling. How you can actively work those copyrights with their thousands of titles?

Anderson: Well, we can't work on all of these songs simply because we have to listen first and judge if that piece is a good choice for the

territory. But if it is, if there's one chance, we take it up. We will go to producers in Scandinavia with prepared special tapes. One thing that you should understand is that in a small territory like Scandinavia you can't even make a living if you don't have a certain amount of copyrights to work with. Because we happen to have the highest living standard as they say, in the world, we also have the highest taxes and we have the highest salaries to pay out.

RW: I see that yours is the biggest publishing company in the country.

Anderson: It's not the biggest, one of the biggest, which we have been for many years. It's hard to say, but definitely in the top three, sometimes number one and maybe sometimes number two.

RW: How many artists do you have signed to your Polar label?

Anderson: About ten.

RW: Do you have anybody signed from outside the territory?

Anderson: No. But that of course is for the future, something we have been discussing because we have the ability to write the songs, which is the most important thing. If we found an artist in America, we could, of course, write songs for him. We have had many offers from other labels, American and English, to find and produce other artists. So we'd rather wait and some day write such an artist and write songs for them. That's something we have been discussing.

RW: The group just had a huge success in Europe with their current U.S. single, "Knowing Me, Knowing You." What are the plans for a follow-up there?

Anderson: We have started writing again, but we would like to calm down around the rest of the world for a while. It could be a little bit peaceful for a while and then we would be back, say in September. There won't be any more singles from the "Arrival" album. The next single, in September, will be from the next album and will consequently be from the forthcoming film. ☺

Wings Award



Adding to their collection of awards, Capital recording artists Wings received their latest batch of gold and platinum plaques for their chart-topping "Wings Over America" live triple record set, which includes the hit single "Maybe I'm Amazed." At the same time, they received a special "Double Platinum" award for more than two million in sales of their "Wings At The Speed Of Sound" album. Pictured in the studio recording a new album are (standing, from left) Jimmy McCulloch, Linda McCartney, Paul McCartney and Denny Laine. Kneeling are Joe English and Brian Shepherd, Capital's executive manager, European operations.

THE 6TH



Tokyo Music

JUNE 19, 1977

Kimio Okamoto, Executive Director TOKYO MUSIC FESTIVAL FOUNDATION 5-3-6 Akasaka 5-chome, Minato-ku, Tokyo, Japan % Tokyo Broadcasting System, Inc. Telephone: 03-586-2406

Aretha's Birthday Celebration



Pictured above are attendees of Aretha Franklin's birthday celebration in Los Angeles which coincided with the release of her latest album "Break It To Me Gently" on Atlantic Records. They are, (from left) Bob Greenberg, Atlantic's vice president/west coast general manager, Franklin, Rev. Cecil Franklin and Rev. James Cleveland.

En Argentina (Continued from page 85)

actual contingencia y en términos que nunca antes se experimentarían, pero lo que sí es cierto, es que para evitar reiteraciones, deberemos recordar cada paso de la actual experiencia, sus orígenes, su desarrollo y sus consecuencias para no caer en un círculo de repeticiones cíclicas que nuestra industria no puede permitirse.

Ahora se producirá sin duda una decantación severa. No sobrevivirá el que quiera sino el que sepa y pueda. Pequeñas compañías que hasta ayer lucraron con el "todo se vende," caerán impotentes. No hallará lugar para intentos el no talentoso. Aquellos pseudo productores que de la noche a la mañana se constituían en figuritas de importancia elegante, por el solo hecho de aparecer del brazo de algún chico con "angel" para el disco; se irán en silencio y sin trascendencia a guardar recuerdos que jamás merecieron tener.

Desaparecerán los aventureros de la venta de cintas. Aquellos que sin mucho escrúpulo se volcaron al negocio de comercializar

en el exterior lo que no siempre tuvo mérito, amparados a la sombra de un prestigio para el que jamás habían aportado nada y aprovechando el especial cariño que siempre han guardado nuestros hermanos de América por todo lo argentino.

Y mientras todo ello ocurre, sin pausa y con prisa, la reconstrucción. El talento musical nacional, el genuino, el mismo que un día nos colocó con justicia en un lugar de preeminencia en América, reasumirá su jerarquía para expresar, sin falsos orgullos, sin vanidades ni equívocos cómo somos, quienes somos y hacia donde vamos.

Así, en apretada síntesis, he querido iniciar mi tarea de columnista honrado por Record World con un mandato que no sé aún si merezco, con la esperanza de romper un largo silencio que deparó tantos interrogantes hasta hoy sin respuesta.

Desde esta estupenda tribuna, realizaré mi tarea sin pausa, sin vacilaciones ni cortapisas.

New York, N.Y. (Continued from page 24)

Silver Jubilee concert in Glasgow on May 17. Get your tickets now... **Quantum Jump** has added former **Nektar** guitarist **Roy Albrighton**... **Dusty Springfield** will be going into the studio with **Roy Thomas Baker** producing... **Gong** has split up... **Earl McGrath** is, of course, going to Rolling Stones Records. We just wanted to make sure you were reading the magazine, Earl... **Doc Pomus** has informed us that he is not associated with Garrett Music or any other publishing company for that matter... **Glen "Brahma" Brunman** made his New York stage debut last week, providing some entertainment between sets by **Tony Bird** and the superb **Garland Jeffreys**... The Lifesong softballers nipped **Crawdaddy** last week 8-6 when the latter's outfielders collided in the last inning... When **10cc** tours the U.S. in July, the triumvirate of **Eric Stewart**, **Graham Gouldman** and **Paul Burgess** will be augmented by former **Pilot** drummer **Stuart Tosh** and former **Kokomo** keyboardist **Tony O'Malley**... **Jim Dunning, Jr.** has been named vice president, chief financial officer and a director of Rolling Stone.

SAY GOODBYE: Sunday, May 15 is the day of **Blondie's** farewell party at the former revival movie house turned porno cinema turned rock venue, the Elgin Theatre. Wondering just what it is that Blondie will be saying farewell to, we called Private Stock and learned that the band will be leaving New York soon to begin a tour of England.

HE'S SO PREDICTABLE: Rolling Stone associate editor **Dave** "sometimes a great notion" **Marsh** was interviewed in a recent edition of the Chicago Reader. "**Bruce Springsteen** is the real thing in a way that no American has been the real thing in a long time," said Marsh. He's right, of course, but it's not for that remark that New York, N.Y. is singling out Marsh. Rather, it's for the picture of him that accompanies the interview, since it shows Marsh in an all-too-typical, but heretofore undocumented, pose—with a lampshade over his head. And reciting "Gunga Din," right Dave?

HI JOHN, HI BETSY, IT'S SOFTBALL SEASON AGAIN. After a winter of discontent, the **RW Flashmakers**, without the services of ace hurler **Howie "Ol' Ragarm" Levitt** and his famed (and feared) Semitic screwball, officially opened their 1977 season with a dramatic 17-6 loss to Arista. The team's play prompted the following post-game comment from coach **Slash**: "Little Richard once said that every town has a Loser's Club. It appears that the Flashmakers are it in New York City." But rather than upset you further with the sordid details of the game, we prefer to dig back into the past for one of the Flashmakers' greatest hits (no pun intended). From **RW**, September 11, 1976—"The Way It Was": "The explosion in Central Park last week came from diamond six on the west side, where our rejuvenated softballers were blasting out hit after hit against their beleaguered foes from Cash Box. The result was a 10-7 win that upped the Flashmakers' season record to 2-9-2. **Marc "The Barber" Kirkeby** made his first mound appearance of the season, went the distance and was aided by several brilliant stops by the Flashmakers' leaf-proof infield. Kirkeby's battery-mate, the heretofore unsung **Carl "Little Skee-ball" Skiba**, aided in the victory by erupting in a bat-hurling temper tantrum after striking out in the third inning."

ADDENDUM TO SOFTBALL NEWS: Arista has asked us to let our readers know that their softball team is in need of competition. They have a permit starting at 6:30 on Tuesdays for diamond number 2 at Riverside and 104th Street, and they play fast pitch. Call **Bob Heimall** at 489-7400.

The Flashmakers too are looking for games (slow pitch). Call coach **Slash** at 765-5020.

Festival

NIPPON BUDOKAN HALL

Cable Address: TOKYOMUSICFEST Telex No: J23295 Answer-back Code: TOPOMPA

Guest Singer
Paul Anka

CONTEST FINALISTS (13 SONGS)

- France ● John Gabilou
- U.S.A. ● Four Freshmen
- U.S.A. ● Kim Carnes
- Korea ● Lee Sung Ae
- France ● Daniel Guichard
- U.S.A. ● Emmylou Harris
- Great Britain ● Maxine Nightingale
- U.S.A. ● The Runaways
- France ● Julie Bataille
- Phillipines ● Didith Reyes
- U.S.A. ● Barbi Benton
- U.S.A. ● Marilyn McCoo & Billy Davis Jr.
- Brazil ● Morris Albert

Betts at Bottom Line



After the first of a pair of sets by Dickey Betts and Great Southern at the Bottom Line recently, a happy Betts and manager Steve Massarsky were greeted backstage by Arista Records president Clive Davis, rock impresario Bill Graham, and a number of Arista executives. The Bottom Line one-night stand was an introduction to New York of Betts with his new band. The early show was also broadcast live over WNEW-FM. Pictured standing (from left) are Robert Feiden, Arista vice president, east coast a&r; Rick Dobbis, Arista vice president, artist development; Clive Davis; Dickey Betts; Bill Graham; Bob Heimall, Arista's director of creative services; and manager Massarsky. Seated is Richard Palmese, Arista vice president, national AM promotion.

Contestants Set for Musical Mallorca '77

■ NEW YORK—Musical Mallorca '77 will be held this year from May 26-28. Jose Luis Uribarri, counsellor and joint director of the festival, will act as master of ceremonies, assisted by television announcers Isabel Tenaille and Marisa Abad.

Contestants in the Festival's International Song Contest were scheduled to include Mirtha Perez from Venezuela, Caroline Grant from Monaco, Juko Ohashi from Japan, Soula Markisi from France, Terese Stevens from England, the Mister Loco group from Mexico, Enrique from Switzerland and Lara Saint Paul from Italy. The competition's jury will be made up largely of actors, including Steve Forrest, William Conrad, Elsa Martinelli, Gregory Peck, Joan Collins, Eddie Barclay and George Peppard.

It was also announced that the following composers will conduct the Musical Mallorca orchestra during the "mini-concerts:" Frank Pourcel, Augusto Alquera, Jr., Michel Legrand, Nino Rota, Raymond Lefevre, Astor Piazzola, Bill Conti, Leslie Briscusse and Lalo Schiffrin. Also, the festival's "Mostra Musical" participants were scheduled to include Jesse Green, Lorenzo Santamaria, Manolo Escobar and the Manhattan Transfer.

Warners Names Smith Regional Sales Mgr.

■ LOS ANGELES — Craig Smith has been named regional sales manager for Warner Bros. Records, covering the Boston, New York, Philadelphia, Baltimore-Washington markets, it has been announced by Lou Dennis, vice president and director of sales.

Capitol Promotes King

■ LOS ANGELES — Pat King, Capitol's customer service representative in Dallas for the past eight months, has been promoted to promotion manager for the St. Louis area, according to Bruce Wendell, Capitol's vice president, promotion.

Before Dallas, King programmed country music at a radio station in Oklahoma. King will report directly to Steve Meyer, national promotion manager, and Ray Trusken, national AOR promotion manager.

Private Stock (Continued from page 10)

contracts, tours, dealing with attorneys and managers, the international scene and recordings in progress.

Lp Product

A recurring theme throughout the meetings, Private Stock's continuing buildup in lp product got additional emphasis from Beverly Weinstein, vice president production and creative services. Ms. Weinstein commented on her de-

Tony Cabot Joins Nanuet Star Theatre

■ NEW YORK—Tony Cabot has been appointed director of operations at the Nanuet Star Theatre, Nanuet, New York, it has been announced by Theatre Holding Corporation, which controls the property.

The theatre, which was temporarily closed during the past year, is a 3304-seat, all-year, heated and air-conditioned, theatre-in-the-round building, with complete box office facilities.

UA Releases Ten

■ LOS ANGELES—United Artists Records will release 10 new albums in May, according to Gordon Bossin, the label's vice president of marketing.

Included in the release are the soundtrack album from the soon to be released motion picture "New York, New York," featuring Liza Minnelli performing the title track; American Flyer's "Spirit Of A Woman;" Peter Bliss' "Peter Bliss;" "Merille Rush" by Merille Rush; "Golden Summer," a collection of summer and surf songs; Dottie West's "When It's Just You And Me;" "If You Want Me" by Billie Jo Spears; and Larry Butler's "Larry Butler and Friends."

Also scheduled for release are Shirley Caesar's "First Lady" on Roadshow Records and Widow-maker's "Too Late To Cry" on Jet.

partment's constant search for the best artists and photographers for their covers and display material. Arranging for in-store display was one of the sessions' major topics.

Private Stock president Larry Uttal and a&r director Steve Scharf played, among others, forthcoming material from Starbuck, Walter Murphy, Emperor, James Darren and Robert Gordon.



Pictured above are those who attended Private Stock Records recent promotion meeting. They are (front row from left) Rondi Rosen and Raleigh Pinsky; (middle row) Scott Kranzberg, Bob Harrington, Long John Silver, Larry Uttal, Don Silvi, Mike Zell; (back row) Scott Regen, Chuck Dembrak, Jan Walner, Dave Bupp and Bud Stebbins.

CBS International

(Continued from page 16)

Seymour Stein of Sire Records and Paul Rodwell of CBS, UK that will bring the group, formerly with the RCA distributed BTM label, to CBS for the world excluding the U.S. and Canada.

The Realistics marks CBS' entry into the r&b field. The group originates from the U.S. and includes one former member of the Chi-Lites, but they have been living and working in England for the past couple of years. The songwriting/production team of Ken Gold and Mickey Denne will work with them on their lp.

In the pop field, the Dead End Kids who have been approaching the top of the U.K. charts with their version of the Honeycombs' 1964 hit, "Have I The Right" are about to have their record released here.

Sandie Shaw and Chris Andrews both enjoyed initial success in the mid-sixties, the former with "Girl Don't Come" (written with Andrews) and the latter with the song, "Yesterday Man." Shaw is currently being recorded by Barry Blue who has been signed as a CBS in-house producer while Andrews, who is being managed by Adam Faith, another contemporary, has just finished recording his "Who Is This Man" lp on the west coast.

In the country field, Tina Rainford, an English songstress signed to CBS Germany is on the RW country listing at a bulleted #50 this week with her single, "Silver Bird." The song, which was initially played as an import on a Texas c&w radio station has since gone on to become a national hit.

Atkinson is likewise enthusiastic about the response to Swedish jazz-rock guitarist Janne Schaffer's "Katharsis" album which has met good response in only two weeks since its release and is looking forward to the first album by the Anglo-German rock group, Lake.

"I'm very encouraged about what we've done in the first months I've been here," Atkinson enthuses. "We've certainly seen a lot of records released and I'm very pleased with the results we've had so far. Now we've got to prove what we've been saying for a long time—that we have a lot of hit artists and a lot of hit records. Now that we are beginning to see them released in America to a far greater extent than we've ever seen before, it's up to us to prove that we were right, that the artists can enjoy the success here that they've seen in other countries around the world. We've set ourselves quite an objective but I think we've got quite a lot of good artists."

THE RECORD WORLD ENVIRONMENT

DIALOGUE
THE VIEWPOINTS OF THE INDUSTRY
Retailers Survey The Fall Merchandising Outlook
By DAVID MOORE

THE FM AIRPLAY REPORT

THE SINGLES CHART

THE RETAIL REPORT

THE COUNTRY SINGLES CHART

THE ALBUM CHART

CMA Announces Board Nominees

Halsey Party: A Premier Attraction

DISCO FILE

AM ACTION

Soul Truth

Regional Breakouts

The MOR Report

Powerhouse Picks

THE RECORD WORLD SALES INDEX

RECORD WORLD

Merchandising '76

Clapton

Isn't this the environment you want for your advertising message?
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RECORD WORLD GOSPEL

Gospel Picks Of The Week

(The records listed below are Record World's choices as the top gospel releases of the past two weeks)

Contemporary & Inspirational

Cornerstone

The Speers
Heart Warming R 3456

Then And Now

The Cathedral Quartet
Canaan 9807

I Am A Seeker

Willie Wynn & The Tennesseans
Heart Warming R 3416

Singing 'Till He Comes

The Lefevres
Canaan 9805

Learning To Learn

John and Faith Stallings
Heart Warming R 3444

Soul & Spiritual

The Lord Is My Life

James Cleveland with the
Greater Metropolitan Church
of Christ Choir
Savoy 14425

I'm Going On

Louise McCord
Savoy 1442

Yesterday and Today

The Shaw Singers
Messenger 2001

The Gospel Soul of The Saxophone

Deryl Barnett
Savoy 14428

The Doris Johnson Singers

Savoy-14439

Myrrh Plans 'Sampler' Campaign

■ NASHVILLE—Myrrh Records, a division of Word, Inc., has developed a comprehensive campaign using a new concept in sampler albums.

Supported by a \$20,000 budget, the album, "Great, Great Joy," featuring complete song cuts from 10 of Myrrh's top artists, will be promoted in more than 600 Christian bookstores in the test cities of Seattle, Phoenix, Detroit and Atlanta, accompanied by an intensive marketing effort directed to awakening and encouraging greater interest in new contemporary gospel product from the traditional Christian record buying market.

The album will retail generally at \$1.99, but in the test markets, it will be priced at \$.99 for the duration of the campaign. Another marketing feature will be the offer of one free album with any other three albums pur-

chased.

A 300,000 hand-delivered leaflet campaign will take place in Seattle announcing the special package, and radio and television advertising is planned for all four cities, as well as bookstore counter displays and banners.

"Great, Great Joy" provides the opportunity to hear some of the top names in gospel music, including both established and upcoming artists, on one album.

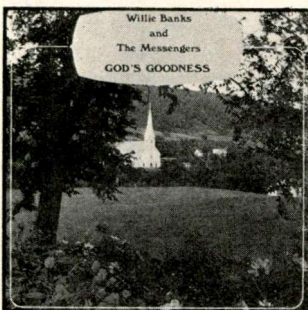
The title song is sung by Chris Christian, composer of songs for such artists as Elvis, and Olivia Newton-John, and the disk also features Michael Omartian, producer of the themes from "Happy Days" and "S.W.A.T.," along with fellow artists Randy Matthews, The Pat Terry Group, SunCast, Limpic & Rayburn, the SonLight Orchestra and David Meece, offering a wide variety of music and style.

SOUL & SPIRITUAL GOSPEL

May 14, 1977

1. RIDE THE SHIP TO ZION
THE GOSPEL KEYNOTES—Nashboro 7172
2. TAKING GOSPEL HIGHER
THE SENSATIONAL WILLIAMS BROTHERS
—Savoy SGL 14436 (Arista)
3. SEE YOU IN THE RAPTURE
THE SENSATIONAL NIGHTINGALES—
ABC/Peacock 59227
4. LOVE ALIVE
WALTER HAWKINS & THE LOVE CENTER
CHOIR—Light 5686 (Word)
5. WONDERFUL
EDWIN HAWKINS & THE EDWIN
HAWKINS SINGERS—Birthright BRS
4005
6. I FOUND JESUS AND I'M GLAD
MYRNA SUMMERS & COMBINED
CHOIR OF THE REFRESHING SPRINGS
C.O.G.I.C. Savoy—SGL 14407 (Arista)
7. THE SOUL AND SPIRIT CONCERT
REV. MACHEO WOODS & THE
CHRISTIAN TABERNACLE CHOIR—
Savoy SGL 14436 (Arista)
8. ALL GOD'S CHILDREN
JACKSON SOUTHERNAIRES—Malaco
4352
9. TESSIE HILL
ABC/Peacock—PLP 59227
10. JAMES CLEVELAND AND THE
CHARLES FOLD SINGERS-VOL. II
Savoy—DBL 7009 (Arista)
11. BEAUTIFUL ZION
REV. ISSAC DOUGLAS PRESENTS
HOUSTON TEXAS MASS CHOIR
Creed—3072 (Nashboro)
12. THIS IS ANOTHER DAY
ANDREA' CROUCH & THE DISCIPLES—
Light 583 (Word)
13. JESUS IS THE BEST THING THAT
EVER HAPPENED TO ME
JAMES CLEVELAND & CHARLES FOLD
SINGERS—Savoy 7005 (Arista)
14. MOTHER OF MY CHILDREN
BILL MOSS & THE CELESTIALS—Jewel
LPS 0121
15. REACH OUT
THE GOSPEL KEYNOTES—Nashboro 7147
16. LIVE AT CARNEGIE HALL
ANDREA' CROUCH—Light 5602 (Word)
17. GOTTA FIND A BETTER HOME
THE ANGELIC GOSPEL SINGERS—
Nashboro 7178
18. WHAT IN HELL DO YOU WANT
REV. W. LEO DANIELS—Jewel LPS 0110
19. JESUS CHRIST IS THE WAY
WALTER HAWKINS—Light 5705 (Word)
20. LIVE!
THE DONALD VAILS CHORALEERS—
Savoy SGL 14421 (Arista)
21. MOTHER IS ON THAT TRAIN
ERNEST FRANKLIN—Jewel LPS 0114
22. AMAZING GRACE
ARETHA FRANKLIN/JAMES CLEVELAND—
Atlantic 5D 2906
23. THRUTH IS THE POWER
THE MIGHTY CLOUDS OF JOY—
ABC/Joy AB 986
24. RECORDED IN NEW YORK
GOSPEL WORKSHOP CHOIR—Savoy
SGL 7006 (Arista)
25. HE TOUCHED ME
THE BROOKLYN ALLSTARS—Jewel
LPS 0109
26. THE PRESIDENT AND THE
MISSIONARY
THE ANGELIC CHOIR DIRECTED BY
REV. LAWRENCE ROBERTS—Savoy
14416 (Arista)
27. WHY WAS I BORN
SLIM & THE SUPREME ANGELS—
Nashboro 7177
28. GOD'S GOODNESS
WILLIE BANKS AND THE MESSENGERS—
HSE 1478
29. PUT YOUR WHISKEY BOTTLE DOWN
REV. W. LEO DANIELS—Gospel Melody
Enterprises—GME 101
30. TURN TO GOD
THE GABRIEL HARDEMAN DELEGATION
—Savoy 14431 (Arista)
31. DRY BONES
REV. WILLINGHAM—Nashboro 7166
32. BY THE GRACE OF GOD
REV. ISSAC DOUGLAS—Creed 3064
(Nashboro)
33. I HAVE A DREAM
THE REV. DR. MARTIN LUTHER KING,
JR.—Creed 3201 (Nashboro)
34. THINK ABOUT IT
TESSIE HILL—ABC/Peacock PLP 59229
35. TO THE GLORY OF GOD
JAMES CLEVELAND & SOUTHERN
COMMUNITY CHOIR—Savoy SGL
14260 (Arista)
36. IN TIMES LIKE THESE
BENNY CUMMINGS & KINGS TEMPLE
CHOIR—Creed 3071
37. THE GOSPEL ACCORDING TO:
B.C. & S.—Savoy 14417 (Arista)
38. A KNOCK AT MIDNIGHT
REV. DR. MARTIN LUTHER KING, JR.—
Creed 3008 (Nashboro)
39. THE BEST OF THE EDWIN HAWKINS
SINGERS
Buddah BDS 25666
40. NO CHARGE
SHIRLEY CEASAR—Hob 2176

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LEADING BLACK GOSPEL ALBUMS
IN THE NATION. PICK THEM
UP FROM THE DISTRIBUTORS LISTED BELOW!



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"God's Goodness"
HSE-1478



J.J. Farley & The Original
Soul Stirrers
"Time Has Made A Change"
HSE-1493

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'Fellowships Days' Set for Opryland

■ NASHVILLE — Church groups from across the southeast will be loading up their church buses and heading for Opryland U.S.A. this summer to take part in the park's Christian Fellowship Days Celebration set for Tuesday, June 21; Thursday, June 23; and Friday, June 24.

The Fellowship Days, which started in 1975 as a one-day "Christian Youth Rally" for church groups in the area, has grown into a three-day event, allowing churches to choose the one day best suited to their schedule, and offering special discount rates on each of these days.

Two Extra Days

Announcements have been sent to churches and college youth groups in a 14 state area, and this year two extra days have been added to the celebration to accommodate the turnout of the past two years.

A special religious show is scheduled at 10:15 each morning of the Fellowship Days in the Grand Ole Opry House and then the groups have the rest of the day to enjoy the rides and shows at Opryland U.S.A.

Date

The cutoff date for providing groups with tickets at a discount rate is June 6.

For more information, or to make reservations for the celebration, churches should contact Sue Binford, at Opryland, P.O. Box 2138, Nashville, Tennessee 37214.

Jewel Signs Two

■ SHREVEPORT—Jewel Records president Stan Lewis has announced the signing and release of two new singles on the Five Blind Boys of Mississippi and The Five Blind Boys of Alabama.

Singles

The Mississippi group cut a song previously recorded by The Kingsmen, titled "I Can't Even Walk (Without You Holding My Hand)," and the Alabama group cut a standard titled "Morning Train." Lewis said albums will follow on both groups.

Dickerson & Serenity Change Group Name

■ CINCINNATI—Ronald Wright Dickerson and Serenity, a mixed contemporary gospel group, have changed their name, dropping the title Serenity in favor of the word Tranquility.

Family Affair



The Cruse Family is recording its second album for Canaan Records at Ray Stevens Sound Lab. With production by Ken Harding, the lp is scheduled for May release. Pictured during a break in sessions are (top row, from left): Joe III and Joe II; (middle row): Jeff Adams, Becky, Karen, Nancy, Cindy, Janie, Clark Stone and producer Ken Harding; (bottom row): John and Wayne Holton (vocal arranger).

Word Signs Ford

■ LOS ANGELES—Tennessee Ernie Ford has signed a non-exclusive contract with the Word label for the release of his new religious product.

Ford will cut an album of traditional hymns, on May 10-11, arranged and conducted by his long-time associate, Jack Fascinato. Kurt Kaiser will produce and Hugh Davies will engineer.

Crouch To Perform In Telethon

■ NASHVILLE — Andrae Crouch has been invited to perform in the second annual Telethon, sponsored by World Vision, Inc. and filmed at KTTV-TV.

Talent

The syndicated telethon, which will start airing nationally in June on major networks, also features top entertainment personalities including Dean Jones, Steve Allen, B. J. Thomas, Chuck Colson and Dale Evans.

Designed to strengthen the physical and mental needs of suffering people throughout the world, the non-profit and non-denominational organization raised \$25 million in 1976, sponsoring more than 100,000 people.

Truth To Perform At Crystal Palace

■ NASHVILLE — Truth, contemporary gospel entertainers, are scheduled for four shows in the Crystal Palace at Six Flags Over Mid-America in St. Louis starting May 20. Other engagements this month include community performances in Ft. Worth and Amarillo, Tex., and Farmington, N.M., as well as a Dallas concert.

Roadshow Signs Caesar

■ NASHVILLE — Shirley Caesar has been signed to a recording contract by Roadshow Records, an affiliate of UA.

Ms. Caesar has garnered numerous honors, including Ebony's award as Best Female Gospel Singer, NATRA's Golden Mike Award for Best Gospel Record of the Year, and she holds the distinction of being the first black gospel singer to win a Grammy.

Ms. Caesar will be produced by Roadshow president Fred Frank and Michael Stokes.

ABC/Dot Signs Oak Ridge Boys

■ NASHVILLE — The Oak Ridge Boys, Grammy and Dove Award winners, have signed exclusive recording contracts with ABC/Dot Records.

With production to be handled by Ron Chancey, vice president in charge of a&r for ABC/Dot, their first release is planned in the immediate future.

Word Re-Inks Tournquist

■ WACO—Buddy Huey, a&r director for Word Records, has announced the re-signing of Christian music realist Evie Tournquist to the Word label.

Tournquist joined the Word label in 1973, and since that time has established an impressive music ministry. Named the top female vocalist in Scandinavia, she is the first Christian artist to receive its coveted Silver Star award for the highest record sales of any recording artist.

Tournquist makes extensive television appearances, has recorded 11 inspirational albums, performs throughout the United States, Canada and overseas.

CONTEMPORARY & INSPIRATIONAL GOSPEL

May 14, 1977

- GENTLE MOMENTS**
EVIE TOURNQUIST—Word WST 8714
- ALLELUIA**
THE BILL GAITHER TRIO—Impact R 3408
- PRaise BE TO JESUS**
THE BILL GAITHER TRIO—Impact R 3408
- 99 44 100's% GOODMANS**
THE HAPPY GOODMAN FAMILY—Canaan 9789 (Word)
- PRAISE II**
THE MARANATHA SINGERS—Maranatha HS 026A
- 12TH ANNIVERSARY**
THE INSPIRATIONS—Canaan CAS 9792 (Word)
- SOMETHING BEAUTIFUL**
THE BILL GAITHER TRIO—Impact R 3337
- GOD'S GONNA BLESS**
JIMMY SWAGGART—Jim 124 (Word)
- THIS IS ANOTHER DAY**
ANDREA' CROUCH & THE DISCIPLES—Light LS 5683 (Word)
- A BRAND NEW TOUCH**
THE LANNY WOLFE TRIO—Impact R 3407
- COUNTRY RAMBO'S**
THE RAMBOS—Heartwarming R 3429
- I'M A PROMISE**
THE BILL GAITHER TRIO—Impact R 3344
- LIVE A NIGHT OF INSPIRATION**
THE INSPIRATIONS—Canaan 9803 (Word)
- TOP 10 OF '76**
VARIOUS ARTISTS—Canaan 9802 (Word); Heartwarming R 3436
- HOME WHERE I BELONG**
B. J. THOMAS—Myrrh MSA 6571 (Word)
- JESUS THIS IS JIM**
BOBBY GROVES—QCA 350
- THERE IS A RIVER**
JIMMY SWAGGART—Jim 114 (Word)
- BEST OF ANDRAE**
ANDRAE CROUCH—Light LS 5678 (Word)
- LET'S JUST PRAISE**
THE BILL GAITHER TRIO—Impact R 3209
- LADY**
REBA RAMBO—Greentree R 3430
- HEAVEN'S SOUNDING SWEETER**
JIMMY SWAGGART—Jim 125 (Word)
- ESPECIALLY FOR CHILDREN**
THE BILL GAITHER TRIO—Impact R 3214
- LIVE**
THE HINSONS—Calvery STAV 5121
- KIDS OF THE KINGDOM**
ANNIE HERRING—Sparrow BWR 2002
- THE WORD**
KENNETH COPELAND—Kenneth Copeland Productions KCP 1003
- SPIRIAFEST**
THE DOWNINGS—Impact R 3401
- BIRTHPLACE**
THE DOWNINGS—Impact R 3431
- THE KING IS COMING**
THE BILL GAITHER TRIO—Impact R 3083
- LOVE BROKE THRU**
PHIL KAEGGY—New Song—NS 002
- ALIVE & PICKIN'**
THE LEWIS FAMILY—Canaan 9798 (Word)
- HIGH VOLTAGE**
THE HINSONS—Calvery STAV 5130
- JUST BECAUSE**
THE IMPERIALS—Impact R 3390
- ONLY JESUS**
JIMMY SWAGGART—Jim 123 (Word)
- ONE LIVE FAMILY**
THE HEMPHILLS—Heartwarming R 3352
- THE SON IS SHINING**
THE RAMBOS—Heartwarming R 3398
- LIVE**
MIKE WARNKE—Myrrh MSA 6561
- HE LOVES YOU**
THE FLORIDA BOYS—Canaan 9799 (Word)
- PRESICIOUS MEMORIES**
TENNESSEE ERNIE FORD—Capitol SVBB 11382
- LEARNING TO LEAN**
THE BLACKWOOD BROTHERS—Skylite SLP 6161
- GLOW IN THE DARK**
CHUCK GIRARD—Good News—GNR 8103

UA Enters Production Pact with Butler; Shults Named Country Operations Director

■ LOS ANGELES — Artie Mogull, president of United Artists Records, has announced the signing of a long-term independent production agreement with Larry Butler, former vice president, country product for UA.

Under the new agreement, Butler will produce a minimum of five UA artists per year, including: Dottie West, Kenny Rogers, Billie Jo Spears, Melba Montgomery and Steve Lawrence.

Mogull also announced the appointment of Lynn Shults to the position of director of country operations for United Artists Records. Shults, formerly national country sales manager, will work out of UA's Nashville offices and will assume all administrative responsibilities for the label as well as a&r liaison duties between Butler and other independent producers. In addition, Shults will continue to be responsible in the areas of sales and marketing.

Butler told **RW**, "I'm certainly

proud of what was accomplished by UA country while I was there, but I found myself getting bogged down with administrative duties and not having enough time to write and produce. These are the things I do best and I needed to be free to devote my total attention to those areas."

Butler said he is currently negotiating production and songwriting deals with other labels and publishers. His new production company is Larry Butler Productions and will be based in his home in Nashville.

Robbins Takes Top 'Super Picker' Honors

■ NASHVILLE — Hargus (Pig) Robbins took the top honor, "Super Picker of the Year," for the third consecutive year at the NARAS Super Picker Awards Banquet held here May 1.

Honored were 147 musicians, 53 background vocalists and 19 engineers, who received certificates for their creative assistance in the recording of 57 singles selected by the board of governors.

Those pickers having performed on the most of the selected recordings were named to the 1977 Super Picker Band, which includes Grady Martin and Reggie Young, lead guitar; Ray

Edenton and Chip Young, rhythm guitar; Harold Bradley, bass guitar; Bob Moore, bass; Pete Drake, steel guitar; Hargus (Pig) Robbins, piano; Johnny Gimble and Tommy Williams, twin fiddles; Kenny Malone, drums; Farrell Morris, percussion; Charlie McCoy, utility; Shelly Kurland and Carl Gorodetzky, violin; Roy Christensen, cello; Marvin Chantry and Gary Vanosdale, viola; Dolores Edgin, Janie Fricke, Wendy Suits, Joe Babcock and Hurshel Wiginton, background vocals; and Joe Mills, engineer.

(Continued on page 99)

Resler Joins RCA

■ NASHVILLE—The appointment of Alan Resler as regional country music promotion manager, central and northeast regions, RCA Records, has been announced by Joe Galante, director, Nashville operations.

Before joining RCA, Resler had been with WGAR in Cleveland for five years, having started there as a programming assistant. Four months later, he became a staff announcer, and within six months became a full-time music programmer. In 1975, he took over full direction of music at the station. Before joining WGAR, he had studied broadcasting with Larry Kenny, now an air personality on WHN in New York.

In his new position with RCA Records, Resler will headquarter in Cleveland.

Epic To Release Jones' 'Greatest Hits'

■ NASHVILLE—Epic Records has announced the forthcoming release of the George Jones' "All-Time Greatest Hits, Volume One" album.

Produced by Billy Sherrill, vice president, a&r, CBS Records, Nashville, the lp will feature a collection of 10 newly-recorded Jones classics spanning his first 14 years of recordings.

NASHVILLE REPORT

By RED O'DONNELL



■ This area looms as location site for filming of CBS-TV's new series about Daniel Boone, which will include some singing. **Ruth Buzzi**, a frequent visitor to the local office of UA, for which label she records, signed for role in the "Record Show" movie, now shooting in L.A.

Brenda Lee is getting her luggage and belongings together for 14th tour of Japan, where she'll do three one-woman TV specials (for a Japanese network) and 20 concerts. They love the Lee-tle

lady in Lotusland, but why call her Blenda?

Rita (Mrs. **Kris Kristofferson**) **Coolidge** lost the baby due to arrive in September. Speaking of Kris: in between movie-making assignments, he's appearing in 25 concerts in May, June and July. **Billy Swan** is featured on the Kris-country traveling show!

Johnny Rodriguez sang on last Saturday's Grand Ole Opry, his first chirping on the long run radio show, although he appeared as musician with **Tom T. Hall's** band five years ago.

No truth to rumor that **Jerry Lee Lewis** is hiring **Faron Young** as press agent. And forget about those stories that singer-racing car driver **Marty Robbins**, after stints with MCA and CBS, is gonna switch to STP. While on the subject of Marty R.: His latest single, "I Don't Know Why (I Just Do)," is a golden oldie, co-written in 1933 by **Roy Turk & Fred Albert**.

Add to our look-alike gallery: **RW** VP **John Sturdivant**, president of local NARAS chapter, and **Michael Landon** of "Little House on the Prairie" teleseries. (That is when they're dressed for formal affairs.) Jury is out on decision about the network video game show that **Bill Anderson** is scheduled to co-host with ABC nabobs listening.

Isn't **Minnie Pearl** going to headline at a Las Vegas nitery? **Tennessee Ernie Ford**, after 28 years with Capitol, found a new home with Word

(Continued on page 98)

CBS Promotes Wall

■ NASHVILLE — Rick Blackburn, vice president, marketing, CBS Records, Nashville, has announced the appointment of Larry Wall to the position of midwest regional country marketing manager. Wall will be based in Chicago.

In his new capacity, Wall will be responsible for the coordination of country music sales and promotion in the midwest. Additionally, Wall will provide marketing gameplans for artists on the Columbia, Epic, and CBS Associated Labels in his region. He will report directly to Blackburn.

Wall joined CBS Records in 1973 and prior to his new appointment was responsible for CBS Records' sales in the Oklahoma City region.

COUNTRY PICKS OF THE WEEK

SINGLE

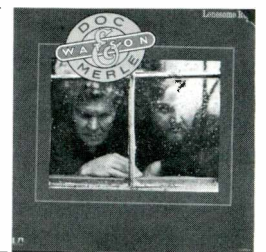
LARRY GATLIN, "I DON'T WANNA CRY" (L. Gatlin; First Generation, BMI). This one won't make you cry—it'll make you high. Gatlin may have written himself a standard this time, and his performance is stunning. "Lay back down and love me/and leave the leavin' to later on." What can you say? A gem. Monument 221.

SLEEPER

FLOYD BROWN, "LET'S GET ACQUAINTED AGAIN" (D. Penn; Dan Penn, BMI). ABC/Dot picked this one up as a master and it should prove to be a wise move. The old man wants a little early morning loving to get reacquainted and Brown conveys the feeling well with his powerful, ranging vocal treatment. Great record. ABC/Dot 17702.

ALBUM

DOC & MERLE WATSON, "LONESOME ROAD." Without compromising a bit of their artistic integrity, Doc & Merle have come with a collection of material which should prove to be their most commercial effort to date. "I Recall A Gypsy Woman" and "Stonewall (Around My Heart)" deserve special attention. UA 725.



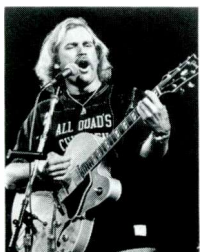
COUNTRY HOTLINE

By MARIE RATLIFF

■ Ray Price takes "Different Kind of Flower," which was a regional hit in the southwest by Roy Clayborne, and gives it nationwide interest. It has appeal for the vintage Price fans as well as the ability to add a bunch of new ones! Give it a try!

Jimmy Buffett is exploding nationally! "Margaritaville" is already high on WSUN's chart (#2), KBOX (#13), WINN (#21), KCKC (#18), WVOJ (#39), added at WSLC, KLAJ, KJJJ, WSLR, WGBG and KWJJ.

Charly McClain is making strong initial moves at KENR, KIKK, KBOX, WTSO, WIVK, WBAM, KHEY and WITL with "It's Too Late To Love Me Now."



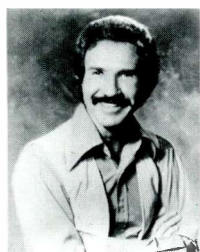
Jimmy Buffett

Sammi Smith continues to build a following with "I Can't Stop Loving You;" strong movement this week with adds at WBAM, WAME, KD JW, KKYX, WTSO, WGBG, WHK, WIL, WMC, WMTS and WIVK.

Duane Eddy is breaking into a smash with good action reported on "You Are My Sunshine" at WHN (#3), WINN, KJJJ, WEMP, KXLR, WPLO, KLAJ, WGBG, WAME,

KBOX, KD JW and WSUN.

David Wills has his first release in quite some time, now on the United Artists label. "The Best Part of My Day" is off to an early start at KTCR, KFDI, KXLR and KKYX. The Wichita Linemen's version of "Cherry Pink and Apple Blossom White" is spinning initially in (where else?) Wichita!



Marty Robbins

Monster Movers: Johnny Rodriguez, Bobby Borchers, Jim Reeves, Willie Nelson.

Marty Robbins' soulful rendition of "I Don't Know Why (I Just Do)" is showing strong initial action at KFDI, WIVK, WTSO, WGBG, KTCR and WEMP. Charley Pride's strong vocals on the Dickey Lee-penned "I'll Be

Leaving Alone" drawing early raves in Miami, Nashville, Memphis, Wichita, Seattle, San Bernardino, Wheeling, Indianapolis and Denver.

Jimmy C. Newman's "Alligator Man" starting to show well in the southern markets.

SURE SHOTS

Charley Pride — "I'll Be Leaving Alone"

Tom Jones — "Take Me Tonight"

Gary Stewart — "Ten Years of This"

Larry Gatlin — "I Don't Wanna Cry"

LEFT FIELDERS

Jimmie Peters — "Somebody Took Her Love
(And Never Gave It Back)"

Floyd Brown — "Let's Get Acquainted Again"

Freddy Weller — "Merry Go Round"

Cristy Lane — "Sweet Deceiver"

AREA ACTION

Everett Peek — "Sea Cruise" (WHK)

Paul Craft — "We Know Better" (WH00, WSLC)

'Country in New York' Concert Set for Nationwide Live Broadcast

■ NASHVILLE—The "Country in New York" concert May 17, featuring four ABC/Dot artists, will be broadcast live from Carnegie Hall, with about 60 key stations across the nation carrying the three-hour presentation with performances by Roy Clark, Don Williams, Freddy Fender and Hank Thompson. Additionally, according to ABC/Dot vice president Larry Baunach, the voice of America (VOA) and Armed Forces Radio Network will be beaming the broadcast to virtually every nation, and every U.S. military base in the world.

The VOA also is planning to arrange local broadcast by foreign stations in some 27 countries, including the U.S.S.R., where Roy Clark recently completed a sold-out, State Department-sponsored tour, Baunach

said.

Presented by James A. Nelderlander and the Jim Halsey Company in cooperation with ABC/Dot and WHN Radio of New York, monies from the show will be given to the Taos County (New Mexico) Mental Health Council, a non-profit organization concerned with the rehabilitation of drug addicts and alcoholics in that predominately Spanish/Mexican/Indian community.

Baunach said radio stations carrying the show will be promoting the event extensively with posters provided by ABC/Dot, network promo spots and artist promo spots. In addition, WHN will be giving away a large number of tickets to listeners and will host guest deejay sessions for the artists.

Lee Arnold

Lee Arnold of WHN will be emcee of the show, and Larry Scott of KFDI (Wichita) will be the radio network commentator. Pretaped interviews of varying lengths are being arranged for use on the show to provide a smooth flow between the various segments. ABC network officials have been giving technical advice according to Baunach. A total of 18 one-minute spots for local sale are being provided to the network's stations.

According to B. J. McElwee, vice president of special markets, ABC Record Distributors, the Carnegie Hall concert is a highlight of ABC/Dot's spring promotion designed to take country music "Beyond Country Limits." McElwee said the concert promotion in New York City, in addition to newspaper and radio advertising, includes displaying posters in nearly 300 glass cases, as well as on certain stands along the Avenue of the Americas and in train and bus stations. Shelly Rudin, manager of ABC's Woodside Branch in New York, said store window displays have been set for Korvettes, Goody's, Two Guy's, Jimmy's Music World, King Karol, Record Hunter, Colony and Record Haven, and several artist in-store appearances are being arranged.

Rising Star Signs Robert Allen Jenkins

■ NASHVILLE — Rising Star Records has announced the signing of Robert Allen Jenkins to the label.

Prior to joining the Rising Star roster, Jenkins was an MGM recording artist. With production by Dave Mathis, Jenkins' first release, a self-penned tune, is titled "Horoscope."

AFTRA Honors Nunley, Elects New Officers

■ NASHVILLE — The Nashville Local of the American Federation of Television and Radio Artists (AFTRA) honored Louis Nunley on April 27, with the presentation of its 1977 President's Award, according to newly-elected president Carol Montgomery.

The award honoring Nunley for "Service above and beyond the call of duty to the Nashville Local and Aftrans everywhere," cited his leadership as Local president from 1966 to 1970, his membership on the Local board from 1961 to 1975, national board membership since 1965, and national vice president from 1974 to the present. Nunley, a founding member of the Nashville Local and one of the originators of the "Nashville Sound," has been an active singer and arranger in record and television production for over 25 years.

Ms. Montgomery becomes the first woman to be elected president of the Nashville Local in its history. Elected along with her by the membership were Charlie Monk, vice president; Rex Allen, Jr., secretary/treasurer; and board members Byron Warner, Millie Kirkham, Lisa Silver, Ed Bruce, Tom Brannon and Wendy Suits.

The Nashville membership also elected the following people to represent them as delegates at the 1977 National AFTRA Convention: Carol Montgomery, Charlie Monk, Keith Elrod (Memphis), Richard Mainegra, Tom Brannon, Louis Nunley, Yvonne Hodges, Bob Lockwood and Byron Warner.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ FAUX PAS-AND-DESERVEDLY-TAKEN-TO-TASK-FOR-IT-DEPT.: A couple or three weeks back this column carried a story which mentioned the "late lamented" Louisiana Hayride, and that phrase needed amplification which was, wrongly, not given. The intention of the mention was more in the line of a personal nostalgic remembrance of vibrant days past at the Hayride with the birthing of names now gone like Hank Williams and Johnny Horton—indeed the Louisiana Hayride itself is in beautiful new quarters and is perhaps healthier than ever. A couple of months back I was working a convention in Shreveport and a friend had some tickets and I went as a paying spectator and got a super show, an excellent meal and perhaps watched the birthing process of new superstars all over again. **David Kent**, president of the Louisiana Hayride, in his proper letter calling attention to the incorrect labeling of the Hayride as "late and lamented," points out a number of interesting facts about this historic program. The Hayride is sponsored for syndication on 200 radio stations in 10 states, which may well make it among the biggest of the syndicated country radio shows, and the Hayride recently purchased the Ray Stevens Soundlab in Nashville, where surely they'll hope to achieve more charted records as they have done with **Willie Rainsford** on The La. Hayride label. So, as Kent said, the Louisiana Hayride is neither late nor lamented, rather it's busy, bustling and offers some excellent entertainment for country radio listeners as well as the good citizens of Ark-La.-Tex—and yes, **Frank Page**, VP, is still an important part of the Hayride scene.

Robin Sherwood moves into afternoon drive at KAYO (Seattle) . . . **Eddie Briggs** now 10:00 to 3:00 a.m. at KARM (Fresno) . . . The new line-up at KWIP (Merced, Cal.) is **Kent Hopper**, **Bob Lee**, **Jim O'Brien**, **Jerry Daniels** and **Mike Snow** . . . The Jimmie Rodgers Memorial Festival gets underway in Meridian, Mississippi May 25-28, and this year the shows will be produced by **Ken Rainey** of WOKK. The festival is gaining in strength each year and seems to be a healthy project . . . Soon after the JRMF comes the Hank Williams Festival in Mount Olive, Ala. and we'll have more on that later . . . **Chris Taylor**, MD of WMAD (Madison, Wisc.), will be leaving May 20 to take over as MD at KYNN (Omaha).

Hall of Fame Bows New Facility

■ NASHVILLE—After two years of planning, design and construction, the remodeled and expanded Country Music Hall of Fame unveiled its new facility with a grand opening party held here May 5.

The \$1.2 million renovation radically alters the appearance of the building although the barn-like glass and slate theme has been kept intact. The new entrance now faces Division Street, while the old entrance on Music Square East (formerly 16th Avenue South) will become a business entrance. The "Walkway of the Stars," located outside the old entrance, has been duplicated inside the new lobby, and all new plaques will be placed there.

More than doubled in size, the new facility has several new exhibits in the museum, and increased storage and archival space in the library.

New exhibits include Elvis Presley's 1960 "solid gold" Cadillac and an artist's touring bus decked out with all the frills. The instrument collection of the Hall of Fame has also been consolidated and located in the new wing. A new, smaller theatre has been built and will show historical

films on a periodic basis. The first such film planned is Jimmie Rodgers' 1929 short, "The Singing Brakeman."

Acuff/Rose Tournament Sets Event Schedule

■ NASHVILLE — The Acuff/Rose Golf Tournament will be underway May 16-17, with 54 four-somes comprised of recording celebrities and related music industry executives slated to participate.

The tournament consists of a dinner Monday night co-hosted by **Record World** and Monument Records and an awards banquet, complete with trophies, on Tuesday night. Don Cherry will be Monday night's emcee, and Tuesday's will be Ralph Emery.

Entertainers will include Moe Bandy, Billy Ed Wheeler, Mickey Newbury, Don Gibson, Larry Jon Wilson and Boots Randolph.

The tournament will be played at Henry Horton State Park South of Nashville. This year's grand prize for the lucky person who scores a hole-in-one is a Buick, given by Frank Davis Buick, with additional prizes given by Amana Corp. and others.

RCA Honors Waylon



RCA Records president Ken Glancy, and division vice president, domestic operations, Mel Ilberman were in Nashville recently to present RCA's Waylon Jennings with an RIAA platinum record for his lp, "The Outlaws," and an RIAA gold record for his "Dreaming My Dreams" lp, at a special reception held at Nashville's Sheraton Hotel on April 28. Platinum "Outlaw" lps were also presented to Jessi Colter, and Neil Reshen, Waylon and Willie Nelson's manager, who also accepted the platinum lps for Willie and Tompall Glaser, who were unable to be present. A gold record was also presented to Jack Clement, producer of "Dreaming My Dreams." Pictured from left are Jessi Colter, Waylon Jennings, RCA VP, Nashville operations Jerry Bradley and Glancy.

Nashville Report (Continued from page 96)

the founding of the company in 1948 along with the late Johnny Mercer, Buddy DeSylva, et al." (Wasn't Tex Ritter one of the label's original artists?)

The publishers just added up sales of **Loretta Lynn's** paperback edition of "Coal Miner's Daughter" and the total was slightly more than 850,000, which is a lotta paperbacking in three weeks. It's gonna be a million seller.

Hoyt Axton, a good friend of **Mae Boren Axton**, heading for a tour of Alaska. Well, the truth is out: Luckenbach, Texas is a veritable ghost town—four buildings, one with a potbelly stove. And **Waylon Jennings**, who recorded the song, and **Chips Moman**, who wrote it, have been telling me that it is a Xerox of beautiful Burbank, California!

Trumpet ace **Doc Severinsen**, of the "Tonight" TVer, here for a guest shot with the Nashville Symphony, sneaked in a cameo shot on the Grand Ole Opry. "I am being sponsored by Stan Kenton and Buddy Rich," he quipped and all the country music fans guffawed.

When I asked **Merle Haggard** if the stories about him going to wed **Leona Williams** were true, the Hag replied, "My divorce (from Bonnie Owens) isn't final." Speaking of weddings, **Buck Owens** and **Jana Greif**, who plays the violin in his band, bought a marriage license in Las Vegas, but at this writing no wedding date has been announced.

Country music-spiced TV specials did all right in latest Nielson ratings: The **Mac Davis Show** was sixth and the **Ann-Margret "Rhine-stone Cowboy"** hourcast was 13th among the 64 prime time network programs according to the survey.

ABC/Dot Signs O. B. McClinton



James S. Foglesong, president of ABC/Dot Records, has announced the signing of O. B. McClinton to a recording contract with the label. A native of Senatobia, Mississippi, McClinton has written hit songs for Otis Redding, Clarence Carter and James Carr. As a country artist he has had successful records like "Don't Let the Green Grass Fool You" and "My Whole World Is Falling Down." His first Dot release will be "Country Roots," produced by Ron Chancey. Pictured at signing ceremonies are (from left) ABC/Dot vice president Ron Chancey (a&r), McClinton, Foglesong and ABC/Dot vice president Larry Bounach (promotion and creative services).

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

CHARLEY PRIDE—RCA 10975

I'LL BE LEAVING ALONE (D. Lee/W. Holyfield; Maplehill/Vogue, BMI)

Charley has it in the grooves again with this Wayland Holyfield/Dickey Lee composition which is sure to go all the way. The positive angle on the cheatin' theme is bound to get the ladies.

GEORGE JONES—Epic 8 50385

OLD KING KONG (S. Lyons; Julep, BMI)

Jones comes with a peppy, topical, left-fielder on this outing, and proves that he can put his gifted voice to anything and make it happen.

GARY STEWART—RCA 10957

TEN YEARS OF THIS (G. Stewart/W. Carson; Forrest Hills/Rose Bridge, BMI)

Highlighted by superb instrumentation, under the direction of producer Roy Dea, Stewart retains his unmistakable sound, and comes up with another sure winner.

RAY PRICE AND THE CHEROKEE COWBOYS—ABC/Dot 17690

DIFFERENT KIND OF FLOWER (G. Softon; Memory, BMI)

A city girl steals the heart of a country boy and slips away on this easy-paced cut. Spiced-up by some fine fiddle work, it sounds like a natural.

CHARLEY RICH—RCA 10966

NICE 'N' EASY (M. Keith/A. Bergman/L. Spence; Eddie Shaw, ASCAP)

This is the second go-round for this cut and the time seems right for it to hit again. Rich's talent is timeless.

JIMMIE PETERS—Mercury 73911

SOMEBODY TOOK HER LOVE (AND NEVER GAVE IT BACK) (J. Peters/

M. McNair; Twitty Bird/ Spinback, BMI)

A solid country country song from a talented singer/songwriter we're bound to be hearing a lot about, judging from this appealing release.

TOM JONES—Epic 8 50382

TAKE ME TONIGHT (A. Schroeder/W. Gold/R. Alfred; Arch, ASCAP)

Still riding the momentum of his recent hit, "Say You'll Stay Until Tomorrow," Jones should find quick acceptance with this moving ballad.

FREDDY WELLER—Columbia 3 10539

MERRY-GO-ROUND (F. Weller/T. Roe; Low-Twi/Young World, BMI)

Producer Billy Sherrill spices this one up with some interesting instrumentation, and Weller's vocals bring it on home.

NEW RIDERS OF THE PURPLE SAGE—MCA 40715

(JUST) ANOTHER NIGHT IN RENO (S.A. Love; Blue Jeans, BMI)

This progressive country group has an excellent shot at the charts with this compelling number. It could find eager ears in any number of formats.

LYNN ANDERSON—Columbia 3 10545

I LOVE WHAT LOVE IS DOING TO ME (J. Cunningham; Starship, ASCAP)

Anderson's polished phrasing is fitting for the lickety-split tempo on this one. Glenn Sutton's production keeps it moving.

RED SOVINE—Starday 158

DADDY'S GIRL (G. Martin; Tree, BMI)

Sovine's back with another novelty item which is sure to draw good listener response. Watch the phones on this one.

KENNY PRICE—MRC 1001

I'D BUY YOU CHATTANOOGA (R. Pennington; Tuckahoe, BMI)

A heavy back-beat and Kenny's rich vocals bolster this infectious tune and should see it chartward. It feels good.

CONNIE SMITH—Monument 219

COMING AROUND (R. Lane; Tree, BMI)

Good things ought to be coming Connie's way as a result of this catchy number. A definite contender.

'Super Picker' (Continued from page 96)

The 1977 Most Valuable Players, as voted by their peers, are Hargus (Pig) Robbins, piano; Bob Moore, bass; Larrie London, drums; Ray Edenton, rhythm guitar; Reggie Young, lead guitar; Harold Bradley, acoustic guitar; Weldon Myrick, steel guitar; Bobby Thompson, banjo; Johnny Gimble and Buddy Spicher, fiddle; Shelly Kurland, string player; Don Sheffield, brass player; Billy Puett, woodwind player; Bergen White, arranger; Les Ladd, engi-

neer; Janie Fricke, female background vocal; Hurshel Wiginton, male background vocal; Lea Jane Singers, background vocal group; Charlie McCoy, utility; and Farrell Morris, percussion.

Sturdivant Honored

Nashville's NARAS chapter president and RW VP John Sturdivant was presented a special appreciation plaque for his efforts in organizing and planning the Super Pickers Awards banquet since its inception three years ago.



RW vice president and NARAS Nashville chapter president John Sturdivant presents the Super Picker of The Year Award to Hargus "Pig" Robbins as 1977's Most Valuable Players (from left): Bob Moore, Joe Mills, Johnny Gimble, Pete Drake, Tommy Williams and Joe Babcock, look on.

LES LADD

Voted

Most Valuable Engineer

presented at Nashville/NARAS Super Picker Awards - May 1, 1977

CONGRATULATIONS!

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THE COUNTRY ALBUM CHART

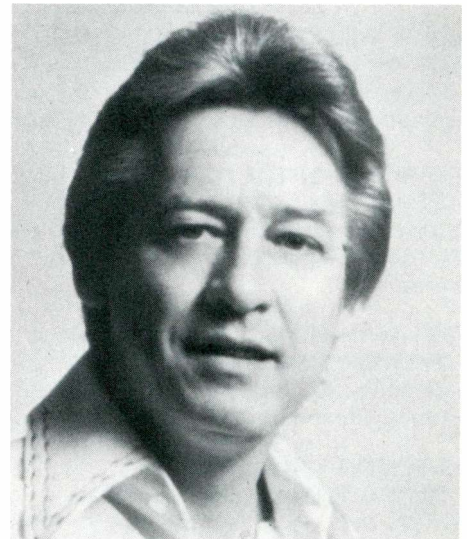
MAY 14, 1977

MAY 14	MAY 7		WKS. ON CHART
1	1	NEW HARVEST... FIRST GATHERING DOLLY PARTON/ RCA APL1 2188	11
2	2	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601	9
3	3	LUXURY LINE EMMYLOU HARRIS/Warner Bros. BS 2998	16
4	5	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/ RCA APL1 2261	5
5	4	PLAY GUITAR PLAY CONWAY TWITTY/ MCA 2262	7
6	17	I REMEMBER PATSY LORETTA LYNN/MCA 2265	4
7	13	KENNY ROGERS/United Artists LA689 G	27
8	22	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	4
9	9	VISIONS DON WILLIAMS/ABC/Dot DOA 2064	14
10	10	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI/RCA APL1 1312	67
11	8	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	22
12	19	YOUR PLACE OR MINE GARY STEWART/RCA APL1 2199	4
13	18	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ ABC AB 990	12
14	16	THE WHEEL ASLEEP AT THE WHEEL/Capitol ST 11620	7
15	6	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic PE 34468	10
16	15	FARGO COUNTRY DONNA FARGO/Warner Bros. BS 2996	11
17	11	HEART HEALER MEL TILLIS/MCA 2252	11
18	12	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	21
19	7	JOHN DENVER'S GREATEST HITS, VOL. 2/RCA APL1 2072	9
20	14	BEST OF DONNA FARGO/ABC/Dot DO 2075	12
21	25	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	8
22	24	JOHNNY DUNCAN/Columbia KC 34442	12
23	23	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	64
24	20	PAPER ROSIE GENE WATSON/Capitol ST 11597	9
25	21	THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125	15
26	36	TOUCAN DO IT TOO AMAZING RHYTHM ACES/ABC AB 1005	4
27	37	ABOUT LOVE TOM T. HALL/Mercury SRM 1 1139	2
28	32	SNOWBLIND FRIEND HOYT AXTON/MCA 2263	3
29	26	RONNIE MILSAP LIVE/RCA APL1 2043	24
30	44	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	2
31	33	ONE NIGHT STANDS HANK "BOCEPHUS" WILLIAMS, JR./ Warner/Curb BS 2988	3
32	27	CONWAY TWITTY'S GREATEST HITS, VOL. II/MCA 2235	26
33	28	DAVID ALLAN COE RIDES AGAIN/Columbia KC 34310	11
34	38	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	37
35	35	THE TOUCH OF FELTS NARVEL FELTS/ABC/Dot DO 2070	5
36	39	I JUST CAME HOME TO COUNT THE MEMORIES CAL SMITH/ MCA 2266	2
37	30	BEST OF CHARLEY PRIDE, VOL. III/RCA APL1 2023	28
38	29	RIDIN' RAINBOWS TANYA TUCKER/MCA 2253	10
39	34	ADIOS AMIGO MARTY ROBBINS/Columbia KC 34448	12
40	45	REUNITED RAY PRICE & THE CHEROKEE COWBOYS/ ABC/Dot DO 2073	4
41	40	TAKE ME CHARLIE RICH/Epic KE 34444	11
42	—	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	1
43	43	BEST OF DOLLY PARTON/RCA APL1 1117	51
44	31	I'M SORRY FOR YOU MY FRIEND MOE BANDY/Columbia KC 34443	10
45	—	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	1
46	47	BIG BOSS MAN/MY MOUNTAIN DEW CHARLEY RICH/RCA APL1 2260	3
47	52	JENNIFER WARNES/Arista 4062	3
48	48	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC/Dot DOSD 2020	96
49	51	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755	36
50	—	HIGH RIDING ALVIN CROW & THE PLEASANT VALLEY BOYS/ Polydor PD 1 6102	1
51	50	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS/ RCA APL1 1816	44
52	41	WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON Columbia KC 34439	9
53	53	THE TROUBLEMAKER WILLIE NELSON/Columbia/Lone Star KC 34112	31
54	54	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	83
55	61	ARRIVAL RANDY BARLOW/Gazelle LPN 6021	2
56	59	THE ORDINARY MAN ALBUM DALE McBRIDGE/Con Brio CGLP 051	2
57	56	TOMPALL GLASER & HIS OUTLAW BAND/ABC AB 978	14
58	64	FLIP, FLOP & FLY DOUG KERSHAW/Warner Bros. BS 3025	2
59	49	GILLEY'S SMOKING MICKEY GILLEY/Playboy PB 415	26
60	42	BLACKJACK CHOIR JAMES TALLEY/Capitol ST 11605	11
61	46	HONKY TONK MUSIC DUSTY CHAPS/Capitol ST 11614	5
62	—	I NEED YOU ALL THE TIME EDDY ARNOLD/RCA APL1 2277	1
63	65	HOTEL CALIFORNIA THE EAGLES/Asylum 7E 1084	16
64	55	FINE LACE AND HOMESPUN CLOTH GEORGE HAMILTON IV/ ABC/Dot DO 2081	4
65	63	TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Arista America SMAS 50015	15
66	57	THE LAST GUNFIGHTER BALLAD JOHNNY CASH/Columbia KC 34314	11
67	60	YOU'RE FREE TO GO SONNY JAMES/Columbia KC 34472	11
68	68	THUNDER IN THE AFTERNOON MAC DAVIS/Columbia PC 34313	8
69	58	24 GREATEST HITS BY BOB WILLS & HIS TEXAS PLAYBOYS/ MGM MG 2 5305	8
70	66	CHARLIE RICH'S GREATEST HITS/Epic PE 32430	46
71	62	THE LATE BOB WILLS' ORIGINAL TEXAS PLAYBOYS/ Capitol ST 11612	6
72	67	BEST OF GLEN CAMPBELL/Capitol ST 11577	25
73	70	ELITE HOTEL EMMYLOU HARRIS/Reprise MS 2239	68
74	73	SOMEBODY SOMEWHERE LORETTA LYNN/MCA 2228	29
75	74	20-20 VISION RONNIE MILSAP/RCA APL1 1666	51

Cal Smith

Take a listen to his newest single...

Come See About Me



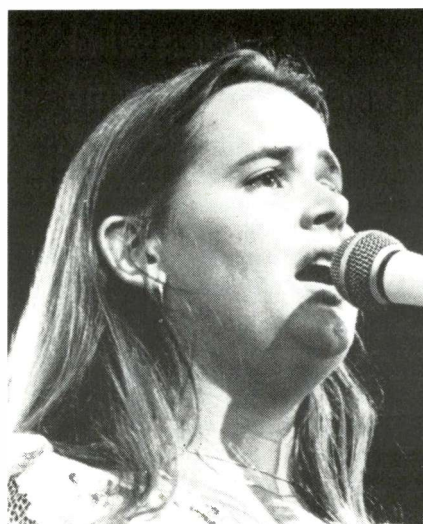
And you'll know why we're excited. It's from his just released album "I Just Came Home To Count The Memories." Produced by Walter Haynes

Single: MCA-40714 Album: MCA-2266

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AUSTIN CITY LIMITS

presents in concert



Willie Nelson & Tracy Nelson

and in the weeks to follow:

Amazing Rhythm Aces and Gove The Dirt Band and Kiwi
The Earl Scruggs Revue Larry Gatlin and Alex Harvey
Jimmy Buffett and Rusty Wier Roy Buchanan and Willis Alan Ramsey
Gatemouth Brown and Delbert McClinton Guy Clark and Steve Fromholz
Firefall and Denim

A National PBS Special. Check your local listings for time and channel.



Made possible in part
by a grant from Lone Star Beer.

THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
MAY 14 MAY 7

WKS. ON
CHART

1	2	SOME BROKEN HEARTS NEVER MEND DON WILLIAMS ABC Dot DO 17683	10
2	1	PLAY GUITAR PLAY CONWAY TWITTY/MCA 40682	11
3	5	I'LL DO IT ALL OVER AGAIN CRYSTAL GAYLE/ United Artists XW948 Y	8
4	10	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924	5
5	7	IF WE'RE NOT BACK IN LOVE BY MONDAY MERLE HAGGARD/MCA 40700	7
6	3	SHE'S PULLING ME BACK AGAIN MICKEY GILLEY/ Playboy 6100	13
7	9	THE RAINS CAME/SUGAR COATED LOVE FREDDY FENDER/ ABC Dot DO 17686	9
8	8	YESTERDAY'S GONE VERN GOSDIN/Elektra 45353	11
9	13	I CAN'T HELP MYSELF EDDIE RABBITT/Elektra 45390	7
10	11	LET'S GET TOGETHER (ONE LAST TIME) TAMMY WYNETTE/ Epic 8 50349	9
11	12	I'M SORRY FOR YOU, MY FRIEND MOE BANDY/Columbia 3 10487	10
12	14	BLUEST HEARTACHE OF THE YEAR KENNY DALE/Capitol 4389	11
13	4	SHE'S GOT YOU LORETTA LYNN/MCA 40679	12
14	6	PAPER ROSIE GENE WATSON/Capitol 4378	16
15	27	MARRIED BUT NOT TO EACH OTHER BARBARA MANDRELL/ ABC Dot DO 17688	7
16	15	LOVE'S EXPLOSION MARGO SMITH/Warner Bros. WBS 8339	10
17	23	YOUR MAN LOVES YOU HONEY TOM T. HALL/Mercury 73899	6
18	24	I'M GETTING GOOD AT MISSING YOU (SOLITAIRE) REX ALLEN, JR./Warner Bros. WBS 8354	6
19	19	LOOK WHO I'M CHEATING ON TONIGHT BOBBY BARE/ RCA PB 10902	9
20	26	LIGHT OF A CLEAR BLUE MORNING DOLLY PARTON/ RCA PB 10935	6
21	29	IT'S A COWBOY LOVIN' NIGHT TANYA TUCKER/MCA 40708	5
22	22	IF YOU GOTTA MAKE A FOOL OF SOMEBODY DICKEY LEE/ RCA PB 10914	9
23	25	LET ME LOVE YOU ONCE BEFORE YOU GO BARBARA FAIRCHILD/Columbia 3 10485	10
24	18	LUCILLE KENNY ROGERS/United Artists XW929 Y	16
25	34	ME AND MILLIE RONNIE SESSIONS/MCA 40705	6
26	37	BURNING MEMORIES MEL TILLIS/MCA 40710	4
27	30	KENTUCKY WOMAN RANDY BARLOW/Gazelle IRDA 381	8
28	28	EVERY WORD I WRITE DOTTIE WEST/United Artists XW946 Y	8
29	35	THANK GOD SHE'S MINE FREDDIE HART/Capitol 4409	5
30	36	THAT'S WHEN THE LYIN' STOPS (AND THE LOVIN' STARTS) PAL RAKES/Warner Bros. WBS 8340	7
31	32	LILY DALE DARRELL McCALL & WILLIE NELSON/Columbia/ Lone Star 3 10480	10
32	20	(YOU NEVER CAN TELL) C'EST LA VIE EMMYLOU HARRIS/ Warner Bros. WBS 8329	12
33	39	MOBILE BOOGIE HANK WILLIAMS, JR./Warner/Curb WBS 8361	6
34	40	SHE'S LONG LEGGED JOE STAMPLEY/Epic 8 50361	6
35	50	I WAS THERE STATLER BROTHERS/Mercury 73906	3
36	16	SEMOLITA JERRY REED/RCA PB 10893	11
37	51	THAT WAS YESTERDAY DONNA FARGO/Warner Bros. WBS 8375	3
38	38	LONELY EYES RAYBURN ANTHONY/Polydor 14380	8
39	17	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223	13
40	21	SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/ Epic 8 50334	14
41	31	FAN THE FLAME, FEED THE FIRE DON GIBSON/ABC Hickory AH 54010	9
42	33	IT COULDN'T HAVE BEEN ANY BETTER JOHNNY DUNCAN/ Columbia 3 10474	15
43	46	HELP ME RAY PRICE/Columbia 3 10503	8
44	69	HEAD TO TOE BILL ANDERSON/MCA 40713	2
45	59	A PASSING THING RAY GRIFF/Capitol 4415	4
46	62	IT'S NOTHING TO ME JIM REEVES/RCA PB 10956	4
47	60	THIS GIRL (HAS TURNED INTO A WOMAN) MARY MacGREGOR/Ariola America 7662	4
48	41	I'VE GOT YOU (TO COME HOME TO) DON KING/ Con Brio 116	12



49	54	BROOKLYN CODY JAMESON/Atco 7073	4
50	57	SILVER BIRD TINA RAINFORD/Epic 8 50340	6
51	53	LATEST SHADE OF BLUE CONNIE SMITH/Columbia 3 10501	7
52	56	IT'LL BE HER TOMPALL GLASER/ABC AB 12261	6
53	55	CATCH THE WIND KATHY BARNES/Republic 376	7
54	58	THE HANGNAIL IN MY LIFE HOYT AXTON/MCA 40711	5
55	63	COME SEE ABOUT ME CAL SMITH/MCA 40714	3
56	42	LIVING NEXT DOOR TO ALICE JOHNNY CARVER/ ABC Dot DO 17685	10
57	47	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol 4376	16
58	74	IF YOU WANT ME BILLIE JO SPEARS/United Artists XW985 Y	2
59	43	I NEED YOU ALL THE TIME EDDY ARNOLD/RCA PB 10899	11
60	73	DON'T GO CITY GIRL ON ME TOMMY OVERSTREET/ ABC Dot DO 17697	2
61	67	I JUST CAME IN HERE (TO LET A LITTLE HURT OUT) PEGGY SUE/Door Knob WIG DK 7029	5
62	78	BORN BELIEVER JIM ED BROWN & HELEN CORNELIUS/ RCA PB 10967	2
63	70	FOOL JOHN WESLEY RYLES/ABC Dot DOA 17679	6
64	44	JUST A LITTLE THING BILLY CRASH CRADDOCK/ ABC Dot DO 17685	10
65	71	SO MANY WAYS DAVID HOUSTON/Starday 156	3
66	66	I'M NOT THAT GOOD AT GOODBYE STELLA PARTON/ Elektra 45383	8

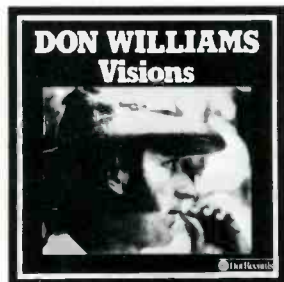
CHARTMAKER OF THE WEEK

67	—	IF PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ Mercury 73914	1
68	45	ANYTHING BUT LEAVING LARRY GATLIN/Monument 45 212	12
69	72	YOU DON'T HAVE TO BE A BABY TO CRY ANN J. MORTON/ Prairie Dust 7613	7
70	75	SPREAD A LITTLE LOVE AROUND JODY MILLER/Epic 8 50360	5
71	77	RHYTHM OF THE RAIN FLOYD CRAMER & THE KEYBOARD KICK BAND/RCA PB 10908	4
72	—	CHEAP PERFUME AND CANDLELIGHT BOBBY BORCHERS/ Playboy ZS8 5803	1
73	91	MARGARITAVILLE JIMMY BUFFETT/ABC AB 12254	2
74	81	I'LL ALWAYS REMEMBER THAT SONG CON HUNLEY/ Prairie Dust PD 7614	4
75	84	HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn 0270	3
76	—	YOU ARE MY SUNSHINE DUANE EDDY/Elektra 45359	1
77	80	LET ME BE THERE ELVIS PRESLEY/RCA PB 10951	3
78	—	I CAN'T STOP LOVING YOU SAMMI SMITH/Elektra 45398	1
79	82	TEXAS TEA LeROY VAN DYKE/ABC Dot DO 17691	4
80	—	I'M WALKIN' DOUG KERSHAW/Warner Bros. WBS 8374	1
81	87	JUST AN OLD FLAME HANK THOMPSON/ABC Dot DO 17695	2
82	—	DO YOU WANNA MAKE LOVE BOBBY SMITH/Autumn IRDA 398	1
83	90	ONLY THE SHADOWS KNOW VERNON OXFORD/RCA PB 10952	3
84	—	I'M A MEMORY WILLIE NELSON/RCA PB 10969	1
85	88	IN OUR ROOM BOBBY WRIGHT/United Artists XW963 Y	3
86	86	HARDLY A DAY GOES BY JEAN SHEPARD/United Artists XW956 Y	5
87	92	I'LL HOLD YOU IN MY HEART JAN HOWARD/Con Brio NSD 118	2
88	95	WHAT A DIFF'RENCE A DAY MAKES BOBBY LEWIS/RPA 7622	3
89	89	TO MAKE A GOOD LOVE DIE DeWAYNE ORENDER/ RCA PB 10936	3
90	98	SATURDAY NIGHT TO SUNDAY QUIET SUSAN RAYE/ United Artists XW976 Y	2
91	93	ALABAMA SUMMERTIME JAMES TALLEY/Capitol 4410	2
92	—	LEONA DON'T LIVE HERE ANYMORE WAYNE KEMP/ United Artists XW980 Y	1
93	96	WE'RE ALL ALONE LaCOSTA/Capitol 4414	2
94	97	HOME WHERE I BELONG B. J. THOMAS/Myrrh 166	2
95	—	IF YOU LOVE ME, LET ME KNOW BRIAN COLLINS/ ABC Dot DO 17694	1
96	94	MAKIN' BELIEVE KENDALLS/Ovation 1101	5
97	—	THE LADY AND THE BABY DAVID ROGERS/Republic 382	1
98	—	THE TROUBLE WITH LOVIN' TODAY ASLEEP AT THE WHEEL/ Capitol 4393	9
99	100	IT'S LOVE THAT I FEEL SKEETER DAVIS/Mercury 73898	2
100	79	I'M SAVING UP SUNSHINE DALE McBRIDE/Con Brio 117	10

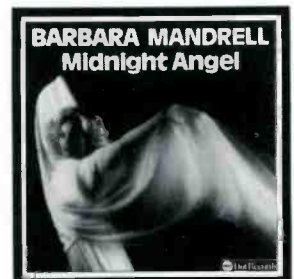


Our country's going
 where country's rarely been.
 In fact, one of our artists, Don Williams,
 is England's latest superstar.
 The boundaries
 are finally coming down.
 And to help the process along,
 we'll be making a special merchandising effort
 throughout April and May.
 Country music belongs to the country
 - the whole country.

BEYOND COUNTRY LIMITS



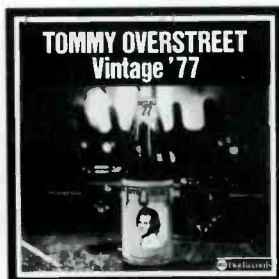
DO 2064



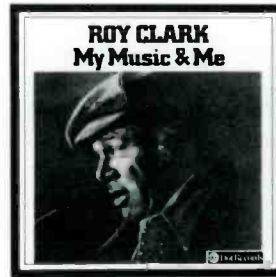
DOSD 2067



DO 2079



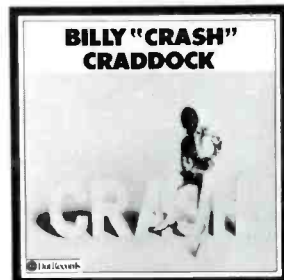
DO 2071



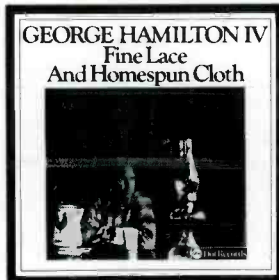
DO 2072-2



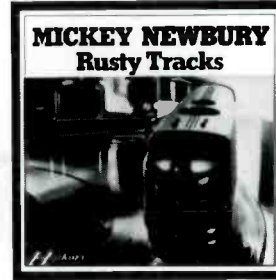
DO 2073



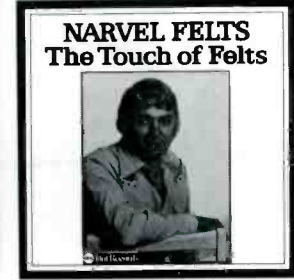
DOSD 2063



DO 2081



AH 44002



DO 2070

abc Dot Records

Hickory

a song



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