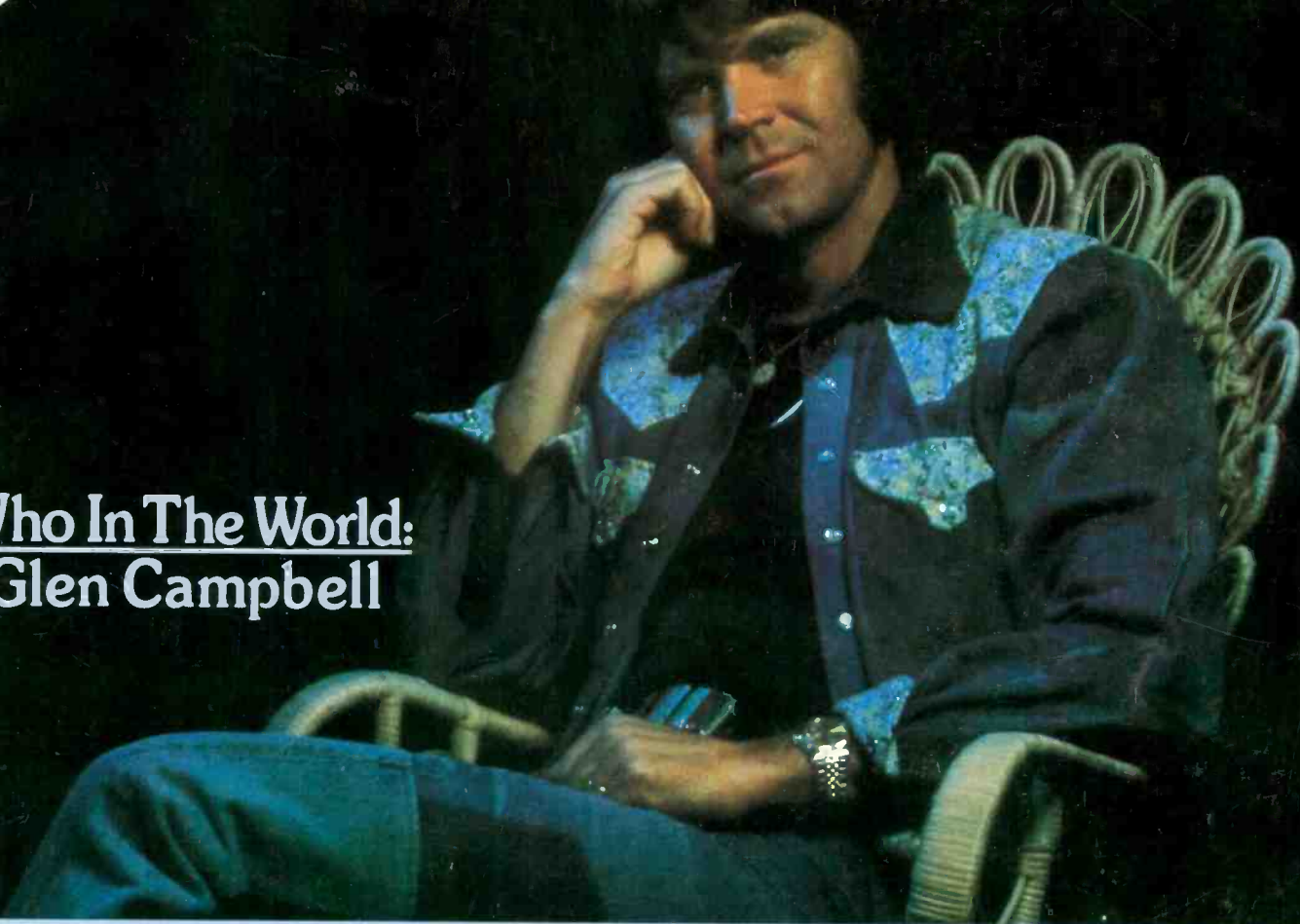


RECORD WORLD

The *Blues*

Who In The World: Glen Campbell



HITS OF THE WEEK

SINGLES

ROD STEWART, "THE KILLING OF GEORGIE (PART I AND II)" (prod. by Tom Dowd) (writer: Rod Stewart) (Cock & Trumpet, ASCAP) (6:31). Stewart's saga of the death of a gay friend has received much FM play and been hailed as a breakthrough for the artist—as a single it should continue his long string of pop successes. Warner Bros. 8396.



ELECTRIC LIGHT ORCHESTRA, "TELEPHONE LINE" (prod. by Jeff Lynne) (writer: Jeff Lynne) (Unart/Jet, BMI) (3:57). ELO's ability to take familiar rock 'n' roll structures and transform them into space epics has built their pop success—here, a rock ballad of lost love, the third release from "New World Record," makes the connection. United Artists 1000.



STARLAND VOCAL BAND, "LIBERATED WOMAN" (prod. by Milt Okun) (writer: Bill Danoff) (Cherry Lane, ASCAP) (3:00). The group that dominated pop, MOR and country charts with "Afternoon Delight" last year should return to all three areas with a topical song in country ballad style. Many should empathize. Windsong 10992 (RCA).



THE ISLEY BROTHERS, "LIVIN' IN THE LIFE" (prod. by The Isley Brothers) (writers: R.O.R.E. & M. Isley & C. Jasper) (Bovina, ASCAP) (4:15). The groove is established early on, and the Isleys make the most of it for a single that should have quick cross-over potential. That echoed hand-clapping is a fine production touch. T-Neck 8-2264 (CBS).



SLEEPERS

SUZY AND THE RED STRIPES, "SEASIDE WOMAN" (prod. by Paul McCartney) (MPL/ATV, BMI) (3:36). Yes, that is Linda McCartney backed by Paul and Wings, on a lighthearted reggae song with any number of unusual instrumental touches. It recalls the McCartneys circa "Ram," and the beat and the family name should make it a hit. Epic 8-50403.



DAVE EDMUNDS, "LITTLE DARLIN'" (prod. by Dave Edmunds) (writers: Dave Edmunds & Nickolas Lowe) (Anglo Rock, BMI) (3:21). Edmunds, who had a hit here with "I Hear You Knocking" a few years back, now offers a similarly fine rockabilly song that uses classic production to make a memorable pop statement. Swan Song 70113 (Atlantic).



STARZ, "SING IT, SHOUT IT" (prod. by Jack Douglas) (writers: Starz-Delaney) (Rock Steady/Starzongo/Kick - A - Rock, ASCAP) (3:27). One of the more talked-about hard rock outfits, Starz almost took "Cherry Baby" all the way, and should complete the trip with this latest single. It's a basic, engaging rock 'n' roll tune, full of energy. Capitol 4434.



MICHAEL MASSER AND MANDRILL, "ALI BOMBAYE" (prod. by Michael Masser) (writer: Michael Masser) (Columbia Pictures, BMI) (3:26). 1977 will likely be remembered as boom times for soundtracks, and the title theme from "The Greatest," the film bio of Muhammad Ali, should take its blend of African rhythms and brass right up the charts. Arista 0250.



ALBUMS

PETER FRAMPTON, "I'M IN YOU." Frampton's sixth lp is his most relaxed work to date, being generously seasoned with ballads ("I'm In You") and mid-tempo songs (the Little Feat inspired "Won't You Be My Friend"). Stevie Wonder guests ("Rocky's Hot Club") while his "Signed, Sealed, Delivered," a concert highlight, makes the transition to vinyl. A&M SP 4704 (7.98).



TED NUGENT, "CAT SCRATCH FEVER." The so-called Davy Crockett of rock has unleashed his full fury on this third lp for the label and adds new emphasis to the term hard rock. From the first power chord to the last drone of feedback in "Out Of Control," Nugent is triumphant. The production by Lew Futerterman, Tom Werman and Cliff Davies is superb. Epic 34700 (7.98).



ARETHA FRANKLIN, "SWEET PASSION." It has been almost a year since the First Lady of Soul hit with her gold "Sparkle" lp and now she picks up where she left off with this exquisite set produced by Lamont Dozier. Her latest single, "Break It To Me Gently," is only one of the many standouts as her voice takes many passionate flights. Atlantic SD 19102 (7.98).



LEON & MARY RUSSELL, "MAKE LOVE TO THE MUSIC." The second album by this duo gives the former Mary McCreary enough room to stretch out vocally while Russell has come up with some of his most immediate material. It is also one of his most musical lps, as evidenced by material like the rousing, gospel infused "Easy Love." Paradise PAK 3066 (WB) (7.98).



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RECORD WORLD

RCA Records Names Couttolenc President; Ken Glancy Will Return to RCA in Europe

■ NEW YORK—The appointment of Louis Couttolenc as president of RCA Records has been announced by Howard R. Hawkins, executive vice president of RCA Corporation.

Couttolenc succeeds Kenneth D. Glancy, who has been assigned new responsibilities with RCA Records in Europe, which will be announced shortly.

Couttolenc has been president and general manager of RCA, S.A. de C.V. (Mexico) since 1965, a year after he joined the company as director of operations, Mexico. He also had been responsible for RCA Records Latin American market development. In 1974, he had the additional responsibility of managing director, RCA S.A. (France) for an interim period.

Glancy said, "My three and a half years as president of RCA Records have been most rewarding ones both personally and for the growth of the company. As most people who know me are aware, I have a special fondness for Europe and have been hoping for the opportunity to devote more time to RCA Records' European activities. The music busi-



Louis Couttolenc

ness in Europe still has not approached its potential and the challenge of contributing to its growth is one which I look forward to with great anticipation."

Glancy became president of (Continued on page 43)

Dealers Report Strong Holiday Weekend Sales

By DAVID MCGEE

■ NEW YORK — It wasn't the best of holidays but it was far from bad, as retailers across the country found business, as a rule, up slightly over last year's three-day Memorial Day weekend. As expected, the weather was a major factor in determining strength of sales. Traditionally, sunshine (Continued on page 43)

'Action Paper' Tells President Carter He Must Appoint Copyright Commission

By MICHAEL SHAIN

■ WASHINGTON — Presidential advisors have informed Jimmy Carter, for the first time since the President failed to meet a deadline for the appointment of the Copyright Royalty Tribunal more than seven weeks ago, that he has no legal options that would allow him to block the establishment of the regulatory panel. The President learned that he had no room to maneuver around the mandated appointments from a three-page, updated "action pa-

per" that crossed his desk just last Tuesday (31).

Carter, it was learned two weeks ago (RW, June 4), had been exploring legal avenues by which he might avoid appointing the five-member commission. The President, according to sources on Capitol Hill and in the White House, is reluctant to bring another federal regulatory agency into existence, in light of campaign promises to re-organize the

(Continued on page 43)

Goddard Lieberson Dies of Cancer at 66; Industry Pioneer Was at CBS for 36 Years

■ NEW YORK—Goddard Lieberson, who oversaw the growth of Columbia Records into an industry giant and pioneered the development of the long-playing record, died of cancer here May 29 at the age of 66.

Lieberson's career with CBS Records spanned 36 years, from 1939, when he joined the company's classical division as a studio director, to May, 1975, when

he retired as president of the CBS Records Group. He served as president of Columbia Records from 1956 to 1966 and was then promoted to the newly-created group president position.

Beginning in the late forties, Lieberson was a prime force behind Columbia's development, and 1948 introduction, of the 33 1/3, long-playing record. His (Continued on page 16)

Goddard Lieberson: 1911-1977

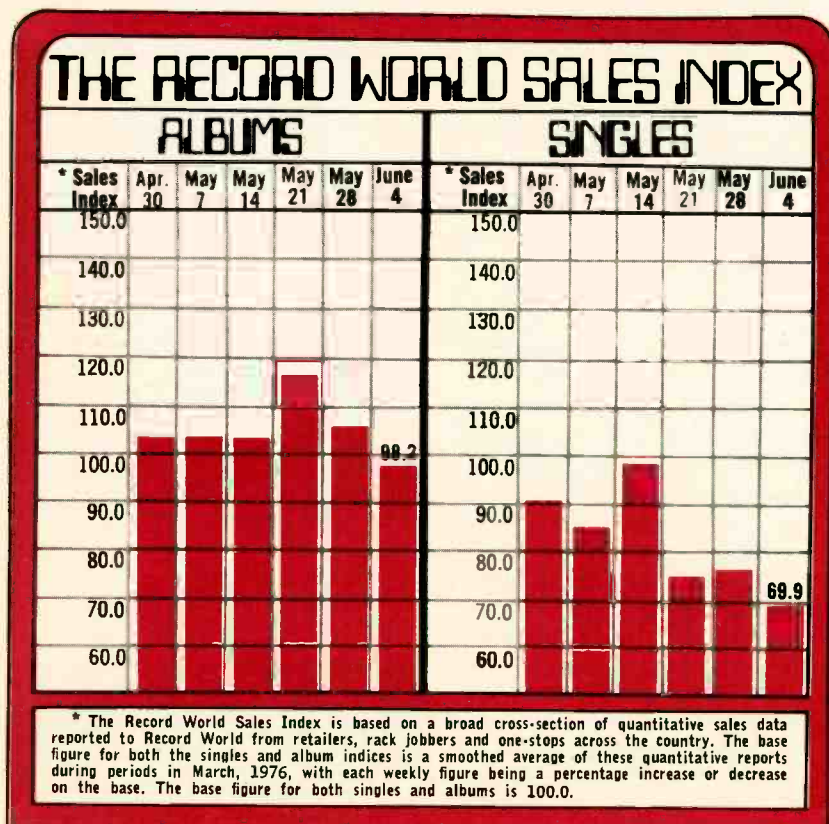
■ Few record executives in our experience have meant as much to this industry as Goddard Lieberson has. We have watched him add achievement to achievement at CBS Records, becoming president during the most dynamic years in that company's history. He stands out in our minds as the quintessential record man—producer, musician, composer, administrator and businessman.

His achievements are well known throughout our industry, but that doesn't make their scope any less impressive. He backed the 33 1/3 long-playing record when it was no more than an idea on paper; he backed "My Fair Lady" when it was only a \$400,000 long shot; he spent what seemed to be large sums on artists who then in turn generated enormous revenues for Columbia. It's the nature of our business that many risks must be taken each day—Goddard Lieberson used an unsurpassed ear for music and an equally acute business sense to build a strong and resilient company in an era of whirlwind changes in musical styles.

The CBS Records Group stands as a memorial to him, covering seemingly every musical style and every country in the world with an organization marked by a thoroughly efficient and cohesive management structure. Lieberson himself rose through the ranks and saw to it that the same chance was extended to all who worked for him.

Between the recording artist and his public there lies a grey area where art and business meet, and only the most resourceful and sensitive of executives can bring the two together time and again. Goddard Lieberson was such an executive. He will be missed.

Bob Austin and Sid Parnes



ABC Announces Exec Realignment

■ LOS ANGELES — Steve Diener, president of ABC Records, has announced a realignment of the executive structure with the establishment of key management positions in the creative services, a&r, administration, legal and business affairs divisions, to be effective immediately.

The initial thrust was the major restructuring of the a&r and creative division, beginning with the appointment of Barry Grieff to the post of VP of creative and marketing services. Grieff will be responsible for all advertising and development.

Grieff joins ABC after serving as VP of advertising, merchandising and special projects for A&M Records. He initially joined A&M in 1973 as director of advertising and merchandising, and was promoted to his last post in 1976.

Herb Belkin, who formerly held
(Continued on page 25)



Top row, from left: Barry Grieff, Herb Belkin, Mark Meyerson. Bottom row, from left: Don Biederman, Roy Halee, Richard Green.

Teamsters Strike Pickwick

■ LOS ANGELES—Teamsters Local 638 has rejected Pickwick International's new contract offer, and its 250 members who work in Pickwick's Minneapolis warehouse went on strike, as of June 1.

The most recent, three-year contract expired May 31. That afternoon, according to Pickwick's Maurice Whalen, VP administration and finance for the corporation, union representatives heard the terms of Pickwick's "final offer, and then took it to the membership. The members voted it down, and when we got to work this morning (1) the signs were up."

Although Whalen stressed that the strike "will not affect our service to our customers," he added, "I expect the strike will last some time. We were serious yesterday, that really was our final offer. The ball is in their court right now."

Whalen indicated no forthcoming interim decision: "I'm not sure what we're going to do in terms of hiring new people or anything like that, but we'll do

whatever we have to in order to maintain the quality of our customer service."

Negotiations, at press time, were scheduled to pick up on Monday (6), with Whalen's unnamed "designated representative" speaking for Pickwick in talks with Teams-
(Continued on page 25)

NARM Meeting Held In New Orleans

■ NEW ORLEANS—On Wednesday and Thursday (June 1-2), the NARM board of directors met with the newly-appointed 1977-78 manufacturers advisory committee at the Hyatt Regency Hotel in
(Continued on page 85)

Springsteen and Appel Settle Lawsuit; Landau To Produce New LP for CBS

By DAVID MCGEE

■ NEW YORK—After 10 months of legal wrangling, Bruce Springsteen and Mike Appel resolved their dispute out of court on May 28. No money figures have been revealed, but Appel's attorney, Leonard Marks, confirmed to **Record World** that the settlement provides Appel with "substantial economic benefits, including a share in the profits of Springsteen's first three albums." Also, Appel has negotiated a five-year production deal between his company (Laurel Canyon Ltd.) and

CBS, and all parties to the action have dropped any claims of wrongdoing against each other.

According to Springsteen's attorney, he has regained control of all of his publishing—"Every song he's ever written," according to one attorney. He has also won complete control over everything he has created during his career including songs, lyrics, unused tapes, films made in England in 1975 and master recordings. Additionally, he has renegotiated a recording contract with CBS. Previously, Springsteen was signed to CBS indirectly, via Laurel Canyon's production agreement.

Appel's plans for the future are unknown, but Springsteen has commenced recording his long-delayed fourth album at Atlantic Studios, with Jon Landau producing.

"We have resolved all differences amicably," said Marks. "Both parties have discontinued their claims against each other and will pursue their careers separately."

In a complaint filed in Federal Court on July 27, 1976, Springsteen asked that his contracts—
(Continued on page 48)

Powerhouse Picks

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

Rita Coolidge (A&M) "Your Love Has Lifted Me Higher & Higher."

This southern breakout ignites nationally this week & last, garnering primary markets in the midwest and northeast; #2 in Atlanta, and a half-chart jump in Houston this week as well as immediate numbers in Seattle and elsewhere.



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KC Has Fourth No. 1 Single; Fleetwood Mac Tops Albums

Sylvers, Miller Singles Hot

By Lenny Beer

■ KC & the Sunshine Band (TK) have done it again! Their current single reached the #1 position this week, and it is their fourth #1 single in the last two years. The string started with "Get Down Tonight," then "That's the Way (I Like It)," "Shake Your Booty" and now "I'm Your Boogie Man."

Marvin Gaye (Tamla) held the #2 position this week, while continuing his string at the top of the R&B Singles Chart for the sixth consecutive week. Fleetwood Mac (WB) has the strongest single in a line of five straight hits with "Dreams" now in the #3 position and probably heading for the top. The airplay on the Fleetwood record is incredible and sales are gaining weekly. Also strong in the top 10 are Bill Conti (UA) with the theme from "Rocky," Andrew Gold (Asylum) with "Lonely Boy," Alan O'Day (Pacific) with "Under Cover Angel," and newcomer Foreigner (Atlantic).

Right outside the top 10, strongest activity belongs to the Sylvers (Capitol), with their third hit in the current streak; Steve Miller (Capitol), with another hit single and a sensationally hot album; Barry Manilow (Arista), with what will surely be one of his all-time biggest hits; Shaun Cassidy (Warner/Curb), with the highest jumping record in the top part of the chart, moving from 36 to 21 and exploding everywhere; Eagles (Asylum), with their third straight from the "Hotel California" album; Jimmy Buffett (ABC), with his first major hit single; Andy Gibb (RSO), with his first release and first hit; Peter Frampton (A&M); Peter McCann (20th Century), author of Jennifer Warnes' "Right Time of the Night," now scoring heavily on his own; and Pablo Cruise (A&M), breaking quickly now for the label.

Rita Coolidge (A&M) has finally cut the song which is on the way

De-Lite Singles Priced at \$.98

■ NEW YORK — De-Lite Records has announced a price change in its 7"-45 RPM product. Effective as of May 23, 1977, all De-Lite, Gang and Vigor product will bear a suggested list price of \$.98.

Crown Heights Affair

De-Lite has also announced a new 7" single on Crown Heights Affair, titled "Do It The French Way," taken from their latest album, "Do It Your Way."

to making her a major star. Her version of "Higher & Higher" is scoring in heavy numbers wherever played and is the Powerhouse Pick this week, with strong continued sales expected on her way toward the top 5. Her album is also picking up some strong early sales, and after trying for quite a few years the label will have a new female star in the fold.

Other hot breaking singles include Alice Cooper (WB), with his third straight hit ballad; Boston (Epic), with their third hit single from their debut album; the Commodores (Motown), with the hottest crossover single in the country breaking quickly both pop and r&b; Heart (Portrait), with a hot rocker; Meri Wilson (GRT), with the hottest novelty item since "Disco Duck" breaking quickly in the south; Bay City Rollers (Arista), with early indications pointing to one of their biggest; Carpenters (A&M), with a strong bid for a comeback hit; and Bonnie Raitt (WB), with a remake of "Runaway" doing well.

New Entries

New on the chart with bullets are Rod Stewart (WB) as Chartmaker, and Slave (Cotillion). The Stewart single is the third release from his multi-platinum "Night on the Town" album, and the Slave record is crossing from a hot r&b base.

■ Fleetwood Mac (WB) just keeps getting stronger and stronger. This week the album, which topped the chart for the third consecutive and fourth overall week, solidified itself as both the #1 retail and the #1 rack item in the streets, and it far outdistanced the Eagles (Asylum), which remained second after its run at the top. Marvin Gaye (Tamla) continued strong in the third position, just ahead of the charging "Rocky" soundtrack (UA), which has stalled a few times but always seems to have enough strength to forge ahead.

Top 10

Charging into the top 10 this week were two extremely hot new albums by artists who have been major sales factors in the past year: Steve Miller (Capitol) and Barry Manilow (Arista). Miller blasted from 15 to 6 with strong reports coming in from everywhere. The strength of his new album has not taken much away from his previous set, which is still #13 after 55 weeks of charting and over three million units in the streets. Manilow exploded from last week's Chartmaker position of #33 to #8, with the racked accounts leading but sales solid across-the-board. Manilow's catalogue also continues to excel with his previous two double platinum sets at 24 and 34 on the chart and his second album at 45.

Continuing to make moves

toward the top 10 were Foreigner (Atlantic), with their debut album at 14, only four points behind their chart number on the group's first single release; Brothers Johnson (A&M), at 17 after one month in the stores; Cat Stevens (A&M), scoring well again at both rack and retail locations; Waylon Jennings (RCA), with his biggest ever solo outing; and Heart (Portrait), off and running with strong sales on the biggest album for the CBS west coast label.

Sales Gains

Other strong sales gains were achieved by Parliament (Casablanca), with their live two-record set; Outlaws (Arista), with their third album showing strong retail pickup; the O'Jays (Phila. Intl.), with yet another in their long string of hits; Dan Fogelberg (Full Moon), with surprising strength for his latest; the Bee Gees (RSO), with their live two-record set selling up a storm; Climax Blues Band (Sire), finally racking up sales at the racks to go with the solid retail activity; Jerry Jeff Walker (MCA), with surprising speed; and Bette Midler (Atlantic), another with a double live package.

New on the top 100 this week were the Crusaders (ABC) as Chartmaker; UFO (Chrysalis) with strong retail pickup on what could be their breakthrough album; Donna Summer (Casablanca), with another in her string of hit albums; Bob Marley & the Wailers (Island), with immediate sales on their newest; Moody Blues (London); Charlie (Janus); and Aretha Franklin (Atlantic).

'Star Wars'

Of special interest is the immediate sales response to the soundtrack to the red hot "Star Wars" film (UA). Los Angeles accounts list the album at or close to the #1 position in town, which dealers all over the country should note as the movie debuts in their cities. This album has the potential to match or even top some of the sensational selling movie packages of the year.

Ivy Hill Ups Kern

■ GREAT NECK, N. Y. — Lewis Garlick, chairman of the board of Ivy Hill, has announced the appointment of Arthur Kern to the post of vice president, sales. Kern, a graduate of the Wharton School of Finance at the University of Pennsylvania, has been with Ivy Hill for the past five years as an account executive out of Los Angeles.

REGIONAL BREAKOUTS

Singles

East:

Andy Gibb (RSO)
Peter Frampton (A&M)
Helen Reddy (Capitol)

South:

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

Midwest:

Rita Coolidge (A&M)
Peter McCann (20th Century)
Andy Gibb (RSO)
Waylon Jennings (RCA)
Commodores (Motown)

West:

Peter Frampton (A&M)
Andy Gibb (RSO)
Alice Cooper (Warner Bros.)
Pablo Cruise (A&M)

Albums

East:

Crusaders (ABC/Blue Thumb)
Bob Marley & The Wailers (Island)
Roy Buchanan (Atlantic)
Aretha Franklin (Atlantic)

South:

Gregg Allman Band (Capricorn)
Crusaders (ABC/Blue Thumb)
Aretha Franklin (Atlantic)
Moody Blues (London)

Midwest:

Crusaders (ABC/Blue Thumb)
Moody Blues (London)
Bob Marley & The Wailers (Island)
UFO (Chrysalis)
Aretha Franklin (Atlantic)
George Carlin (Little David)
Gregg Allman (Capricorn)

West:

Crusaders (ABC/Blue Thumb)
Bob Marley & The Wailers (Island)
Moody Blues (London)
Idris Muhammad (Kudu)
Star Wars (20th Century)
Thelma Houston & Jerry Butler (Motown)



Turning vinyl into gold.

Recently the Atlanta Rhythm Section, Willam Bell, the Statler Brothers and 10cc were awarded gold records. But these artists share something more. They're on the labels of Phonogram/Mercury and Polydor, part of the Polygram Group—a unique, global entertainment network.

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PolyGram U.S.A. consists of: PhonoGram, PolyDor, RSO and PhonoDisc.

Frisoli Outlines Phonodisc Expansion Plans

■ NEW YORK—A substantial expansion and restructuring of the Phonodisc distribution organization, including the addition of new distributed labels, realignment of sales branches, expansion of a product development group and computer tracking of market penetration has been started during the last six months and will be completed by the end of the year, according to the company's chief executive.

Phonodisc, a PolyGram company, distributes Polydor, MGM, Deutsche Gramophon, Phonogram/Mercury, Philips, RSO and Island.

John Frisoli, executive vice president and chief operating officer for Phonodisc, revealed the expansion during an exclusive **Record World** interview that also touched on the recent past of his organization, setting up distribution deals with RSO and Island records and restructuring of the Phonodisc sales staff.

With more records to distribute, and more still apparently on the way, Phonodisc branch operations, which now comprise three warehouse locations and eleven sales branches, will be growing significantly.

The changes represent for Phonodisc the first two-year phase of a ten-year PolyGram Record Group development plan. The Phonodisc changes are the results of evaluations and feasibility studies completed during the three year period since PolyGram Corporation acquired UDC from United Artists late in 1973 and changed the company name to Phonodisc. The company began with Polydor and UA as its distributed labels, and after the departure of UA in May, 1975, added Phonogram/Mercury and, more recently, RSO and Island.

Goody Reports Loss

■ NEW YORK—Sam Goody, Inc. has reported a sales increase of 11.9 percent for the first quarter of 1977 over the same period in 1976, but also reported a net loss that is 38 percent greater than the loss sustained in the first quarter of last year.

Goody took in \$11,687,160 in the three months ended March 31, 1977, up from \$10,439,877 in the first quarter last year. The net loss for the period was \$232,872 or \$.35 per share, versus last year's first quarter loss of \$170,858 or \$.26 per share.

A statement issued by George Levy, chairman of the retail record and audio chain, attributed the loss in part to "intense competitive factors in the east coast retail market and rising expenses due to the inflationary trend."

Frisoli himself had served as a management consultant to Mercury in the mid-60's, and was acting in a similar capacity for Phonodisc since 1974, before joining the company in 1976.

Within the next year, Frisoli said, the Phonodisc sales staff now numbering over 100 spread over eleven branches, will be supplemented by a "product development" group to be based in New York, which will coordinate national and local sales campaigns, conduct market research, and direct the national merchandising efforts of Phonodisc.

"Market shifts in buying patterns, demographics, changing channels of distribution, and evaluation of the changes in consumer disposable income are some of the areas which we are now probing at Phonodisc. In general, we feel strongly that the market research activity we are now getting into is one of the essential ingredients to our future growth," Frisoli asserted.

Frisoli cited company figures that show that Phonodisc increased their sales by 40% in 1976 over 1975, and said that projections based on the first five months of 1977 point to a further jump of 35% this year. Although such growth may require more sales branches, the company will likely stay with its three distribution centers in suburban New Jersey, Indianapolis and Los Angeles for the present time, he

(Continued on page 85)

Ross Named VP/GM, Sunbury/Dunbar Music

■ NEW YORK—The appointment of Kelli G. Ross as vice president and general manager, Sunbury/Dunbar Music Publishing Company, RCA Records, has been announced by Mel Ilberman, division vice president, domestic operations.



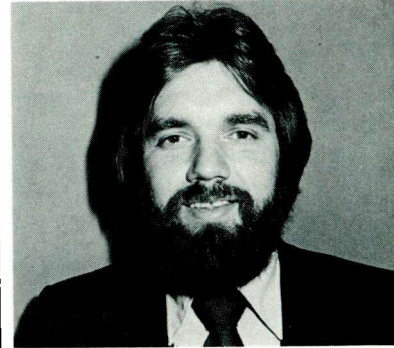
Kelli Ross

Ms. Ross' promotion and new title follow her appointment earlier this year as director, music publishing at RCA Records.

Ms. Ross' experience in the music industry includes ten years as owner of Alouette Productions where she worked with such writers as Janis Ian and Geld and Udell in all aspects of publishing, from acquisition, development and exploitation through administration, accounting and contracts. She has also served as producer or executive producer on recordings that were released on Dunhill, Phonogram, Vanguard, Big Three and Roulette.

Buddah Ups Cossie

■ NEW YORK—Tom Cossie, Buddah Records' vice president for promotion, has been appointed to the position of vice president for promotion and sales by Art Kass, president of the company. In his new position, Cossie will be responsible for coordinating all promotional, sales and marketing activities of the label.



Tom Cossie

Both the sales and marketing departments at Buddah will now report to Cossie directly in addition to the promotion staff.

Cossie joined Buddah in October of 1975 as vice president, director of pop promotion. He came to Buddah after working at RCA for six years, where he became vice president of promotion in 1974.

Heart Has Gold

■ NEW YORK — Portrait recording artists Heart have had their debut album for the label, "Little Queen," certified gold by the RIAA.

Bennett Says Hi Deal Will Aid Cream

By SAM SUTHERLAND

■ LOS ANGELES — According to Cream Records president Al Bennett, his recent purchases of Memphis-based Hi Records and its publishing arms, JEC Music and FI Music, (see **RW**, May 29, 1977) represent the culmination of Bennett's top priority since resuming active executive control of the label, the creation of a stable talent base for Cream.

Bennett's acquisition of the Hi operation followed the veteran music man's purchase of East Memphis Music some weeks earlier. Today he says the buys were planned virtually at the time of his return to the helm of Cream Records. "You know, I had first started Cream Records at the end of 1970," he told **RW**. "Then I became involved with Shelby International, which is not involved in the music industry, but is primarily an automotive operation. The management there was not really adequate, so I had to devote my full time to getting that company back in shape."

As a result, Bennett withdrew from active executive involvement with Cream, which continued to operate on a modest scale. Bennett now recalls his own conviction that he would return to the music business, but that he sensed the actual move would occur only when the right business and career conditions were present. At the end of 1975, he felt the time was right.

"I got a call from Don Graham, who said, 'Why don't you get back into the business? It's time.'" A round of talks with Graham and other industry friends followed, and Bennett subsequently returned to Cream where he assembled his first management team of publishing head Bob Todd, promotion chief Graham and a&r man Hal Wynn, a vice presidential group since augmented with the appointment of Paul Culberg as vice president, marketing.

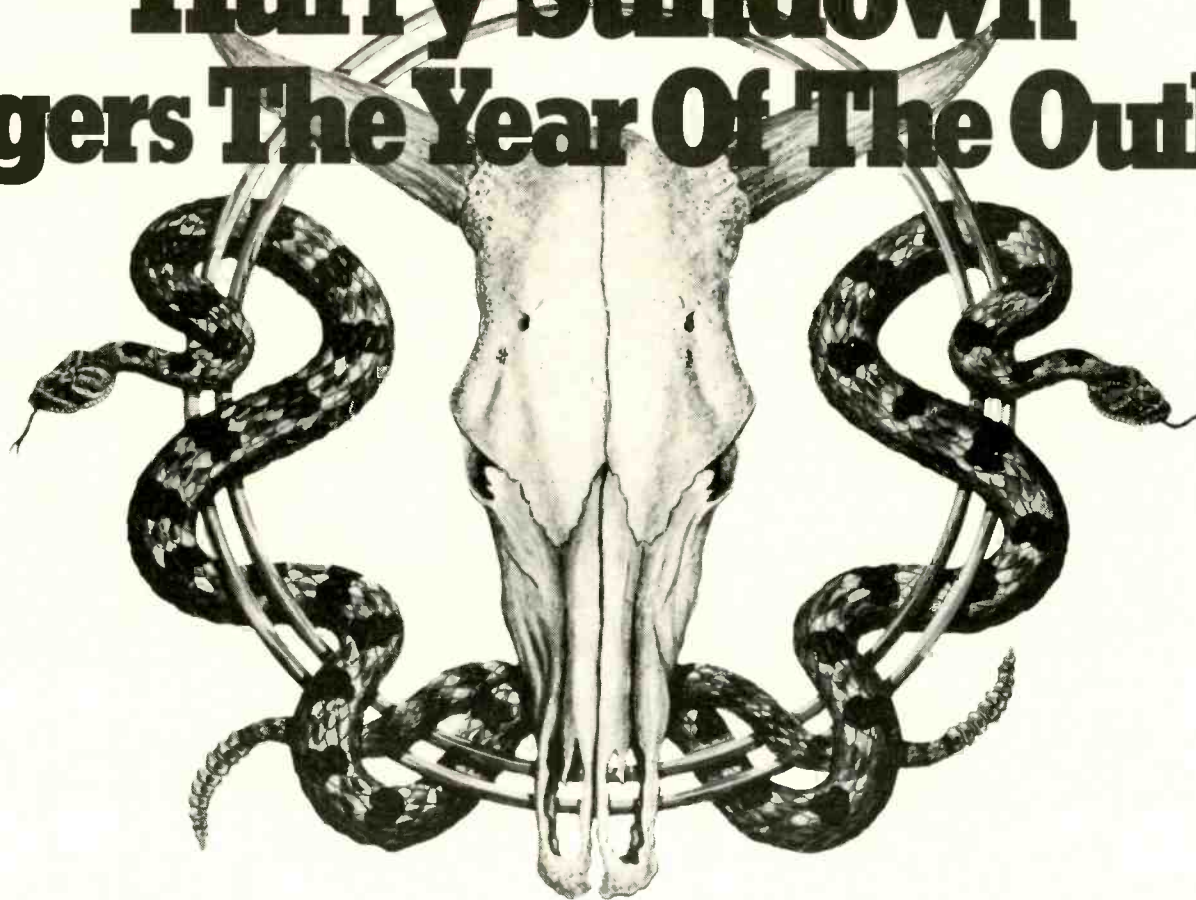
"When you decide to go into the music business," Bennett explained, "it's a lot easier to say

than do." The initial problem, he continued, was to establish Cream's identity as quickly as possible. "I wanted to build Cream's base very solidly, and I felt that a strong publishing company was a good way of starting that; even though I've always been more directly involved in records, I saw publishing as an important first step." Then followed a year of "casual negotiations" for the East Memphis Music package, a deal which began "as a result of a long relationship with the Union Planters Bank in Memphis.

"They had acquired East Memphis Music as the result of a foreclosure." Eventually, the talks became more serious, since Bennett felt the company was one of the few publishing packages on the block with viable business potential and an attractive outlook for a strong deal. "Almost simultaneously with the conclusion of the negotiations with East Memphis Music, I began looking into

(Continued on page 67)

"Hurry Sundown" Triggers The Year Of The Outlaws!



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

#15 Radio & Records Album Airplay Chart

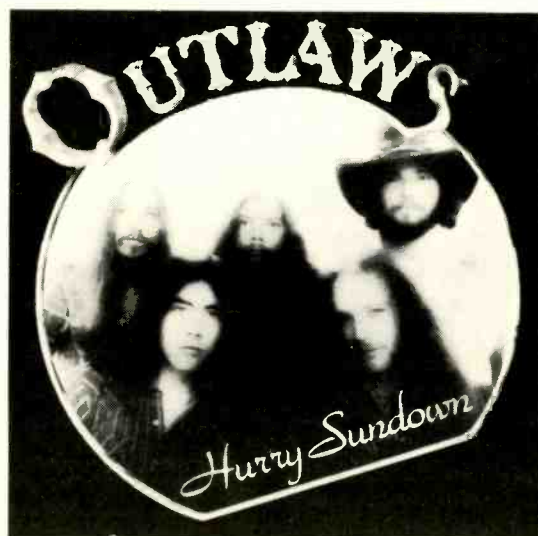
"FLASHMAKER OF THE WEEK"—Record World

"TOP NATIONAL ADD-ONS"—Billboard

★46-★35 Record World ★95-★84 Billboard ★91-★76 Cashbox

Now On Tour:

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



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

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

A&M: IN THE AIR

After our biggest year yet, 1977 is shaping up to be even bigger. At this very moment, staggering reorders of singles and albums are winging their way to outlets everywhere. At this very moment, radio airwaves are filled with A&M music. At this very moment, the word in the air is "A&M." At this very moment, A&M is hot.

HERE'S WHY:

PETER FRAMPTON

"I'm In You" (AM 1941)
From the album,
"I'm In You" (SP 4704)
Produced by Peter Frampton

RITA COOLIDGE

"Higher & Higher" (AM 1922)
From the album,
"Anytime...Anywhere" (SP 4616)
Produced by David Anderle

SUPERTRAMP

"Give A Little Bit" (AM 1988)
From the album,
"Even In The Quietest Moments" (SP 4700)
Produced by Supertramp

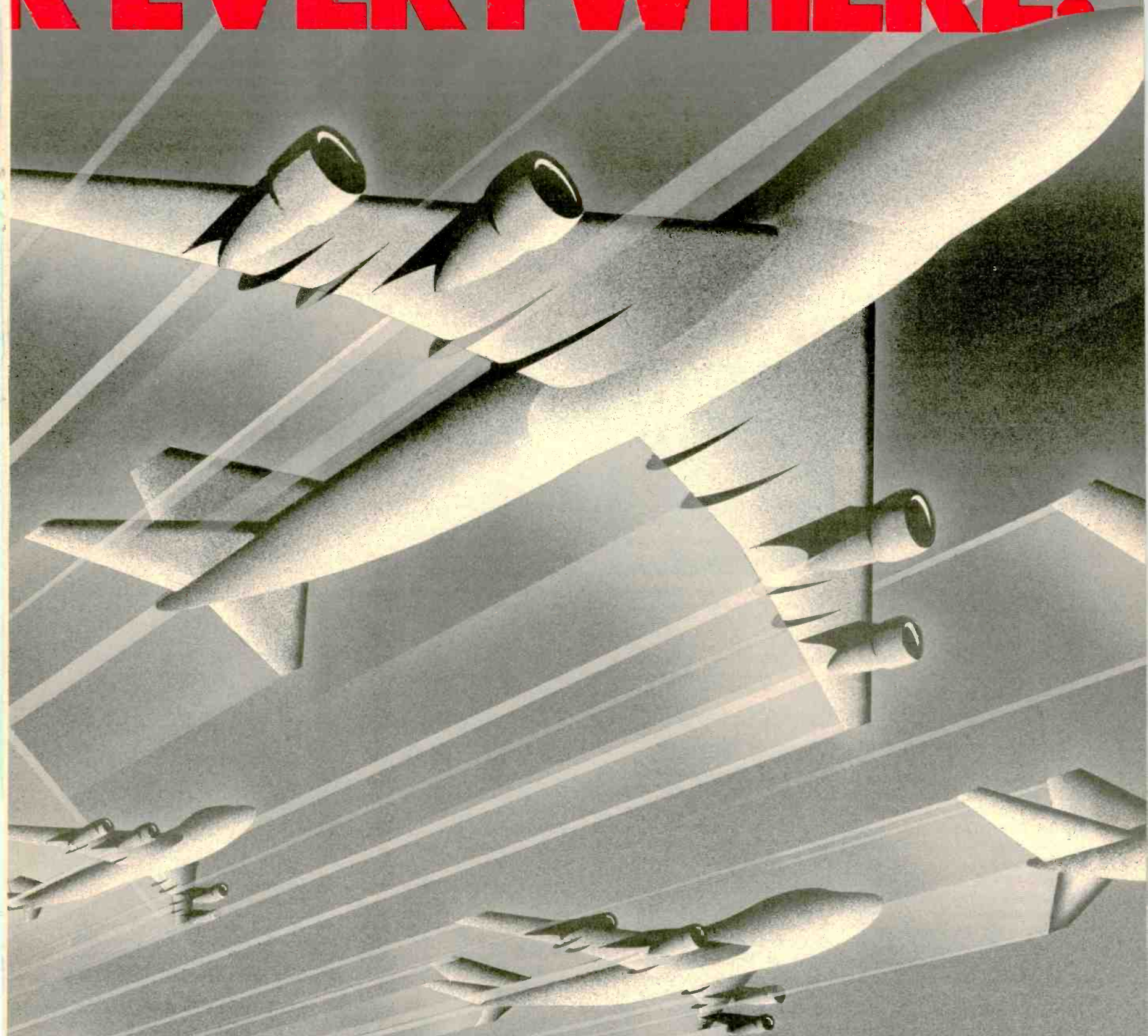
PABLO CRUISE

"Whatcha Gonna Do?" (AM 1920)
From the album,
"A Place In The Sun" (SP 4625)
Produced by Bill Schnee

CAPTAIN & TENNILLE

"Come In From The Rain" (AM 1944)
From the album,
"Come In From The Rain" (SP 4700)
Produced by Daryl Dragon
Associate Producer Toni Tennille

R EVERYWHERE.



CAT STEVENS

"Old Schoolyard" (AM 1948)

From the album,

"Izitso" (SP 4702)

Produced by Cat Stevens
With Dave Kershenbaum

NAZARETH

"This Flight Tonight" (AM 1936)

From the album

"Hot Tracks" (SP 4643)

Produced by Manny Charlton

CARPENTERS

"All You Get From Love Is
A Love Song" (AM 1940)

From their forthcoming new album

Produced by Richard Carpenter
Associate Producer Karen Carpenter

THE BROTHERS JOHNSON

"Strawberry Letter 23" (AM 1949)

From the album,

"Right On Time" (SP 4644)

Produced by Quincy Jones
for Quincy Jones Productions



A&M RECORDS & TAPES

Capitol's New Tape Packaging Format

By SAM SUTHERLAND

■ LOS ANGELES — Capitol Records is launching a new tape packaging format this week that takes a page from conventional mass merchandising techniques to combat chronic retailer problems usually cited as inhibitors to tape sales growth. 14 titles, including both current hit albums and several of the label's best-selling pop catalog items, are being shipped as an initial test of the special "blister-pack" format that Jim Mazza, vice president, marketing, and the prime mover behind the new package, expects to generate significant tape sales increases.

The basic package design is already familiar to mass merchandisers in the food, drug, cosmetic and electronics industries: the product is encased in a clear plastic pocket and mounted on an oversized, heavy-duty cardboard panel. The cardboard backing serves as the primary graphic display medium, and finished packages can be hung from wire racks or placed in bins. The technique has been especially popular for point-of-purchase displays.

Although that approach has already been utilized by blank tape manufacturers, Capitol's adaptation of the format—which scales the backing panel to exactly half the size of an album cover, thus enabling retailers to store two tapes, side by side, in existing bins designed for record albums—is believed to be the first serious application of "blister" units for tape sales.

"Historically, we know what the problem is for tape," Mazza commented. "It's no mystery that the merchandising for tape configurations has been a disaster, from the very beginning. Over the years, various companies have tried to find a solution, but nothing's evolved." What did evolve, he noted, was the locked tape storage case where tapes were safe from pilferage but required a clerk's assistance to complete the sale. While retailers attempted to develop the "spaghetti box" into a viable approach, Mazza pointed out that a lack of involvement from the manufacturers precluded and significant refinements of that design.

"We felt it was essential to get the package out of existing fixtures, and the fastest way to do that was to make a package that wouldn't fit into existing fixtures," Mazza explained of the eventual blister format. Principal goals for the new package, he noted, included removal from locked storage and below-counter situations, an increased graphic potential that would permit more linear information on the package to spur impulse sales, and compatibility

with existing browser bins.

Both Mazza and Dan Davis, vice president, creative services, merchandising, press and artist relations, who has developed the format with Mazza, see the package's chief success in terms of that mass merchandising potential, and most of the refinements in the finished package have stemmed from merchandising considerations, such as the inclusion of a perforated corner strip that can be used as a counter ticket for inventory at the checkout point. Increased graphic display, permitting full liner note information on the back of the package, is also being touted as a key to more

effective instore merchandising.

Mazza admitted that the new package is more costly, raising the packaging cost per unit, including shipping and handling, from about 14 cents to 25 cents. Research and development of the package, which has seen a number of prototypes considered and rejected before a final design was approved, have further increased costs, but Mazza asserts, "At some point in time, we'll be able to recover those costs because of sales increases . . . The first law of merchandising is to get the product into the consumer's hand, and this package does that."

AWB Gold Presentation



Atlantic recording group Average White Band headlined last weekend's Capitol Boogie Showdown at the Capitol Center, raising more than \$126,000 for Compared To What? Inc., the Washington, DC-based non-profit arts and education organization. Shown backstage, at an RIAA gold record presentation for AWB's "Person to Person" live double-lp set are, from left: Atlantic Records vice president/director of special markets Hillery Johnson, manager David Mintz, AWB's Molly Duncan, producer Arif Mardin, AWB's Hamish Stuart, Steve Ferrone, Roger Ball, Onnie McIntyre, and Alan Gorrie, and Atlantic Records senior vice president/general manager Dave Glew.

London To Issue Collector Series LPs

■ NEW YORK—London Records is releasing for summer 1977 the second group of albums in its London Collector Series, featuring three albums by such British artists as David Bowie, Genesis and Ten Years After.

David Bowie's "Starting Point" lp contains ten songs from his early years; "In The Beginning" is a collection of the very first works of British band Genesis; and "Greatest Hits—Ten Years After" represents the best from the early years of the blues band.

Shelter Ups Cy

■ LOS ANGELES — Joe Ciricione (aka Joe Cy) has been appointed national marketing manager of Shelter Records according to an announcement made by label president Denny Cordell. Cy will also operate as Cordell's production assistant.

Previously, Cy worked in a similar capacity for Shelter in the area of local marketing. Prior to joining the Los Angeles office, where he is presently based, Cy operated as an in-house producer out of Shelter's Tulsa studio.

Columbia Taps Colberg As Natl. Promotion Dir.

■ NEW YORK — Bob Sherwood, vice president, national promotion, Columbia Records, has announced the appointment of Don Colberg as director, national promotion, Columbia Records.



Don Colberg

In his new position, Colberg will be responsible for Columbia's regional promotion marketing managers and associate directors regarding the promotion of Columbia Product. He will report directly to Sherwood.

Colberg has worked for Decca Records, Associated Record Corp., Dot Records and MGM-Verve in the sales and local and regional promotional positions prior to joining the CBS Records family in 1970 as the Epic local promotion manager in Philadelphia and in December, 1976 was promoted to regional promotion marketing manager, northeast, Columbia Records, a position he held until the present move.

Kirshner Ent. Will Go Private; CBS To Back New Company

■ NEW YORK—Don Kirshner and Herb Moelis have made plans to buy back the assets of Kirshner Entertainment Corporation from its stockholders, liquidate that company, and form a new business, D. K. Entertainment, that will be wholly owned by Kirshner and Moelis.

The outline of the reorganization plan is given in the notice of Kirshner Entertainment's annual meeting, to be held at the New York Hilton June 16. The plan was approved by the publicly-owned corporation's board of directors last March 16.

According to the proposed liquidation plan, Kirshner and Moelis will buy the company for \$1,000,000. Following the liquidation, each shareholder will receive a cash distribution which is estimated at \$3.00 per share. Any excess cash that remains after the settlement of the corporation's obligations will also be distributed to shareholders.

The \$1,000,000 purchase price would come, according to the plan, from a renegotiation of Kirshner's agreement with CBS.

That renegotiation would continue the CBS-Kirshner association under D.K. Entertainment, with CBS advancing \$1,000,000 to the company immediately and an additional \$1,000,000 in installments over a four-year period. D.K. Entertainment would furnish "the exclusive services of Don Kirshner" to CBS for that four-year term.

The publishing rights Kirshner has held to works by Alan J. Lerner and Neil Sedaka will be sold to the artists according to terms previously announced (Sedaka will pay \$2,000,000 for his). All other interests and properties of Kirshner Entertainment will go to D.K.

The proposal must be approved by the shareholders at the June 16 meeting. The only potential obstacle to the realization of the plan, it would appear, would be a breakdown in negotiations between Kirshner and CBS. In the event that Kirshner and Moelis have not found a backer for the \$1,000,000 by June 16, the annual meeting notice says, the plan will be withdrawn.

Goddard Lieberson.

Throughout his life, he pursued the highest vision of excellence, in advancing the aesthetics he cherished so fervently, and in developing the industry of which he was the very best.

CBS Records

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **JUMP TO LIGHT SPEED:** It's hip to be jaded about rock 'n' roll, but nobody's acting blasé about "Star Wars," which has succeeded in jacking up 20th Century Fox stock, dominating the front pages of the film dailies, and unleashing the secret matinee longings of an amazing number of music biz folks. **George Lucas'** success in combining genres and killer special effects to reach the sub-teen in all of us brought one of the best reactions from funkmeister and possessor of the true extra-galactic downbeat, P-Funk's own **George Clinton**.

Clinton and an entourage of P-Funk folk attended the L. A. premiere of the film, and when George came back out, he was beaming like a geepee. He told our informant that he'd been knocked out by the flick "because there were so many ideas in there that had been in my head for years, and it was the first time I saw them visually presented, except in my dreams."

It may not be the last time, however. Lucas and Fox are already working on their own "continuation" of the b. o. hit, but Clinton himself has similar plans: he's currently negotiating his own sci-fi property, tentatively titled "Dr. Funkenstein and The Motor Booty Affair." Tear the roof off the sucker, indeed . . .

MANY HAPPY RETURNS: Singer **Al Jarreau** married TV actress **Susan Player** May 22 in Tapia Park, Malibu; the couple had met at the Bla Bla Cafe in Studio City, and thus chose the cafe's annual family picnic as the date for their vows. Jarreau has something else to celebrate: the release of his first live album (on Warner Bros.), which features his amazing voice in a context that allows him to stretch out to the fullest. Though not intended as such, Jarreau's version of the standard "Take Five" will serve as a fitting eulogy for the song's composer, saxophonist **Paul Desmond**, whose recent death saddened us all. Desmond and his music will not be soon forgotten.

OBSERVATION OF THE WEEK (CENTURY?): Chrysalis Records promo ace **Susan Harrington**, on meeting RW's own **John Mankiewicz** (not his real name) for the first time: "Was this kid raised by wolves or something?"

GIGS AND TRACKS: **Kiki Dee** will be on the road this summer in the U. S. with a band that includes **Dee Murray** on bass, **Mouth Johnson** on drums, **Joey Carbone & Jerry Aiello** on keyboards and guitarist **Donnie Dacus** (the latter two from **Steve Stills'** last band) . . . **David LaFlamme** will be recording his second album for Amherst at Sound City this month . . . **Dusty Springfield** is at Cherokee, with **Roy Thomas Baker (Queen, Ian Hunter)** producing . . . **Frankie Valli** is at Media Sound in New York, recording **Paul Anka's** "Second Thoughts" . . . **Parker McGee**, author of **England Dan and John Ford Coley's** first hits, has written two songs for **Splinter's** next record—**McGee** went to England for the sessions at the behest of **George Harrison** . . . **The Tubes** and **Flash Cadillac** will play the Aladdin Theatre for the Performing Arts on June 10, and we predict that Las Vegas will never be the same . . . **Tony Fabry** will perform "The Phone Booth," which he calls "an unusual disco original song" (sounds unlikely to us that it could be both disco and original, but . . .) on the Gong Show June 20.

DISCO DEATH: **Kim Fowley**, a legend in his own mind, reports that the Whisky will present "New Wave Rock and Roll" June 20-22. "Hollywood will have a new wave summer similar to the summer

(Continued on page 67)

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1888 CENTURY PARK EAST — SUITE 1116
CENTURY CITY

'The Greatest' in N.Y.



Pictured above (from left) are Clive Davis, president of Arista Records (standing), and Muhammad Ali and Sharmaine Foster of WNJR (sitting at table) at Sam Goody's 51st Street store in Manhattan during the special day-of-release promotion for the release on Arista of the soundtrack album from "The Greatest," the Ali film biography.

Joplin Estate Awarded Damages In Resolution of Copyright Suit

■ **NEW YORK**—The estate of Scott Joplin's widow won damage awards totalling more than \$175 thousand in the May 26 resolution of a lawsuit that involved the copyrights to Joplin's "Treemonisha."

Joseph Abend, owner of Olympic Records, was ordered to pay \$73,242.46 to the estate of Lottie Joplin Thomas, for issuing a five-record set of the complete works of Scott Joplin, without having obtained valid licenses for "Treemonisha" and two compositions originally included in it. Abend's lawyers had contended that their client thought the works were in the public domain when he first issued the set, and that a license Abend later received for the works was valid.

Crown Publishers, Inc., which distributed the albums, was likewise ordered to pay \$104,738.17. Testimony at the trial revealed that nearly 28,000 copies of the set were sold, and damages were based on that figure.

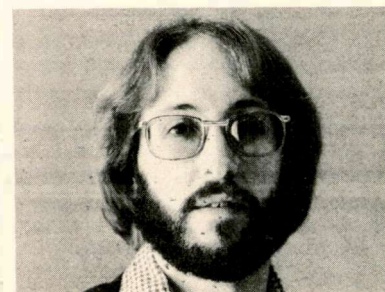
U.S. District Court Judge Thomas M. Cannella ruled that the complex series of copyright assignments and licenses that formed the basis of the defense case were based on illegitimate claims by Wilbur Sweatman, the Lottie Joplin Thomas Trust's trustee until his death in 1961. Sweatman, claiming to act for Joplin, had assigned the copyrights in question to himself, although, the court ruled, no evi-

dence was presented that this was Joplin's wish. Sweatman's heirs granted permission for the manufacture of the records without the Joplin Thomas Trust's knowledge.

Crown and Olympic have been enjoined from manufacturing and selling any more copies of the Joplin set until they obtain valid licenses for the use of the works.

RCA Promotes Portnow

■ **NEW YORK**—Neil Portnow has been promoted to the position of executive producer, popular artists & repertoire, RCA Records. The announcement was made by Mike Berniker, division vice president, popular artists & repertoire, RCA Records, to whom he will report.



Neil Portnow

According to Berniker, Portnow will be responsible for all matters relating to the normal a&r function of the New York office.

Portnow was appointed a&r producer at RCA Records in October of 1976. Before joining RCA, he was manager, talent acquisition and development, Screen Gems/EMI Music. He has also been an independent producer, as well as president of his own firm, Portnow-Miller Production Company.

Isleys Platinum

■ **NEW YORK**—T-Neck recording artists The Isley Brothers have had their latest album, "Go For Your Guns" certified platinum by the RIAA.

Presenting "Sweet Passion." Aretha's new album.

The First Lady of Soul outdoes herself again with a beautiful, strong and soulful album. "Sweet Passion." The heart and soul of Aretha Franklin.

Includes the hit single, "Break It to Me Gently." #3393



Produced by Lamont Dozier except "Break It to Me Gently" which was produced by Marvin Hamlisch and Carole Bayer Sager/co-produced by Marty and David Paich. SD 19102

On Atlantic
Records
and Tapes.



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A Warner Communications Co.



Goddard Lieberson (Continued from page 3)

work with Peter Goldmark—like Lieberson a classically-trained musician—made Columbia the beneficiary of one of the most significant technical breakthroughs in industry history.

Lieberson was appointed executive vice president of Columbia in 1949. He sponsored the development of the Columbia Record Club, introduced in 1955 and the first and largest of the mail-order clubs.

Named president of Columbia in 1956, Lieberson built the company in both the classical and pop areas. The classical catalogue was fortified with the works of such modern composers and conductors as Igor Stravinsky, Leonard Bernstein, Aaron Copland and Rudolf Serkin. He also expanded Columbia's recording of operatic works, drama and poetry.

Like many of the most successful record executives, Lieberson displayed an intuitive ability to take selected risks and profit from them. Perhaps best known among these achievements was his convincing CBS in 1956 to back a Broadway musical based on Shaw's "Pygmalion." CBS put \$400 thousand into the show, and as "My Fair Lady" it earned millions for the company. The success of the show sparked a re-

recording boom for similar Broadway soundtracks, many of them on Columbia. With production credit on over 80 such soundtracks to his name, Lieberson was the acknowledged master of this important recording genre.

Under Lieberson's leadership, Columbia moved into the sixties with several key signings of pop and jazz artists, including Miles Davis, Barbra Streisand, Bob Dylan, Andy Williams and Simon & Garfunkel. He also sponsored Mitch Miller, an oboist turned a&r man, on a series of "singalong" records that sold extremely well.

Lieberson also supervised the expansion of CBS Records International, which now operates in 104 countries on six continents. He led the diversification of the Records Group into other areas, including the 1965 acquisition of the Fender Guitar and amplifier companies, and later, the purchase of Electro Music, Inc., and Rogers Drums, Inc. In June, 1966, these companies became operating units of the CBS Musical Instruments Division.

Goddard Lieberson was born in Hanley, Staffordshire, England in 1911. His family moved to America four years later. Lieberson worked his way through the University of Washington and the

Eastman School of Music in Rochester, and before joining Columbia taught music in a private school and worked on over 100 musical compositions.

Lieberson wrote piano and chamber music and vocal and choral settings of works by James Joyce and Ezra Pound, theatrical music and a number of orchestral works. His music is published by Oxford University Press and Mills Music. He wrote articles and liner notes on a variety of subjects, and in 1947 published a novel, "Three For Bedroom C."

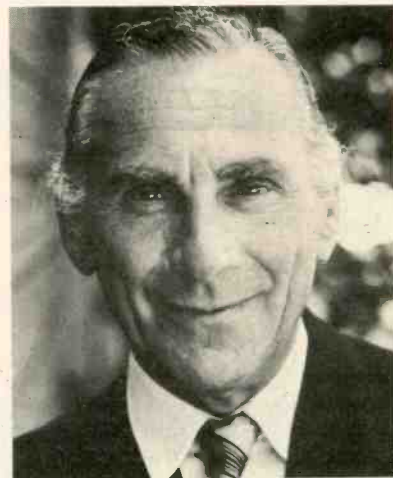
Lieberson received honorary degrees and citations from Temple University, Dartmouth College, the University of Rochester and Lincoln College, among others.

He is survived by his wife, Vera Zorina, a dancer, actress and stage director, and by two sons, Peter and Jonathan.

Statement from William S. Paley

■ *Following is a statement issued by William S. Paley to the CBS organization:*

As you probably know by now, Goddard Lieberson, former president of the CBS/Records Group and director of CBS Inc., died last Sunday at the age of 66. It is



Goddard Lieberson

Meyer Shapiro Dies

■ NEW YORK—Meyer H. Shapiro, long a figure in New York music and broadcasting circles, died May 27 at Lenox Hill Hospital, New York City, after a brief illness. He was 76 years old.

difficult to sum up in a few words the contributions of a man of such diverse talent and such towering accomplishment. In his 36 years with CBS, Goddard influenced enormously the development and growth of the modern recorded music industry, and was instrumental in building CBS Records into the world's leading producer of recorded music. He developed a diversified roster of artists when CBS introduced the long-playing (lp) record in 1948, and founded the Columbia Record Club, the largest in the world. Goddard's contribution to developing and expanding the public's appreciation of music and the dramatic arts span a wide range of disciplines and interests, and will stand as a living reminder of an extraordinary lifetime of accomplishment.

Although he retired from CBS a few years ago, Goddard was engaged in many exciting projects. One was a special musical program he completed for the CBS Television Network, "They Said It With Music: Yankee Doodle to Ragtime," which will be on the air July 4.

In his passing we lose a true supporter and a friend. Our deepest sympathies go to his wife, Brigitta, and sons, Jonathan and Peter.

Lambert to Interworld

■ LOS ANGELES—Mike Stewart, president of newly formed Interworld Music, has named Eddie Lambert general professional manager. Lambert comes to Interworld from Haven Records, where he was general manager of that label for the past three years.



(From top left) Lieberson with Vladimir Horowitz; Lieberson with Larry Kent; (bottom from left) Erroll Garner, Mitch Miller and Lieberson; Mary Martin and Lieberson.

The Soundtrack Album Of The Year!

GEORGE BENSON and **MANDRILL** Performing

MICHAEL MASSER's Brilliant Music From

The Columbia Pictures Release

"THE GREATEST"

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

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

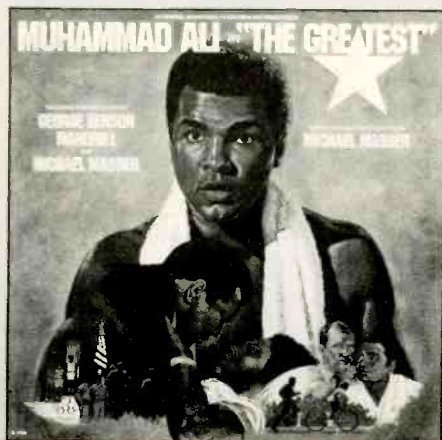
—Vincent Canby, New York Times

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

—Dick Young, New York Daily News

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

—Kevin Thomas, Los Angeles Times



On Arista Records

Already seen by 4,000,000 moviegoers nationwide!

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ IT'S OVER, PART I: We've been writing about Bruce Springsteen at every possible opportunity and finding it just about the most pleasant part of our job. Even though he's been enjoined from recording for almost a year, he's popped up periodically in concert to give us a shot of rock and roll as it should be played, and in the process has made us all feel a bit more important, a bit more human, and even, we suppose, a little bit wiser for having listened to his music.

That said, how could we pass up the chance to say congratulations (is that the proper word?) to Springsteen for having finally settled his differences with Mike Appel out of court. News of the settlement seemed to perk up the entire music industry last week, and that's no mean feat in itself. As for the terms, the word on the street was that Appel had in fact "won" the lawsuit. In one respect Appel did win, and we don't begrudge him having good attorneys. In another sense, though, winning and losing are irrelevant in this case. Fact is, Springsteen is cutting his fourth album, with the producer he wanted (Jon Landau) and on his own terms. And all concerned profess to be satisfied with the deal.

As for the album itself, Miami Steve Van Zandt, when he appeared at the New School in April, said Springsteen has written "13 or 14 really good, three and four-minute songs with a sort of mid-'60s, British-American rock feel to them and good, strong melodies." And although we did our best to get Southside Johnny to keep his big yap shut, he volunteered that Bruce had written a lot of songs. "And knowing Bruce he'll probably write 10 new ones when he gets in the studio, and he'll give some of those to me, some to Ronnie (Spector) and who knows who'll get the rest?"

STAGING THE BEATLES: They look like The Beatles and they may sound like The Beatles, but as the radio ads and even the tickets themselves do not hesitate to point out, they are NOT The Beatles. It beats us why anyone would go into this thing thinking they're going to see John Lennon, Paul McCartney, George Harrison and Ringo Starr—on one stage—but then there's no accounting for screwheads out there. In fact, it is interesting to note that the name "The Beatles" is nowhere to be heard or seen in the theatre, the program or the backscreen projections and staging in "Beatlemania," currently in previews at Broadway's Winter Garden Theatre. The actor/musicians, Joe Pecorino, Mitch Weissman, Leslie Fradkin and Justin McNeill are credited for playing rhythm guitar, bass guitar, lead guitar and drums rather than John Lennon, Paul McCartney, George Harrison and Ringo Starr.

The show itself is devoid of dialogue, but is in a concert format with a backdrop of elaborate and often inventive staging that sometimes misses the point of most of the material rather than heightening its emotional impact. Some thirty Lennon-McCartney compositions are performed (Harrison allegedly refused permission) from "I Want To Hold Your Hand" and "We Can Work It Out" to "Hey Jude" and "Let It Be" in a series of nine scenes meant to show the involvement

(Continued on page 67)

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Capitol To Open Canadian Plant June 15

■ MISSISSAUGA, ONTARIO — Arnold Gosewich, president of Capitol Records-EMI of Canada Limited, has announced plans regarding the official opening of Capitol's record manufacturing plant, June 15, at its headquarters located in Mississauga, northwest of Toronto.

On this date, the Capitol Records Canadian organization will play host to over 350 guests, including worldwide company officials, government representatives, recording artists and their managers and also a large number of other invited friends from the Canadian music industry and the media.

Attending the ceremonies will be Sir John Read, chairman of the board of EMI, and also EMI representatives from England, France and Switzerland. Bhaskar Menon, president and chief executive officer of Capitol Industries-EMI, Inc., and numerous Capitol executives from Los Angeles will join Read as Capitol Industries-EMI, Inc. holds its regular board of directors meeting in Toronto. All members of the board of Capitol, Inc., including directors from New York and San Francisco, will be attending the meeting in addition to the official opening ceremonies.

Capitol has taken this opportunity to invite some of its international recording artists, such as Glen Campbell, Helen Reddy, Natalie Cole and Al Martino, to the festivities, as well as its roster of Canadian artists, among them Colleen Peterson, Beau Dommage, Anne Murray and Domenic Troiano.

Key government figures will also play a major role in these ceremonies. Tony Abbott (Liberal-Mississauga) and the Mayor

of Mississauga, Ronald Searle, have been invited to extend their congratulations to Capitol. The British High Commissioner, Sir John Johnston, the Hon. Jean Chretien, Minister, Industry, Trade & Commerce and other prominent officials from the arts and cultural communities are also invited to attend.

Highlighting this list of guests is the special Guest of Honor, William Grenville Davis, Premier of Ontario, who will address the by-invitation-only audience during the ceremonies which are to begin at 3:00 p.m.

The day's events are to be held in a circus-like tent in front of the manufacturing plant. Following Gosewich's welcome to the guests and his introductions, Read and Menon will address the audience. The Hon. William Davis will then be invited to unveil the commemorative plaque observing the official opening of the record-pressing facility and will then address the guests.

CBS International Names Bushing VP

■ NEW YORK — Farrell W. Bushing, Jr., has been named to the newly-created position of vice president, finance, CBS Records International, by CRI president Dick Asher.

Bushing will be returning to New York from London where he served as financial director of CBS Records/U.K. since September, 1975. Prior to that assignment he was for two years assistant controller, CBS, Inc. He has held other positions on the corporate finance staff and on the staff of the CBS Television Network, where he rose to the position of assistant controller.

Epic Signs Treasure



Ron Alexenburg, senior vice president, Epic, Portrait and Associated Labels, has announced that Epic Records has signed an exclusive, long-term contract with Treasure. The group features keyboard player Felix Cavaliere. The group is now in the studios working on their debut Epic lp due for August release. Pictured at Epic's New York offices are, from left: Larry Schnur, assistant to the vice president of a&r, Epic Records; Howard Beldock, attorney; Vinnie Cusano of Treasure; Cavaliere; Alexenburg; Jack Scarangelo of Treasure; Lou Roman of Treasure Management; Lennie Petze, vice president of a&r, Epic Records; and Joe Ontra of Treasure Management.

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ASCAP Presents Deems Taylor Awards

■ NEW YORK—The American Society of Composers, Authors and Publishers (ASCAP) has presented the 10th Annual ASCAP Deems Taylor Awards to 14 writers for outstanding books and articles about music and its creators published in 1976. Celebrating the winning six books and numerous articles written by eight critics and journalists across the country, ASCAP president Stanley Adams presented \$6,500 in awards plus plaques to the winners at an afternoon reception in the performing rights organization's Board Room at One Lincoln Plaza in New York City.

Among those receiving the \$500 checks and plaques were Geoffrey Stokes, author of "Starmaking Machinery," published by Bobbs Merrill, and staff writer for New York's Village Voice; Dan Morgenstern, author of "Jazz People" (with photographer Ole Brask), published by Harry N. Abrams, and former editor of Downbeat; Albert Murray, author of "Stomping the Blues," issued by McGraw-Hill, and internationally known educator and writer; and Larry Sandberg and

Dick Weissman, authors of a comprehensive North American folk music guide titled "The Folk Music Sourcebook," published by Knopf, and musicians and teachers in Denver. Weissman is a composer-member of ASCAP.

Kraft Award

In the symphonic field, Professor Leo Kraft, who is also an ASCAP composer, was honored for his "Gradus," issued by W.W. Norton and Company. Kraft is on the faculty of Queens College.

The winners in the article category were music critic John Ardoin of the Dallas Morning News, music critic Richard Dyer of the Boston Globe, who won a Deems Taylor Award last year, Samuel Lipman of Commentary, Chicago Daily News critic Karen Monson, and Music Critic Association president and Washington Star critic Irving Lowens, who received a Deems Taylor Award in 1973. The winning articles on popular music were those of Paul Baratta in Songwriter Magazine, Gary Ciddins of the Village Voice, who is receiving his second Deems Taylor Award, and Maureen Orth, who writes on the contemporary music scene for Newsweek.

The representatives of the winners' publishing houses were also awarded plaques. The judges for the competition were ASCAP composers Gerald Marks, Dr. Vincent Persichetti of the Juilliard faculty, Professor Hugo Weisgall of Queens College, Dr. William "Billy" Taylor, Professor Ezra Laderman, professor of the State University of New York at Binghamton, and songwriter-performer Harry Chapin.

Who In The World:

Glen Campbell - More Successful Than Ever

■ For Glen Campbell, 1977 marks his 15th year with Capitol Records and one of his most successful to date. His hit single, "Southern Nights" (taken from the best-selling album of the same name), recently was certified gold and went to the No. 1 position on **Record World's** Singles Chart. It has already been on the charts for more than four months.

Not only have the "Southern Nights" album and single done well on the pop chart, they also have resided in the upper reaches of the country chart.

Campbell has universal musical appeal. His music transcends strict categories, bringing him an immense popularity around the world (he recently returned from a triumphant tour of Great Britain where he recorded some performances for a possible live album).

Glen Campbell (who says, "I'm not a country singer; I'm a country boy who sings") has never lost his downhome, easy-going ways which he developed while he was growing up six miles outside of Delight, Arkansas (population about 280 when he left). He was the seventh son in a farm family in which everyone played guitar and sang (especially Sundays in the local church).

"I spent the early part of my life looking at the north end of a southbound mule and it didn't take me long to figure out that a guitar is a lot lighter than a plow handle," says Campbell.

He began to play "dancin' and fightin' clubs" throughout the southwest while still a teenager.

At 22, Campbell moved to Los Angeles with \$300 cash and a small trailer of belongings. He began working studio sessions with artists such as Frank Sinatra, Dean Martin, Bobby Darin, Rick Nelson, Elvis Presley, Nat King Cole, The Mamas and The Papas, The Association, Merle Haggard, The Champs and others. In 1965, he toured with the Beach Boys filling in for the reclusive Brian Wilson for six months.

After a modest hit on a small label, Campbell signed with Capitol. He scored a hit in 1965 with "The Universal Soldier," but it wasn't until 1967 that he broke into the national consciousness with "Gentle On My Mind." He followed it up four months later with another hit, "By The Time I Get To Phoenix." In 1968, he had four hits beginning the year with "Hey Little One" and ending it with the top-of-the-charts "Wichita Lineman." At about the same time he had three hit singles and a gold album with Bobbie Gentry. In 1970, Campbell again scored with four hits, including "It's Only Make Believe." Campbell surged back to the forefront of popular music in 1975 with "Rhinstone Cowboy" and "Country Boy (You Got Your Feet In L.A.)."

Campbell has four gold singles, 11 gold albums, five platinum albums and one double platinum album in the United States alone. His career on Capitol spans 33 albums and more than 40 singles. At the end of last year, he had sold more than 10 million singles and 15 million albums and tapes just in the U.S.

RCA Names Johnson Mgr., Product Merch.

■ NEW YORK—Walter Johnson has been named manager, product merchandising, RCA Records, it has been announced by Bill Mulhern, director of product merchandising, to whom he will report.



Walter Johnson

Johnson will be responsible for developing merchandising campaigns for a wide variety of artists' singles and albums in areas that include rock, rhythm & blues and AOR.

Johnson joined RCA Records from Phonodisc where for a year he functioned as a sales representative in the Long Island territory. Prior to that, for a seven-year period, Johnson worked for Capitol Records as assistant to the district sales manager; for Columbia Pictures as director of music services; and as national r&b promotion director for Ampex Records and Janus Records.

Columbia Signs Cobham



Drummer Billy Cobham is returning to Columbia Records as an exclusive recording artist, as announced by Bruce Lundvall, president, CBS Records Division. Cobham was previously on the label as part of the group Dreams. Cobham will enter the studios shortly to record his first album for Columbia. Pictured at Columbia Records' New York offices are, from left: Lundvall; Steve Tannenbaum, agent; Cobham; Ken Haygood, attorney; and Jack Krost, manager.

GRT To Issue

'Sun Story' Series

■ SUNNYVALE, CAL.—A new six-volume series of early rock and roll Sun recordings featuring some of the original music and artists that launched the label along with traditional cover graphics and anthologies of the artists has been released by GRT Corp.

Howard Silvers, GRT national sales manager, records, said GRT has concluded an agreement with Sun Records for the series.

The six albums by original Sun Records artists feature Johnny Cash, Charlie Rich, Carl Perkins, Roy Orbison, Jerry Lee Lewis and Carl Mann and carry a suggested mid-range price of \$3.98 for records and \$4.98 for tapes.

GRT is launching a nationwide, in-store promotion using the theme "The Legend Lives" with its distributors in conjunction with the Justin Boot Company, Dallas, Texas.

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JEM Records: Taking The Mystique Out Of Imports

By BARRY TAYLOR



From left: Ed Grossi, Jeff Tenenbaum, Marty Scott

■ Jeff Tenenbaum, Ed Grossi and Marty Scott (the J.E.M. of JEM) have, over the past six years, helped to put the rock import album into the mainstream of the record industry. The operation, which is based in South Plainfield, New Jersey currently includes the JEM Records West outlet on the west coast and Pacific Records Ltd. in London as well as two domestic record labels, Passport (distributed by ABC) and Import (distributed by JEM). The main strength of the operation is the three way partnership which has evolved out of a grade school acquaintance. Tenenbaum, a computer science major, is responsible for the financial organization, cash flow analysis, budgeting and the development of the computer system which will eventually be incorporated into the organization. Grossi brings with him a degree in economics and a knowledge of law. He handles the sales and marketing of imports, inter-company administration and presides over the Import label. Scott has a background in music and business. His duties include the procurement of product on the a&r level, maintaining relationships with European vendors and the management of Passport. In the following Dialogue, the three discuss the emergence and importance of imports in the U.S. market.

Record World: The whole concept of marketing imports has changed very drastically over the past few years. The records were once exclusive to specialty shops, but now they can be found in almost any full service store and rackjobber-location. What part has JEM played in the gradual acceptance of imports as "a way of life?"

Ed Grossi: In the past few years JEM has brought about some significant changes in the marketing of imports. The first is the reduction in the importance of having a new album prior to its American release. We have sought to reduce the importance of this, despite its advertising impact because there is always the problem of returns. Also, the release dates of major albums are now more often than not coordinated between the U.S. labels, and foreign labels. We have also put a great deal of emphasis on the selling of catalogue product and assembling a catalogue of items that will most likely never be issued in America. These are items which JEM and its accounts can sell day in and day out, with little or no risk.

Along with this, JEM has been able to increase the amount of returns it accepts from its accounts. All combined, we feel that we have made the handling of imports a much less risky proposition than it was at one point in time. Through these changes, we have sought to establish a marketing program which will allow the individual retailer, chain store or rack jobber to handle imported product on terms virtually identical to what he is accustomed to with domestic product.

Jeff Tenenbaum: We have worked out a select grouping of best selling albums which sell on a scale that permits us to accept returns on any of those titles. Since we are dealing with 3,000 - 4,000 retail outlets around the country, plus numerous rack outlets, we are able to recycle copies of those albums.

RW: The question of returns is one that inevitably arises when considering imports. What is your policy?

Tenenbaum: We have taken a returns policy that was by necessity zero the day we went into business and increased that into a five percent policy a couple of years ago and now to a ten percent level which allows most dealers the privilege of returning almost anything

they can't sell. Our returns policy with manufacturers, however, has not changed one iota since the day we went into business. They still accept no overstock returns and, in fact, some of the companies are refusing to accept defective product. This means that everything returned to JEM has to be recycled or scrapped, which is why we can't accept 100% returns. Remember we're talking about scrapping an item which costs us well in excess of \$3.00, not 50 or 60 cents.

Marty Scott: We have also come up with a "starter's set" of 150 titles which we are confident will sell. New accounts have 90 days and 100% returns on these. JEM was forced to write its own rule book on returns because we were, in a sense, pioneering a new area in the record business. In addition, we've had to develop a unique phone and mail sales program and an extremely knowledgeable staff as we've no salesmen on the road.

Grossi: JEM is probably the only record company in the country whose salesmen will talk a dealer down on his order rather than push him to increase it. Because of the returns situation we face, i.e., the fact we have to re-sell all returns, our salesmen are instructed to caution the account against buying too much of anything.

RW: What effect has the rise in domestic prices to \$7.98 on selected titles had on imports?

Scott: Imports will be affected very favorably by it. Our product has always had predominantly a \$7.98 list. Now with American product at the same price level, it makes it easier for the import.

Grossi: When we started dealing with foreign record companies, we were amazed by the price that was being charged to consumers compared to the relative income in those countries. While unit turnover at British and European companies had declined as a result of tremendous price increases, it didn't fall anywhere near the percentage that some critics predicted. We concluded very early on that American records were practically being given away.

Scott: "[Imports]... have always had to sell at a higher price and we know that people will pay for what they want."

Scott: In 1977, I think you'll see JEM bring in records that will have to sell for more than a \$7.98 list. With imports in most cases you are dealing with an educated buyer for whom price at the retail level isn't as important as the desire to own the product. We have the three record live Santana set, "Lotus," listing for \$29.95. We will shortly be bringing in a five LP Rolling Stones boxed set. These sets sell because of their unique packaging despite their high prices.

Everybody who does a Dialogue says the same thing, that the record business is the only business on earth where you sell your current product for the cheapest possible price and when nobody wants to buy it, you sell it for more. Yet, nobody does anything about it. It's slightly different with imports, as they have always had to sell at a higher price and we know that people will pay for what they want.

Grossi: I think that you will see with the increase to \$7.98, a wider selection of imported product than has already been available because product we found too expensive to sell several years ago can now be marketed at \$8.98 or \$9.98 in rare cases. This should make the existing product in our catalogue far more competitive and far more attractive to a wider range of dealers.

RW: With all of the product from all over the world at your disposal, how do you decide what to import and promote?

Tenenbaum: A salesman for a record company has a certain amount of product which he is responsible for, but we are essentially representing every record company overseas and we are exposed to perhaps a hundred or so new releases every week which we could import. As it is, we import an average of ten new releases a week which is a result of our handpicking what has the best sales potential in this country.

Scott: We're in the forefront of every trend—we have to be since we don't have the resources to compete head to head with the majors.

(Continued on page 81)

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O. V. WRIGHT—Hi 77501 (Cream)
INTO SOMETHING (CAN'T SHAKE LOOSE) (prod. by Willie Mitchell) (writers: Randle-Shaw) (Jec, BMI) (3:55)

The first Hi-Cream record is a stellar Memphis soul tune—Mitchell's production spotlights Wright's powerful voice, and the rhythm section does the rest.

OTIS CLAY—Kayvette 5130 (T.K.)

ALL BECAUSE OF YOUR LOVE (prod. by Brad Shapiro) (writers: G. Jackson-R. Moore) (Muscle Shoals Sound, BMI) (3:33)

Clay, an r&b veteran, quickly finds an engaging groove on this positive, mid-tempo soul tune. The chorus hook makes it a strong contender for chart success.

DUSTY SPRINGFIELD—United Artists 1006

LET ME LOVE YOU ONCE BEFORE YOU GO (prod. by Steve Dorff & Dusty Springfield) (writers: Dorff-Leikin) (Almo, ASCAP/Peso, BMI) (3:28)

Springfield begins a new label association with a full-production ballad that recalls some of her earlier hits. It shows MOR and pop potential for her.

DICKEY BETTS—Arista 0255

NOTHING YOU CAN DO (prod. by Dickey Betts) (writer: Betts) (Pangola, BMI) (2:34)

Bett's solo single debut is an upbeat rock 'n' roll number with r&b touches—the vocal harmonies strengthen it, and the guitar work is unbeatable.

THE SALSOUL ORCHESTRA—Salsoul 2037

SHORT SHORTS (prod. by Vincent Montana, Jr.) (writers: Austin-Gaudio-Dalton-Crandall) (pub. not given) (3:07)

It was a hit in 1958 for the Royal Teens; time and changes in fashion may have dimmed the song's naughty image, but it could still repeat as a summer hit.

SISTER SLEDGE—Cotillion 44220 (Atlantic)

BLOCKBUSTER BOY (prod. by Sylvester Levay & Michael Kunze) (writers: same as prod.) (Rosalba, ASCAP) (3:20)

The fabled German production team has given this group one of its most interesting sounds, a dreamy, "hot" dance number with r&b and pop prospects.

38 SPECIAL—A&M 1946

LONG TIME GONE (prod. by Dan Hartman) (writers: Barnes-Carlisi-Lyons-Van Zant) (Feelgood, ASCAP) (3:15)

Southern rock 'n' roll is the order of the day on this well-arranged effort by a new group—the Skynyrd connection shows through in several places here.

GALE FORCE—Fantasy 795

WAITIN' FOR A LOVE (prod. by Wayne Henderson) (writers: Ken & Len Gale) (Third Story/Relaxed, BMI) (3:27)

A rock-steady song with some good rock 'n'roll guitar work could propel this group to their first chart success. Basics are emphasized, and mastered.

EDDIE FLOYD—Malaco 1043 (T.K.)

YOU'RE GONNA WALK OUT ON ME (prod. by Eddie Floyd & Mack Rice) (writer: Floyd) (Malaco, BMI) (4:07)

Floyd's treatment of this blues-tinged soul number is well-nigh flawless; the long-time r&b star, backed by a fine horn arrangement, could soon be back on top.

ELVIS PRESLEY—RCA 10998

WAY DOWN (prod. by Elvis Presley & Felton Jarvis) (writer: Alyng Martine Jr.) (Ahab, BMI) (2:37)

Elvis' latest is an energetic, bouncy rock 'n' roll number that highlights the voices of the King and his backup. It has pop and country possibilities.

SONS OF CHAMPLIN—Ariola America 7664

SAVED BY THE GRACE OF YOUR LOVE (prod. by B. Champlin & R. Moitoza) (writers: W. D. Smith-D. Palmer) (Patramoni/Drunken Boat, BMI) (2:47)

The Sons give a Southern rock-funk treatment to the William Smith song, a single for Mike Finnegan last year. It's spiritual and bouncy, and could hit.

PEABO BRYSON—Bullet 03 (Bang)

I CAN MAKE IT BETTER (prod. by P. Bryson) (writer: Bryson) (Web IV, BMI) (3:42)

That Bryson's star is on the rise is apparent from this well-executed soul ballad, dominated by the artist from start to finish and a firm chart contender.

MINNIE RIPERTON—Epic 8-50394

WOULDN'T MATTER WHERE YOU ARE (prod. by Freddie Perren) (writers: Riperton-Rudolph-Henderson) (Dickiebird/Kerith, ASCAP) (3:30)

Riperton could capture pop, r&b and MOR audiences this summer with this smooth, mid-tempo love song showcasing her still-remarkable vocal range.

FUN FEATURING BOB MCKEAG—Buddah 573

GIMME SOME (prod. by Bill Hons) (writers: Casey & Finch) (Sherlyn, BMI) (2:33)

The Miami stamp is firmly imprinted on this bright, enjoyable dance song—the arrangement is unusual, and the effect summed up by the band's name.

RODERICK FALCONER—United Artists 900

PLAY IT AGAIN (prod. by Matthew Fisher) (writer: Falconer) (Rats God, BMI) (3:45)

Falconer's poet-rocker stance is still largely unfamiliar to pop radio, but this bitter-sweet, down-tempo tune could change all that before long.

THE CHUCK RAINEY COALITION—A&M 1945

THE HAPPY SPIRIT (prod. by Chuck Rainey) (writer: Rainey) (Eloise, BMI) (3:17)

What makes a melodic hook is a mighty mystery, but instrumental singles like this one rely on just that element—Rainey clearly has a clue; a hit could ensue.

B. J. THOMAS—MCA 40735

DON'T WORRY BABY (prod. by Chris Christian) (writers: Brian Wilson-Roger Christian) (Irving, BMI) (3:03)

The 1964 Beach Boys hit is re-worked here, with lyrical changes that take out the car references and emphasize the love song. It could be a hit all over again.

DONNA MCDANIEL—Midsong Intl. 11005 (RCA)

SAVE ME (prod. by Joel Diamond) (writers: Fletcher-Flett) (Almo, ASCAP) (3:07)

A cover battle shapes up between this and the Merrilee Rush version; McDaniel's is a breezier, more pop reading of the song, with sound production.

BACHMAN-TURNER OVEDRIVE—Mercury 73926

SHOTGUN RIDER (prod. by Randy Bachman) (writer: R. Bachman) (Ranbach/Top Soil, BMI) (3:40)

This uptempo rocker has been requested from the "Freeways" album—the shotgun/echo effect in the chorus is a hook in itself, and should help.

VIC DAMONE—Rebecca 711

MY WORLD IS YOU (prod. by Jim DeJulio) (writer: Gladys Shelley) (Spiral, ASCAP) (3:04)

Damone offers a bright, quick-moving song with both pop and adult contemporary possibilities. His voice, as always, is the main attraction.

LIVERPOOL EXPRESS—Atco 7075

EVERY MAN MUST HAVE A DREAM (prod. by Hal Carter-Peter Swettenham) (writers: Craig & Kinsley) (WB, ASCAP) (2:58)

This group's second single is, like the first, a fully-produced ballad, slow-paced but building to a charged and expressive pop-rock conclusion.

BILLY STEWART—Chess 9003 (All Platinum)

SUMMERTIME (prod. not given) (writers: Gershwin-Heyward) (Gershwin/New Dawn, ASCAP) (2:38)

Stewart's 1966 hit—still his biggest—has been reissued for the summer of '77, and the remarkable vocal work and backup sound as strong as ever.

RUBY STARR—Capitol 4435

WHEN YOU WALK IN THE ROOM (prod. by Deke Richards) (writer: Jackie DeShannon) (Metric, BMI) (3:12)

Recorded by both its author and the Searchers in 1964 and sometimes a part of Springsteen sets, this song is hard-edged rockabilly.

BRAD LUNDY—Lundy 1940

BABY IF YOU EVER NEED MY LOVE (prod. by Brad Lundy-F. Scott) (writer: Lundy) (Brad Lund, ASCAP) (2:59)

Lundy's operation seems almost self-contained, and its product—this uptempo dance number with good vocal work—would do a big label proud.

Getelman to Amerama

■ NEW YORK — Ellen Getelman has joined Amerama Records, announced Maury Benkoil, vice president and general manager. Ms. Getelman will coordinate the a&r and product divisions of Amerama Records and will assist in publicity.

Pree To MCA/Rollers

■ LOS ANGELES — Karen Pree, formerly of the Pree Sisters, has been signed to MCA/Rollers, according to J. K. Maitland, president, MCA Records, and Bob Schwaid, president, Rollers Productions.

MCA Releases Three

■ LOS ANGELES—MCA Records will release three albums during the first part of June, according to Richard Bibby, vice president/marketing for the label. The albums are Trooper's "Knock 'Em Dead Kid," Dan McCorison's debut album for the label titled "Dan McCorison" and music from the original motion picture soundtrack "Rollercoaster."

Durrance To Antebellum

■ REIDSVILLE, GA. — Sam Durrance has been signed to a recording contract with Antebellum Records of Reidsville, Georgia.

Durrance, most noted for his acting abilities and his country music releases, will now be devoting his time to the gospel music field. First release on Antebellum is his lp titled "Wings."

Pickwick Strike

(Continued from page 4)
ters bargaining chiefs.

Ray Johnson, principal officer for Local 638, told **RW**, "We took it to the people, and they rejected it—125 to 60." Pickwick's offer, according to Johnson, principally entailed a "40-30-30" cent raise over hourly base pay for each of the one year periods covered in the new contract. (Base pay begins at \$2.60 per hour for a probationary period, then rises to \$3.50). Operations at Pickwick's main branch warehouse, according to Johnson, have stopped: "Nothing's coming in; nothing's going out."

At present, 638 has a minimal picket line. "You don't need a big force for something like this," said Johnson. The union spokesman refused to speculate on the possible length of the strike, saying, "You never can tell with things like this. In a couple of weeks, the members might decide to go for the original contract offer (of May 31). We might hold out. It's up to the negotiators, obviously, to work this thing out."

ABC Executive Realignment

(Continued from page 4)

the position of VP of marketing and creative services, has been elevated to the post of VP of operations.

Belkin will now oversee the operations of the company on a day-to-day basis including the implementation of policy and procedures for the company, and a direct involvement with all division heads and their respective departments.

Belkin served as VP of marketing and creative services for the past year and previously served as VP of creative operations for Motown Records and Atlantic Records.

Diener further announced the appointment of Mark Meyerson to VP of a&r, with the responsibility for all creative functions within the a&r division, including artist acquisition, contracts, and general policy affecting all ABC artists.

Meyerson has served as VP of east coast operations for ABC Records since June 1976. Prior to this appointment, Meyerson was responsible for the personal man-

FBI Seizes Tapes, Duplicating Equipment

■ NEW YORK—Following leads based on business records seized during the February, 1977 series of raids by the FBI's Philadelphia Division on the House of Sounds, Quarry & Hamilton Streets, Darby, Pa., and affiliated entities, an extensive investigation by the FBI's New York Division culminated in the execution of two search warrants on May 18 on the premises of R&A Audio, 1930 Lakeland Avenue and R&A, 1870 Pond Road, both located in Ronkonkoma, New York, owned and operated by Ramon Gutierrez, and believed to be a source of large quantities of allegedly illegal 8-track tapes seized in the Philadelphia raids.

In the May 18 searches, agents of the New York Division, with the assistance of the Philadelphia Division, seized approximately 23,000 allegedly illegally duplicated 8-track stereo tapes, over 900 one-inch master tapes used in the high-speed duplicating process, in excess of 500,000 allegedly counterfeit and pirate labels, over 4000 unrecorded pancake reels and duplicating equipment including Electro-sound Bin Loop duplicators, slaves, winders, splicers, labeling and shrink-wrap equipment. The seized materials and equipment are estimated to have a retail value in excess of \$5 million.

According to the Federal Bureau of Investigation, the investigation is being continued by a number of its divisions.

agement of Billy Cobham and was director of a&r for Atlantic Records from 1969 to 1975. His co-production credits include albums by artists such as Luther Allison, Dr. John, Billy Cobham and King Curtis.

Roy Halee, formerly VP of a&r, becomes VP of special projects a&r, a newly-created post which will reinforce and support special a&r projects and production projects in conjunction with the activities of the a&r department. Halee has been assigned a more creative role in the development of all artist creative functions, involving all activities from artist development to production for selected artists on the ABC roster and its subsidiary labels.

Halee initially joined ABC Records in 1975 after a long association with Columbia Records. He also was head of Columbia Studios in San Francisco under Clive Davis and established his reputation as an engineer and producer for artists such as Simon and Garfunkel, Blood, Sweat and Tears, and Laura Nyro.

Major moves were also made in the business affairs and legal division of the corporate structure, led by the promotion of Don Biederman, formerly VP of legal affairs, to the post of VP of legal affairs and administration. Biederman

will serve as chief counsel in all artist acquisitions and contract negotiations, and will supervise all daily legal affairs and administrative policy of ABC Records on a national and international basis. He will also act as liaison with the legal department of the parent company.

Biederman came to ABC early this year after serving as general attorney for the CBS Records Group for the past five years. He is currently trustee of the Copyright Society, chairman of the Practising Law Institute's Workshop on Legal and Business Problems of the Record Industry, and on the legal committee of the RIAA.

Richard Green, former director of business affairs, has been promoted to the position of VP of business affairs. Green will oversee all artist and label acquisitions on behalf of the company, as well as all business related procedures.

Green, who held his previous post since November 1976, was formerly an attorney in San Francisco and has specialized in tax planning, contract negotiations and agency and promotion agreements. He also worked as an independent tax consultant and personal manager for Santana, Dave Brubeck, The Beau Brummels, and others.

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MAGIC JOURNEY

THE SALSOUL ORCHESTRA—Salsoul SZS 5515 (6.98)
In covering material as diverse as the Royal Teens' "Short Shorts," "Guantanamo" and Earth, Wind & Fire's "Getaway," the Salsoul Orchestra has made the type of percolating album that should easily become their most popular work to date. The stellar cast of musicians create an infectious sound that can't miss.



RHYTHM MACHINE

FANIA ALL-STARS—Columbia PC 34711 (6.98)
If last year's Columbia debut lacked some of the precision and gusto the group has been known for, that has been compensated for with this riveting second lp. Producer Jay Chattaway has done an exceptional job of eliciting the type of performance that should appeal to the widest audience without leaving anyone behind.

STAIRCASE

KEITH JARRETT—ECM 2-1090 (Polydor) (11.98)
Jarrett's solo piano work never fails to impress and this two record set recorded last May at Davout Studios in Paris could very well become his most popular work. Producer Manfred Eicher has again managed to record a piano the way it should sound and the results are very impressive.

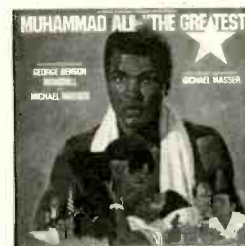
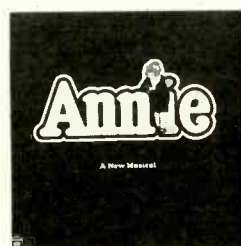


DIAMANTINA COCKTAIL

LITTLE RIVER BAND—Harvest SW-11645 (Capitol) (6.98)
The Australian group's second U.S. lp is an excellent combination of engaging melodies penned by various group members and rich three part harmonies. The opening "Help Is On The Way" is reminiscent of Steely Dan while "Happy Anniversary" is another stunner.

ANNIE

(Original Cast Recording)—Columbia PS 34712 (7.98)
A Broadway smash that is only playing in New York right now, the soundtrack lp should give people across the country the opportunity to taste the music, sung in the time honored Broadway style by 12 year old Andrea McArdle. With pictures and extensive liner notes detailing the story, the lp is attractively packaged.



THE GREATEST

(AN ORIGINAL SOUNDTRACK)—Arista AL 7000 (7.98)
The soundtrack to Muhammad Ali's "The Greatest" features performances by George Benson, Mandrill and Michael Masser. The title theme, "The Greatest Love Of All," features a warm vocal by Benson while "I Knew I Always Had It In Me," a mostly instrumental track, has lyrics by Gerry Goffin (also sung by Benson) and a brisk Masser arrangement.

"LIVE"

STATUS QUO—Capitol SKBB 11623
The British quartet has a good reputation for its live performance and here they get the chance to show their stuff with four sides of rock and boogie played before a boisterous audience in Glasgow last October. "In My Chair," "Roll Over Lay Down," "Don't Waste My Time" and "Roadhouse Blues" set the tone.

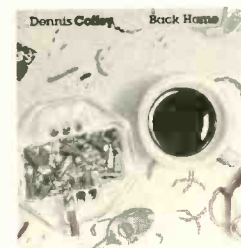


SIN AFTER SIN

JUDAS PRIEST—Columbia 34787 (6.98)
Producer Roger Glover has had a very profound effect on the music played by these British rockers on their third lp (first for the label). The group has lost none of its raw edge, yet the songs are more compact, sounding somewhat like Deep Purple or Nazareth during their hey-days. "Sinner" hits the hardest.

BACK HOME

DENNIS COFFEY—Westbound WB 300 (All.) (6.98)
A renowned session guitarist who has been heard on over 40 million sellers as well as a successful solo artist with seven lps to his credit, Coffey's mostly instrumental stylings earmark this lp as one of his best. Having written, arranged and produced the album, he remains on top of things throughout.



JEANNE

JEANNE NAPOLI—Vigor VI 7003 (Delite) (6.98)
Four producers, including a group effort by Kool & the Gang give this songstress a varied musical setting. Most of the arrangements are lush but in a straight forward disco groove which show Napoli at her best. The rousing opener, "Are You Ready For This," conveys a potential that could find disco or easy listening play.

GIVE & TAKE

DYNAMIC SUPERIORS—Motown M6-87951 (6.98)
One of the label's fastest rising young groups, the Dynamic Superiors are in top form on their first lp produced by Brian Holland. The Holland - Dozier - Holland classic, "Nowhere To Run," is the centerpiece in a throbbing nine minute version while Stevie Wonder's "All In Love Is Fair" is given a warm ballad treatment.



ANOTHER MOTHER FURTHER

MOTHER'S FINEST—Epic 34699 (6.98)
The opening "Mickey's Monkey," that Miracles classic, perhaps best typifies the sound of the group as it rocks from a solid base of r&b with its second lp. The sound has matured somewhat since its debut last year with "Baby Love," "Piece Of the Rock" and "Burning Love" the most realized efforts by MF yet.

ALL HOPPED UP

NRBQ—Red Rooster 101 (6.98)
The years have had very little effect on the good natured, rockin' sound of the group. Sounding just as spirited as they did years back with Columbia and Kama Sutra, the group sparkles with "Ridin' In My Car," "It Feels Good," "Things To You" and "Help Me, Somebody."

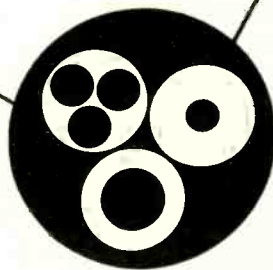


BABYFACE

ASI 212 (6.98)
The Minneapolis-based quartet has already scored regional success with its last few singles and with that base of support, stands to make further inroads with this debut lp. Guitarist Bobby Barth has composed some engaging tunes, including the single, "How Long Can A Rock & Roll Band Keep On Carr'in On."

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Crespin As The Grande Duchesse

By SPEIGHT JENKINS

■ NEW YORK—A few years ago one of the hits of the Santa Fe Opera was Jacques Offenbach's *La Grande-Duchesse of Gerolstein*. A rarely produced operetta in the United States, it captivated the audience at the southwest opera center to such a degree that it returned for several revivals. The show had a brilliant production, funny translation and many fine singers and actors in it; the *Grande-Duchesse* the first year was a fantastic comedienne who made the wacky, funny, enchanting character into a memorable reality, but it was noted then that the role was a very hard one to sing. Now comes Columbia with a recording that in many ways answers all the problems that the Santa Fe production posed.

Regine Crespin is so right for the title role as almost to defy description. To begin with, the French trips off her tongue in a murderously wicked and funny way. Every word is comprehen-

sible, and nothing in the part really gives any vocal trouble. Some might cavil at one or two high notes, but to this listener the whole creation is not only interesting but just right. She creates a character who is regal and very smooth, yet totally zany. There is not one example of poor musical taste, not a moment when she seems to move outside the bounds of high comedy into burlesque. And this is probably her greatest compliment, for the *Grande-Duchesse* is the kind of role that many have turned into farce. And through it all Miss Crespin's ever-present sensuality drips from every line. Don't expect her to tear into the role; she doesn't. She conquers it with smooth singing, vocal acting and consummate Gallic taste.

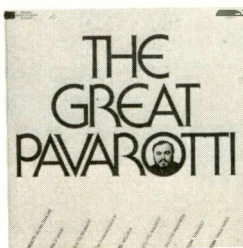
Her role practically turned Paris of 1867 on its ear. The Second Empire was about to expire in the guns of the Sedan only three years away, but Napoleon II

(Continued on page 90)

CLASSICAL RETAIL REPORT

JUNE 11, 1977

CLASSIC OF THE WEEK



THE GREAT PAVAROTTI
London

BEST SELLERS OF THE WEEK

THE GREAT PAVAROTTI—London
LEONI: L'ORACOLO—Sutherland, Gobbi, Bonyng—London
PUCCINI: SUOR ANGELICA—Scotto, Horne, Maazel—Columbia

KORVETTES/U.S.

GIORDANO: ANDREA CHENIER—Scotto, Domingo, Levine—RCA
LEONI: L'ORACOLO—Sutherland, Gobbi, Bonyng—London
MONTEMEZZI: L'AMORE DEI TRE RE—Moffo, Domingo, Siepi, Santi—RCA
NICOLAI: THE MERRY WIVES OF WINDSOR—Schreier, Klee—DG
THE GREAT PAVAROTTI—London
PUCCINI: SUOR ANGELICA—Scotto, Horne, Maazel—Columbia
RAVEL: BOLERO—Solti—London
STRAUSS: DER ROSENKAVALIER—Lear, Welting, Von Stade, De Waart—Philips
WAGNER: DER FLIEGENDE HOLLAENDER—Martin, Bailey, Solti—London
WAGNER: WESENDONCK LIEDER—Baker, Boulton—Angel

KING KAROL/NEW YORK

BACH: ST. JOHN PASSION—Harnoncourt—Telefunken
BEETHOVEN: FAVORITE PIANO SONATAS—Brendel—Philips
LEONI: L'ORACOLO—Sutherland, Gobbi, Bonyng—London
MAHLER: SYMPHONY NO. 9—Giulini—DG
MOZART, ROSSINI: ARIAS—Von Stade—Philips
THE GREAT PAVAROTTI—London
PUCCINI: LA BOHEME—Freni, Pavarotti, Karajan—London
PUCCINI: SUOR ANGELICA—Scotto, Horne, Maazel—Columbia
PUCCINI: TURANDOT—Nilson, Corelli—Angel
SCHOENBERG: GURRELEIDER—Boulez—Columbia

THE MUSHROOM/ NEW ORLEANS

JANET BAKER SINGS BACH ARIAS—Angel
BEETHOVEN: SYMPHONY NO. 5—Solti—London
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
AN EVENING WITH JULIAN BREAM—RCA
BRUCKNER: SYMPHONY NO. 4—Karajan—DG
MONTERRAT CABALLE SINGS DRAMATIC SOPRANO ARIAS—London
MENDELSSOHN: MIDSUMMER'S NIGHT DREAM—Davis—Philips
THE GREAT PAVAROTTI—London
PUCCINI: SUOR ANGELICA—Scotto, Horne, Maazel—Columbia
PUCCINI: TOSCA—Caballe, Carerras, Davis—Philips

VOGUE RECORDS/ LOS ANGELES

BACH: THE ENGLISH SUITES—Gould—Columbia
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
GO FOR BAROQUE—RCA
HAYDN: STRING QUARTETS, OPUS 71, NOS. 1, 2—Tatrai Qt.—Hungarian Supraphon
KHACHATURIAN: GAYNE BALLETT—Tjecknavrian—RCA (Import)
LEONI: L'ORACOLO—Sutherland, Gobbi, Bonyng—London
MAHLER: SYMPHONY NO. 9—Giulini—DG
INSTRUMENTS OF THE MIDDLE AGES—Munrow—Angel
SYLVIA SASS SINGS ITALIAN OPERA ARIAS—London
MUSIC OF CHRISTIAN AND SEPHARDIC SPAIN—Ensemble Hesperia—German EMI

TOWER RECORDS/SAN DIEGO

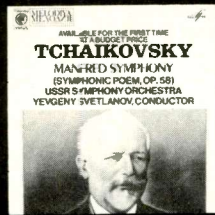
DVORAK: SYMPHONY NO. 7—Giulini—Angel
HEIFETZ CHAMBER MUSIC COLLECTION—RCA
MAHLER: SYMPHONY NO. 9—Giulini—DG
MONTEMEZZI: L'AMORE DEI TRE RE—Moffo, Domingo, Siepi, Sonti—RCA
MUSSORGSKY: PICTURES AT AN EXHIBITION—Giulini—DG
THE ART OF THE NETHERLANDS—Munrow—Seraphim
THE GREAT PAVAROTTI—London
RAVEL: BOLERO—Solti—London
SCHUBERT ONSTAGE—Ameling—Philips
SIBELIUS: SYMPHONY NO. 2—Davis—Philips

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M 34508



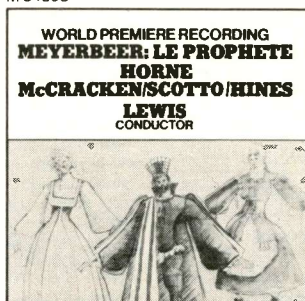
M 34509*



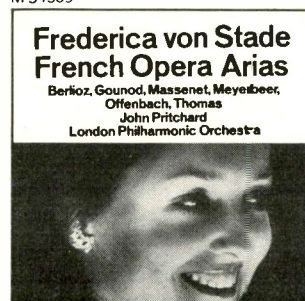
M 34528



M 33233



M4 34340*



M 34206

On Columbia Records and Tapes.

101 THE SINGLES CHART 150

JUNE 11, 1977

JUNE 11	JUNE 4	
101	101	OUR LOVE THE DELLS/Mercury 73909 (Six Strings, BMI)
102	103	THIS WILL BE A NIGHT TO REMEMBER EDDIE HOLMAN/Salsoul 2026 (Lucky Three-Burma East, BMI)
103	106	SUPERMAN CELI BEE & THE BUZZY BUNCH/APA 1700 (T.K.) (Peer Int'l. BMI)
104	102	BREAK IT TO ME GENTLY ARETHA FRANKLIN/Atlantic 3393 (Red Bullet, ASCAP/Begonia Melodies, Unichappell, BMI)
105	119	SPANISH WINE LOU CHRISTIE/Midsong Intl. MB 10959 (RCA) (Hudson Bay, BMI)
106	110	ON AND ON STEPHEN BISHOP/ABC 12269 (Stephen Bishop, BMI)
107	108	THIS I SWEAR TYRONE DAVIS/Columbia 3 10528 (Buttermilk Sky/Content/Alynn, BMI)
108	105	LOVING YOU—LOSING YOU PHYLLIS HYMAN/Buddah 567 (Mighty Three, BMI)
109	113	PICKING UP THE PIECES OF MY LIFE MAC DAVIS/Columbia 3 10535 (Song Painter, BMI)
110	—	SAVE ME DONNA McDANIEL/Midsong Intl. MB 11005 (RCA) (Almo, ASCAP)
111	125	THE DOODLE SONG FRANKIE MILLER'S FULL HOUSE/Chrysalis 2145 (Chrysalis, ASCAP)
112	120	SMOKE FROM A DISTANT FIRE THE SANFORD-TOWNSEND BAND/Warner Bros. WBS 8370 (Salmon/Mulhan/Unichappell/Turkey Tunes, BMI)
113	—	NOW DO-U-WANTA DANCE GRAHAM CENTRAL STATION/Warner Bros. WBS 8378 (Nineteen Eighty-Foe, BMI)
114	115	SHOW ME LOVE CURTIS MAYFIELD/Curtom 0125 (WB) (Mayfield, BMI)
115	116	FANFARE FOR THE COMMON MAN EMERSON, LAKE & PALMER/Atlantic 3398 (Boosey & Hawkes, ASCAP)
116	129	DON'T TURN THE LIGHT OUT CLIFF RICHARD/Rocket 40724 (MCA) (Almo/Big Secret, ASCAP)
117	118	THIS FLIGHT TOMORROW NAZARETH/A&M 1936 (Joni Mitchell, BMI)
118	122	LIGHT OF A CLEAR BLUE MORNING DOLLY PARTON/RCA PB 10935 (Velvet Apple, BMI)
119	124	FEVER OF LOVE SWEET/Capitol P 4209 (Sweet/WB, ASCAP)
120	121	CAN I STAY ANDY ADAMS & EGG CREAM/Pyramid P 8012 (Roulette) (Planetary/Karolenn, ASCAP)
121	123	AFTER YOU LOVE ME, WHY DO YOU LEAVE ME HAROLD MELVIN AND THE BLUE NOTES, FEATURING SHARON PAIGE/ABC 12268 (Hal-Mel/Mighty Three, BMI)
122	107	BODY VIBES OHIO PLAYERS/Mercury 73913 (Play One/Unichappell, BMI)
123	133	WATER SIGN GARY WRIGHT/Warner Bros. WBS 8383 (High Wave/WB, ASCAP)
124	112	GIRL BILLY PRESTON/A&M 1925 (Irving, WEP, BMI; Almo/Rich-Fish, ASCAP)
125	104	DO WHAT YOU WANNA DO T CONNECTION/Dash 5032 (T.K.) (Sherlyn, Decibel, BMI)
126	128	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA PB 10977 (Chess/Cass David, ASCAP)
127	130	DO IT FOR ME JENNIFER/Motown M 1417F (Hughes, LIAD)
128	—	CHICAGO KIKI DEE/Rocket 40730 (MCA) (Pi-Gem/Darnoc, ASCAP)
129	136	WALK RIGHT IN DR. HOOK/Capitol P 4423 (Peer International Corp., BMI)
130	131	ALL THE KIDS ON THE STREET HOLLYWOOD STARS/Arista SP 6 (8th Power/Screen Gems/Bad Boy, BMI)
131	132	SLOW DANCIN' JOHNNY RIVERS/Soul City 008 (WB, ASCAP)
132	109	I CAN'T GET OVER YOU DRAMATICS/ABC 12258 (Conquistador, ASCAP)
133	138	ENJOY AND GET IT ON ZZ TOP/London 5N 252 (Hamstein, BMI)
134	135	THE RUNAWAY GALLAGHER & LYLE/A&M 1932 (Irving, BMI)
135	111	KEEP THAT SAME OLD FEELING SIDE EFFECT/Fantasy 792 (Four Knights, BMI)
136	—	BEST OF MY LOVE EMOTIONS/Columbia 3 10544 (Saggifire, BMI/Steel Chest, ASCAP)
137	139	YOU GOT TO KNOW BETTER TOUCH OF CLASS/Midsong Intl. MB 10754 (RCA) (Diagonal/Ask Me, BMI)
138	126	HATS OFF TO MAMA PHILLIPE WYNN/Cotillion 44217 (Atlantic) (Wynns, World, BMI)
139	127	CAPTURE YOUR HEART BLUE/Rocket 40706 (MCA) (Rocket, ASCAP)
140	142	WE'RE STILL TOGETHER PEACHES & HERB/MCA 40701 (Warner-Tamerlane/Van McCoy, BMI)
141	—	WHAT A SOUND HENRY GROSS/Lifesong 45025 (Blendingwell, ASCAP)
142	—	DISCO TRAIN JERRY RIX/AVI AVIS 131 (Sounds of Jupiter, BMI)
143	—	FEEL LIKE DANCIN' OLIVER SAINE/Abet 9472 (Nashboro) (Exellorc/Saico, BMI)
144	134	THAT MAGIC TOUCH ANGEL/Casablanca NB 878 (White Angel/Don Kirshner, BMI/Kirshner Songs, ASCAP)
145	—	SUNSHINE ENCHANTMENT/United Artists XW991 Y (Desert Moon/Willow Girl, BMI)
146	141	IT AIN'T EASY COMIN' DOWN CHARLENE/Prodigal 0632 (Motown) (Stone Diamond, BMI)
147	143	EASILY FRANKIE VALLI/Private Stock 45140 (Alessi/New Seasons, BMI)
148	146	SO SO SATISFIED ASHFORD & SIMPSON/Warner Bros. WBS 8337 (Nick-O-Val, ASCAP)
149	147	OUT OF THE BLUE (YOU CAN FEEL) GAP BAND/Tatoo 10844 (RCA) (Big Heart, BMI)
150	117	RHAPSODY IN BLUE WALTER MURPHY/Private Stock 146 (New World, ASCAP)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) Buddy Killen (Tree, BMI)	11	LIFE IN THE FAST LANE Bill Szymczyk (pub. not listed)	22
ALL YOU GET FROM LOVE IS A LOVE SONG Richard Carpenter (Hampstead Heath, ASCAP)	73	LOVELY BOY Peter Asher (Luckyu, BMI)	6
AMARILLO George Martin (Neil Sedaka, BMI)	77	LOOKS LIKE WE MADE IT Ron Dante & Barry Manilow (Irving, BMI)	19
ANGEL IN YOUR ARMS Clayton Ivey, Terry Woodford (Song Tailors, BMI/I've Got The Music, ASCAP)	20	LOVIN IS REALLY MY GAME (PT. I) Jerry Peters (Interior, BMI)	97
ARIEL Bob Stevens (Blendingwell, ASCAP)	39	LOVE'S GROWN DEEP Kenny Nolan & Charlie Calello (Sound of Nolan/Chelsea, BMI)	35
BACK TOGETHER AGAIN Christopher Bond (Unichappell, BMI)	33	LUCILLE Larry Butler (Brougham Hall/Andite Invasion, BMI)	8
BARRACUDA Mike Flicker (Wilsonsg/Know/Play My Music, ASCAP)	62	LUCKENBACH, TEXAS Chips Moman (Baby Chick, BMI)	34
BLACK BETTY Kasenetz-Katz (Robert Mellon, BMI)	94	MAINSTREET B. Seger & Muscle Shoals Rhythm Section (Gear, ACAP)	32
CALLING DR. LOVE Eddie Kramer (Cafe Americana/Kiss Songs, ASCAP)	50	MARGARITAVILLE Norbert Putnam (Coral Reefer, BMI)	24
CAN'T STOP DANCIN' Daryl Dragon (Ahab, BMI)	65	MY HEART BELONGS TO ME Gary Klein and Charlie Calello (Kiki/Koppleman Bandier, BMI)	38
CERRY BABY Jack Douglas (Rock Steady, Starzongo, ASCAP)	72	ON THE BORDER Alan Parsons (Dick James, BMI)	61
COULDN'T GET IT RIGHT Climax Blues Band (Bleu Disque/Jiru/Air) (London)	12	PEACE OF MIND John Boylan and Tom Scholz (Pure Songs, Administered by Colgems-EMI, BMI)	49
DA DOO RON RON Michael Lloyd Trio/Mother Bertha, BMI)	21	PEOPLE IN LOVE (Produced by Group) (Man-Ken, BMI)	98
DANCING QUEEN Benny Andersson & Bjorn Ulvaeus (Countess, BMI)	57	RICH GIRL Christopher Bond (Unichappell, BMI)	28
DO YOU WANNA MAKE LOVE Hal Yoergler (American Broadcasting, ASCAP)	29	RIDIN' THE STORM OUT John Stronach & REO Speedwagon (The Emp. Co., BMI)	85
DON'T GIVE UP ON US Tony Macaulay (Almo/Macaulay, ASCAP)	14	RIGHT TIME OF THE NIGHT Jim Ed Norman (American Broadcasting, ASCAP)	51
DON'T LEAVE ME THIS WAY Hal Davis (Mighty Three, BMI)	99	RUNAWAY Paul A. Rothschild (Vicki/Belinda, BMI)	75
DREAMS Fleetwood Mac with Richard Dashut & Ken Caillat (Gentoo/Welsh Witch, BMI)	3	SAVE ME Denny Diante (Almo, ASCAP)	89
EASY James Carmichael & Group (Jobete/Commodores Entertainment, ASCAP)	59	SEA SIDE WOMAN Paul McCartney (MPL Comm. Inc. BMI)	96
EVERYBODY BE DANCIN' Bruce Blackman & Mike Clark (Brother Bill's, ASCAP)	55	SEE YOU WHEN I GET THERE Kenneth Gamble & Leon Huff (Mighty Three, BMI)	95
FEELS LIKE THE FIRST TIME John Sinclair & Gary Lyons (Somerset/Evansongs, ASCAP)	10	SHOW YOU THE WAY TO GO Kenneth Gamble & Leon Huff (Mighty Three, BMI)	52
FLY AT NIGHT (IN THE MORNING WE LAND) Ross Turney & Bill Henderson (Chilliwick/Mushtunes, BMI)	87	SIR DUKE Stevie Wonder (Jobete/Black Bull, ASCAP)	4
GIVE A LITTLE BIT Supertramp (Almo/Delicate, ASCAP)	69	SLIDE Jeff Dixon (Spurtree, BMI)	83
GOIN' IN WITH MY EYES OPEN Tony Macaulay (Almo/Macaulay, ASCAP)	58	SLOW DANCING (DON'T TURN ME ON) Norbert Putnam (Music Man/Flying Address, BMI)	25
GONNA FLY NOW (THEME FROM 'ROCKY') Bill Conti (UA, ASCAP; Unart, BMI)	40	SLOW DOWN Rupert Holmes (British Rocket, ASCAP)	70
GONNA FLY NOW (THEME FROM 'ROCKY') Jay Chattaway (UA, ASCAP; Unart, BMI)	40	SO HIGH (ROCK ME BABY AND ROLL ME AWAY) D. Mason & R. Nevison (Almo/Jacon, ASCAP)	86
GOOD THING MAN Monk Higgins (ICA, ASCAP)	63	SO IN TO YOU Buddy Buie (Low-Sal, BMI)	56
GOT TO GIVE IT UP Tommy LiPuma (Almo, ASCAP)	2	SOLSBURY HILL Bob Ezrin (Run It/Ear Pieces, BMI)	82
HEARD IT IN A LOVE SONG Paul Hornsby (No Exit, BMI)	17	SOUTHERN NIGHTS Gary Klein (Warner Tamerlane/Marsaint, BMI)	18
HELLO STRANGER Freddie Perren (Cotillion/Braintree/Lovelane, BMI)	43	SPIRIT IN THE NIGHT Manfred Mann & Earth Band (Laurel Canyon, ASCAP)	44
HIGH SCHOOL DANCE Freddie Perren, (Rosy, ASCAP)	15	TELEPHONE MAN Jim Rutledge, Boomer Castleman (Castleridge, BMI)	67
HOLLYWOOD Rufus (Big Elk/ABC, ASCAP)	31	THE KILLING OF GEORGE (PART I & II) Tom Dowd (Cock & Trumpet, ASCAP)	71
HOTEL CALIFORNIA Bill Szymczyk (Pub. not listed)	13	THE PRETENDER Jon Landau (Swallow Turn, WB, ASCAP)	76
I DON'T LOVE YOU ANYMORE Gamble & Huff (Mighty Three, BMI)	74	THE PRIDE Isley Brothers (Bovina, ASCAP)	100
I GOTTA KEEP DANCIN' Dick Griffy & Clarence McDonald (Carrific, ASCAP)	88	THE THINGS WE DO FOR LOVE 10cc (Man-Ken, BMI)	54
I JUST WANT TO BE YOUR EVERYTHING B. Gibb-A. Galuten-K. Richardson (Stigwood-Unichappell, BMI)	26	THIS GIRL (HAS TURNED INTO A WOMAN) Peter Yarrow and Barry Beckett (Silver Lawn, ASCAP)	81
I'M GOING DOWN Norman Whitfield (Duchess, BMI)	66	THIS IS THE WAY THAT I FEEL Rick Hall (Fame, BMI)	64
I'M IN YOU Peter Frampton (Almo/Fram-Dee, ASCAP)	27	TRYING TO LOVE TWO William Bell & Paul Mitchell (Bell-Kat, BMI)	53
I'M YOUR BOOGIE MAN Casey/Finch (Sherlyn, Harrick, BMI)	1	UNDERCOVER ANGEL (Steve Barri & Michael Omartian (Warner Bros., ASCAP)	7
IT FEELS SO GOOD (TO BE LOVED SO BAD) The Mannhattans Co./Bobby Martin (Razzle Dazzle, BMI)	90	UPTOWN FESTIVAL Simon Soussan (Jobete, ASCAP; Stone Agate, BMI)	79
IT'S SAD TO BELONG Kyle Lehning (Famous, Ironside, ASCAP)	41	WATCH CLOSELY NOW Barbra Streisand & Phil Ramone (First Artists/Emanuel/20th Century, ASCAP)	60
I'VE GOT LOVE ON MY MIND Chuck Jackson and Marvin Yancy (Jay's Ent./Chappell & Co., ASCAP)	37	WATCHA GONNA DO? Bill Schnee (Irving/Pablo Cruise, BMI)	30
I WANNA GET NEXT TO YOU Norman Whitfield (Duchess, BMI)	48	WHEN I NEED YOU Richard Perry (Unichappell/Begonia/Albert Hammond, ASCAP)	9
JET AIRLINER Steve Miller (Sailor/No Thought, ASCAP)	16	WHILE I'M ALONE Frankie Beverly (Pecle, BMI)	92
JUKE BOX MUSIC R.D. Davies (Davray, PRS)	91	WHODUNIT Freddie Perren (Bull Pen/Perren-Vibes, BMI/ASCAP)	45
JUST A SONG BEFORE I GO Crosby-Stills-Nash R. Albert-H. Albert (Thin Ice, ASCAP)	80	YOU AND ME Bob Ezrin (Ezra/Early Frost, BMI)	46
KNOWING ME, KNOWING YOU Benny Andersson & Bjorn Ulvaeus (Countess, BMI)	42	YOU MADE ME BELIEVE IN MAGIC Harry Maslin (Chrysalis, ASCAP)	68
LADY (PUT THE LIGHT ON ME) Eddie Kramer (Utopia Music/Dejamus, ASCAP)	93	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER David Anderle (Chevis-Warner Tamerlane/BRC, BMI)	30
LIDO SHUFFLE Joe Wisseret (Boz Scaggs/Hudmar, ASCAP)	23	YOU'RE MOVING OUT TODAY Tom Dowd (Divine Ltd., Begonia Melodies, Unichappell, Fedora, BMI)	84
		YOU'RE MY WORLD Kim Fowley & Earle Mankey (Chappell & Co./Group Editoriale/Ariston, BMI, ASCAP)	47
		YOUR LOVE Don Davis (El Patricio, BMI)	78

RECORD WORLD JUNE 11, 1977

LIFE BEGINS AT 34.

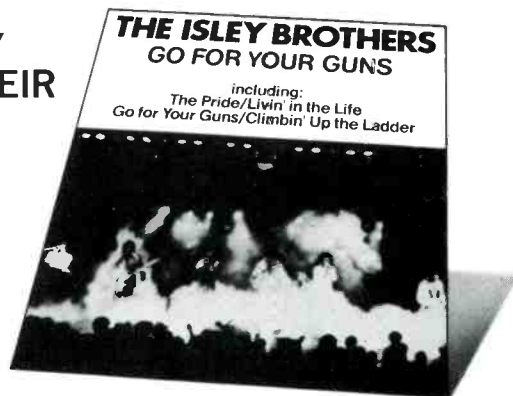
"LIVIN' IN THE LIFE," THE JUST-RELEASED ISLEY BROTHERS SINGLE, IS ALREADY GETTING HEAVY AIRPLAY ON THIRTY-FOUR KEY STATIONS.

WBLK, WTNJ, WUSS, WHAT, WDAS-AM, WDAS-FM, WCAU-FM, KGFJ, KDAY, KRE, KYAC, WIGO, WAOK, WBUL, WOKS, WSOK, WVOL, WGOK, WWIN, WEBB, WEAM, WKYS, WOL, WHUR, WRAP, WANT, WTOY, WVKO, WLOU, WABQ, WAMO, WBMX, WNOV, KNOK.

AND THAT'S ONLY THE BEGINNING. IT'LL BE GOING ON EVERYWHERE VERY SOON.

^{ZS8 2267}"LIVIN' IN THE LIFE," THE NEW ISLEY BROTHERS HIT SINGLE. FEATURED ON THEIR LATEST PLATINUM ALBUM, "GO FOR YOUR GUNS." ON T-NECK RECORDS.

^{PZ 34432*}



THE RUSH GOES ON AND ON!

13Q	WTIX	KATY	WKKY	WWWD	WJSO
22-16	KMJC	KGRI-FM	KNOX	WHLM	WMEL
KIMN	KPAM	KRIG	KLSS-FM	WSCR	KVOK
WGSO	WBGH	WIBR	WROK	WEEX	WLFA
KLEE	KQWB	WAIL	WQTC	WJRO	KSDN
WMGC	WCCO	KNOE	WACI	WRVQ	KFSB
WORC	KLOG	KVOL	WEIC	WINX	WLOF
WMAK	KRPL	KSMB	WXIL	WAKN	WPEZ
WQXI	KYYX	WXXX	WHBC	WFBC	WSM
(days)	KRHC	KPEL	WFAH	KBTM	KSEL
WLCX	WCRO	WYNE	WEEI-FM		

“SAVE ME”
by MERRILEE RUSH
ON UNITED ARTISTS RECORDS



THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral a

Stations:

RW I

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

RW II

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

RW III

WCOL WCUE WDRQ WGCL WLS WMET
WNDE WOKY WSAI WZUU KBEQ 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:

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

Adds: Helen Reddy
Peter McCann
ABBA
Sylvers

Extras: England Dan
& John Ford Coley
Jimmy Buffett
Andy Gibb
Bay City Rollers

LP Cuts: Boston (Peace)
Heart (Barracuda)

Also Possible: Hall & Oates
Pablo Cruise
Alice Cooper
Kenny Nolan
Bonnie Raitt
Rod Stewart

Last Week: This Week:

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

Adds: Barbra Streisand
Commodores

Extras: Boston
Carpenters
Alice Cooper
Ram Jam

LP Cuts: Heart (Barracuda)
Atlanta Rhythm Section
(Neon)
Commodores (Brick)

Also Possible: Crosby, Stills & Nash
Rod Stewart
James Taylor
Frankie Miller

Last Week: This Week:

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

Adds: Andy Gibb
England Dan
Pablo Cruise

Extras: Rita Coolidge
Bay City Rollers
Ram Jam

LP Cuts: Supertramp (Give)
Heart (Barracuda)
Commodores (Brick)

Also Possible: Dean Friedman
Waylon Jennings
Commodores
Slave

Hottest:

Rock 'n' Roll:

Heart

Adult:

Carpenters

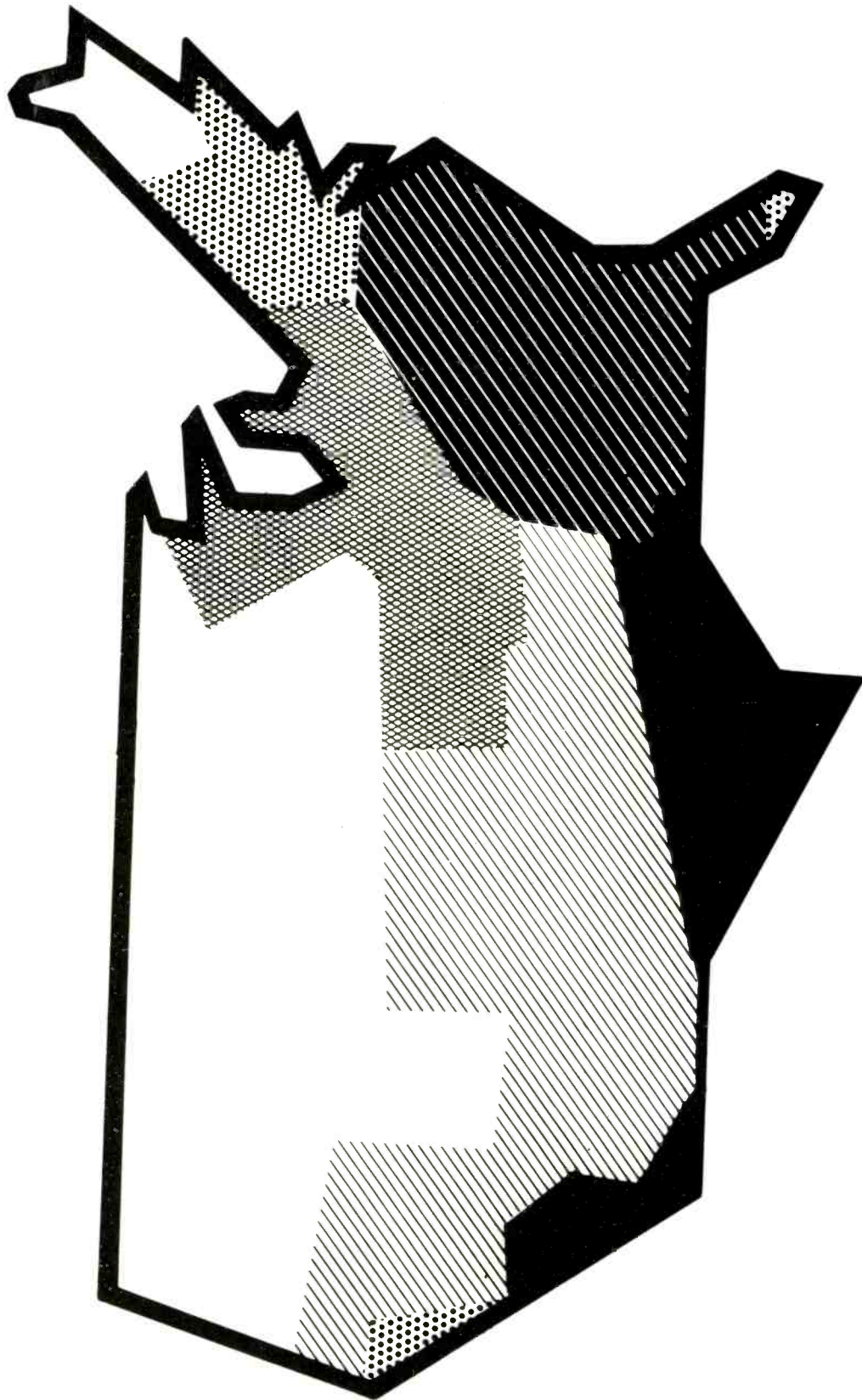
R&B Crossovers:

Commodores

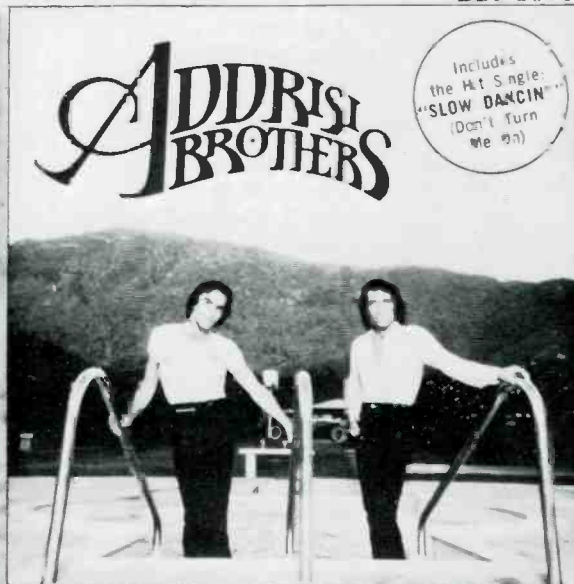
June 11, 1977
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



ADDRISI BROTHERS
WILL
TURN YOU ON
WITH THEIR
NEW
INSTANT HIT ALBUM
BDS 5694

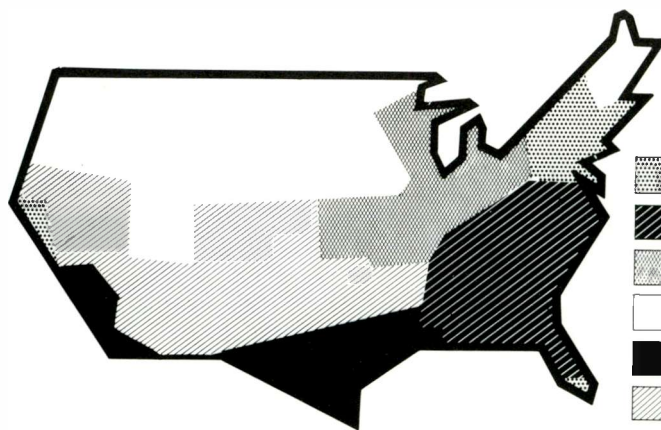


ADDRISI BROTHERS is the name of a sparkling album that delivers on the promise of its flagship single, "Slow Dancing Don't Turn Me On." It's jam packed with hits that bubble over with infectious rhythms, sweet melodies and the voices of the fabulous Addrиси.



TPLACE ket Playlists

reas.



- RW I
- RW II
- RW III
- RW IV
- RW V
- RW VI

Stations:

RW IV

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

RW V

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

RW VI

KAAY KAKC KFJZ KLIF KLUE KRIZ KNUS
KTLK KTKT KXXK

Tendency:

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

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

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

Last Week: This Week:

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

Adds: Waylon Jennings
Barbra Streisand

Extras: Boston
Rod Stewart
Pablo Cruise

LP Cuts: Supertramp (Give)
ELO (Telephone)

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

Last Week: This Week:

2	1	Fleetwood Mac
5	2	Bill Conti
3	3	Andrew Gold
1	4	Stevie Wonder
7	5	Alan O'Day
4	6	Leo Sayer
8	7	Marshall Tucker
12	8	Barry Manilow
9	9	Steve Miller
11	10	Foreigner
16	11	Peter McCann
14	12	Jimmy Buffett
13	13	KC & The Sunshine Band
15	14	Kenny Rogers
6	15	Climax Blues Band
18	16	Dean Friedman
10	17	Maynard Ferguson
25	18	Peter Frampton
23	19	Eagles
22	20	Hall & Oates
24	21	ABBA
21	22	Bob Seger
A	23	Rita Coolidge
A	24	Andy Gibb
A	25	Stephen Bishop

Adds: England Dan &
John Ford Coley
Waylon Jennings
Crosby, Stills & Nash

Extras: Boston
Shaun Cassidy
Alice Cooper

LP Cuts: Kris Kristofferson (Watch)
Heart (Barracuda)

Also Possible: Kenny Nolan
Barbra Streisand
Pablo Cruise

Last Week: This Week:

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

Adds: Neil Sedaka
Shaun Cassidy
Pablo Cruise

Extras: Meri Wilson

LP Cuts: None

Also Possible: Hall & Oates
Andy Gibb
England Dan &
John Ford Coley
Jimmy Buffett
Peter McCann

Hottest:

Country Crossovers:

Waylon Jennings

Teen:

Bay City Rollers

LP Cuts:

Commodores (Brick House)



Listen once and you'll find her...believable.

Sweet Alibis

E 45395

The first single from

Carole Bayer Sager

(7E 1100)

Produced by Brooks Arthur

Appearing on Midnight Special June 19

On Tour: Ebbets Field, Denver, COLO 6/3

Paul's Mall, Boston, MASS 6/6

Bijou, Philadelphia, PA 6/8-11

Cellar Door, Washington, D.C. 6/12

Ivanhoe Theatre, Chicago, ILL 6/14

Bottom Line, New York, N.Y. 6/17-18

Roxy, Los Angeles, CA 6/20

Boarding House San Francisco, CA 6/22

Management by Connie Papavas, John Reid Enterprises

On Elektra. 

IN FLIGHT

ENTERTAINMENT

George Benson's "GONNA LOVE YOU MORE"

The runaway single (WBS 8377)
from the non-stop album IN FLIGHT (BSK 2983).
Produced by Tommy LiPuma
on Warner Bros. records.



JUNE 11, 1977



THE SINGLES CHART

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

JUNE 11	JUNE 4		WKS. ON CHART
1	3	I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND T.K. 1022	15
2	2	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)	10
3	4	DREAMS FLEETWOOD MAC/Warner Bros. WBS 8371	9
4	1	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)	11
5	6	GONNA FLY NOW (THEME FROM "ROCKY") BILL CONTI/ United Artists XW940 Y	8
6	8	LONELY BOY ANDREW GOLD/Asylum 45384	13
7	9	UNDERCOVER ANGEL ALAN O'DAY/Pacific 001 (Atlantic)	8
8	7	LUCILLE KENNY ROGERS/United Artists XW929 Y	13
9	5	WHEN I NEED YOU LEO SAYER/Warner Bros. WBS 8332	16
10	12	FEELS LIKE THE FIRST TIME FOREIGNER/Atlantic 3394	12
11	10	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313	13
12	11	COULDN'T GET IT RIGHT CLIMAX BLUES BAND/Sire 736 (ABC)	15
13	13	HOTEL CALIFORNIA EAGLES/Asylum 45386	15
14	14	DON'T GIVE UP ON US DAVID SOUL/Private Stock 129	20
15	18	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405	7
16	21	JET AIRLINER STEVE MILLER BAND/Capitol P 4424	7
17	19	HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn CPS 0270 (WB)	14
18	15	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol P 4376	16
19	24	LOOKS LIKE WE MADE IT BARRY MANILOW/Arista 0244	6
20	20	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)	15
21	36	DA DOO RON RON SHAUN CASSIDY/Warner/Curb 8365 (WB)	5
22	26	LIFE IN THE FAST LANE EAGLES/Asylum 45403	5
23	17	LIDO SHUFFLE BOZ SCAGGS/Columbia 3 10491	14
24	28	MARGARITAVILLE JIMMY BUFFETT/ABC 12254	9
25	25	SLOW DANCIN' (DON'T TURN ME ON) ADDRISI BROTHERS/ Buddah BDA 566	10
26	32	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/ RSO RS 872 (Polydor)	7
27	35	I'M IN YOU PETER FRAMPTON/A&M 1941	3
28	16	RICH GIRL DARYL HALL & JOHN OATES/RCA PB 10860	20
29	38	DO YOU WANNA MAKE LOVE PETER McCANN/ 20th Century 2335	7
30	43	WHATCHA GONNA DO? PABLO CRUISE/A&M 1920	6
31	33	HOLLYWOOD RUFUS FEATURING CHAKA KHAN/ABC 12269	7
32	34	MAINSTREET BOB SEGER/Capitol P 4422	8
33	37	BACK TOGETHER AGAIN DARYL HALL & JOHN OATES/ RCA PB 10970	6
34	39	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924	6
35	40	LOVE'S GROWN DEEP KENNY NOLAN/20th Century 2331	11
36	47	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER RITA COOLIDGE/A&M 1922	6
37	32	I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360	19
38	44	MY HEART BELONGS TO ME BARBRA STREISAND/Columbia 3 10555	4
39	41	ARIEL DEAN FRIEDMAN/Lifesong 45002	10
40	42	GONNA FLY NOW (THEME FROM "ROCKY") MAYNARD FERGUSON/Columbia 3 10468	7
41	46	IT'S SAD TO BELONG ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16088 (Atlantic)	6
42	49	KNOWING ME, KNOWING YOU ABBA/Atlantic 3387	5
43	29	HELLO STRANGER YVONNE ELLIMAN/RSO RS 871 (Polydor)	12
44	45	SPIRIT IN THE NIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8355	8
45	23	WHODUNIT TAVARES/Capitol P 4398	13
46	68	YOU AND ME ALICE COOPER/Warner Bros. WBS 8349	7
47	52	YOU'RE MY WORLD HELEN REDDY/Capitol P 4418	5
48	31	I WANNA GET NEXT TO YOU ROSE ROYCE/MCA 40662	14
49	54	PEACE OF MIND BOSTON/Epic 8 50381	6
50	27	CALLING DR. LOVE KISS/Casablanca 880	14
51	30	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223	16



52	50	SHOW YOU THE WAY TO GO JACKSONS/Epic 8 50530	11
53	51	TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839	18
54	55	THE THINGS WE DO FOR LOVE 10CC/Mercury 73875	22
55	57	EVERYBODY BE DANCIN' STARBUCK/Private Stock 45144	9
56	48	SO IN TO YOU ATLANTA RHYTHM SECTION/Polydor PD 14373	19
57	53	DANCING QUEEN ABBA/Atlantic 3372	26
58	61	GOING IN WITH MY EYES OPEN DAVID SOUL/ Private Stock 45150	7
59	73	EASY COMMODORES/Motown M 1418F	3
60	62	WATCH CLOSELY NOW KRIS KRISTOFFERSON/Columbia 3 10525	4
61	63	ON THE BORDER AL STEWART/Janus 267	7
62	71	BARRACUDA HEART /Portrait 6 70004	3
63	64	GOOD THING MAN FRANK LUCAS/ICA 001	5
64	56	THIS IS THE WAY THAT I FEEL MARIE OSMOND/Polydor PD 14385	9
65	58	CAN'T STOP DANCIN' CAPTAIN & TENNILLE/A&M 1912	12
66	69	I'M GOING DOWN ROSE ROYCE/MCA 40721	6
67	85	TELEPHONE MAN MERI WILSON/GRT 127	2
68	80	YOU MADE ME BELIEVE IN MAGIC BAY CITY ROLLERS/ Arista 0256	2
69	72	GIVE A LITTLE BIT SUPERTRAMP/A&M 1938	4
70	74	SLOWDOWN JOHN MILES/London 5N 682	5

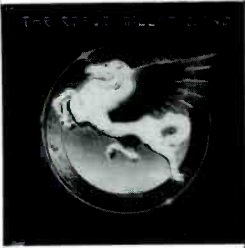
CHARTMAKER OF THE WEEK

71	—	THE KILLING OF GEORGIE (PART I & II) ROD STEWART Warner Bros. WBS 8396	1
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72	59	CHERRY BABY STARZ/Capitol P 4399	13
73	83	ALL YOU GET FROM LOVE IS A LOVE SONG CARPENTERS/ A&M 1940	4
74	78	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/ Phila. Intl. ZS8 3622 (CBS)	7
75	88	RUNAWAY BONNIE RAITT/Warner Bros. WBS 8382	3
76	81	THE PRETENDER JACKSON BROWNE/Asylum 45399	5
77	86	AMARILLO NEIL SEDAKA/Elektra 45406	2
78	60	YOUR LOVE MARILYN McCOO & BILLY DAVIS, JR./ ABC 12262	13
79	82	UPTOWN FESTIVAL SHALAMAR/Soul Train SB 10885 (RCA)	6
80	89	JUST A SONG BEFORE I GO CROSBY, STILLS & NASH/ Atlantic 3401	2
81	75	THIS GIRL (HAS TURNED INTO A WOMAN) MARY MacGREGOR/Ariola America P 7662 (Capitol)	5
82	84	SOLSBURY HILL PETER GABRIEL/Atco 7079	18
83	—	SLIDE SLAVE /Cotillion 44218 (Atlantic)	1
84	87	YOU'RE MOVIN' OUT TODAY BETTE MIDLER/Atlantic 3379	4
85	79	RIDIN' THE STORM OUT REO SPEEDWAGON/Epic 8 50367	6
86	90	SO HIGH (ROCK ME BABY AND ROLL ME AWAY) DAVE MASON/Columbia 3 10509	3
87	65	FLY AT NIGHT (IN THE MORNING WE LAND) CHILLIWACK/Mushroom .M 7024	9
88	91	I GOTTA KEEP DANCIN' CARRIE LUCAS/Soul Train SB 10891 (RCA)	4
89	100	SAVE ME MERRILEE RUSH/United Artists XW993 Y	2
90	96	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS/ Columbia 3 10495	5
91	95	JUKE BOX MUSIC KINKS/Arista 0247	2
92	93	WHILE I'M ALONE MAZE/Capitol P 4392	4
93	98	LADY (PUT THE LIGHT ON ME) BROWNSVILLE STATION/ Private Stock 45149	2
94	99	BLACK BETTY RAM JAM/Epic 8 50357	2
95	—	SEE YOU WHEN I GIT THERE LOU RAWLS/Phila. Intl. ZS8 3623 (CBS)	1
96	—	SEA SIDE WOMAN SUZIE & THE RED STRIPES/Epic 8 50403	1
97	—	LOVIN' IS REALLY MY GAME BRAINSTORM/Tabu 10961 (RCA)	1
98	—	PEOPLE IN LOVE 10cc/Mercury 73917	1
99	67	DON'T LEAVE ME THIS WAY THELMA HOUSTON/Tamla T 54278F (Motown)	25
100	76	THE PRIDE ISLEY BROTHERS/T-Neck ZS8 2262 (CBS)	11

TOP AIRPLAY



BOOK OF DREAMS
STEVE MILLER BAND
Capitol

MOST AIRPLAY

- BOOK OF DREAMS—Steve Miller Band—Capitol
- IZITSO—Cat Stevens—A&M
- FOREIGNER—Atlantic
- RUMOURS—Fleetwood Mac—WB
- TIME LOVES A HERO—Little Feat—WB
- LITTLE QUEEN—Heart—Portrait
- PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
- NETHER LANDS—Dan Fogelberg—Epic
- SWEET FORGIVENESS—Bonnie Raitt—WB
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- LET IT FLOW—Dave Mason—Col

WYDD-FM/PITTSBURGH

- ADDS:**
- BROWNSVILLE STATION—Private Stock
 - CABRETТА—Mink De Ville—Capitol
 - CAPTAIN FINGERS—Lee Ritenour—Epic
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - EXODUS—Bob Marley and The Wailers—Island
 - MAKIN' MAGIC—Pat Travers—Polydor
 - NETHER LANDS—Dan Fogelberg—Epic
 - PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
 - RIGHT ON TIME—Brothers Johnson—A&M
 - SPIRIT OF A WOMAN—American Flyer—UA

HEAVY ACTION (airplay, sales in descending order):

- HURRY SUNDOWN—Outlaws—Arista
- STAGEPASS—Michael Stanley Band—Epic
- FOREIGNER—Atlantic
- LOADING ZONE—Roy Buchanan—Atlantic
- BOOK OF DREAMS—Steve Miller Band—Capitol
- IZITSO—Cat Stevens—A&M
- MAKINGS OF A DREAM—Crackin'—WB
- EXODUS—Bob Marley and The Wailers—Island
- RUMOURS—Fleetwood Mac—WB
- CAUGHT LIVE PLUS FIVE—Moody Blues—London

WMMS-FM/CLEVELAND

- ADDS:**
- BABY JANE (single)—Jack Bruce Band—RSO
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - FLYER (single)—American Flyer—UA
 - HANDY MAN (single)—James Taylor—Col
 - HOLLY DAYS—Denny Laine—Capitol
 - LEFT COAST LIVE—Wet Willie—Capricorn

- MANIFEST DESTINY—Dictators—Asylum
- ROCK AND ROLL (single)—Rough Diamond—Island
- THE LORD KEEPS ACCOUNT—Alexis—MCA

HEAVY ACTION (airplay, sales in descending order):

- RUMOURS—Fleetwood Mac—WB
- AT THE HOLLYWOOD BOWL—Beatles—Capitol
- FOREIGNER—Atlantic
- LITTLE QUEEN—Heart—Portrait
- THIS TIME IT'S FOR REAL—Southside Johnny And The Asbury Jukes—Epic
- STAGEPASS—Michael Stanley Band—Epic
- CABRETТА—Mink De Ville—Capitol
- AGAIN—Greg Kihn—Beserkley
- FUNDAMENTAL ROLL—Walter Egan—Col
- LET IT FLOW—Dave Mason—Col

WWW-FM/DETROIT

- ADDS:**
- CAT SCRATCH FEVER—Ted Nugent—Epic
 - PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
 - RIGHT ON TIME—Brothers Johnson—A&M

HEAVY ACTION (airplay, sales in descending order):

- RUMOURS—Fleetwood Mac—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- AT THE HOLLYWOOD BOWL—Beatles—Capitol
- FOREIGNER—Atlantic
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- BOOK OF DREAMS—Steve Miller Band—Capitol
- LACE AND WHISKEY—Alice Cooper—WB
- IZITSO—Cat Stevens—A&M
- WORKS—Emerson, Lake & Palmer—Atlantic
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

KSHE-FM/ST. LOUIS

- ADDS:**
- CAT SCRATCH FEVER—Ted Nugent—Epic
 - HANDY MAN (single)—James Taylor—Col
 - HIGH CLASS IN BORROWED SHOES—Max Webster—Mercury

HEAVY ACTION (airplay, sales in descending order):

- BURNIN' SKY—Bad Company—Swan Song
- DETECTIVE—Swan Song
- FOREIGNER—Atlantic
- BROWNSVILLE STATION—Private Stock
- RUMOURS—Fleetwood Mac—WB
- LET IT FLOW—Dave Mason—Col
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- BOOK OF DREAMS—Steve Miller Band—Capitol
- IZITSO—Cat Stevens—A&M
- LITTLE QUEEN—Heart—Portrait

WXRT-FM/CHICAGO

- ADDS:**
- AGAIN—Greg Kihn—Beserkley
 - AS LONG AS YOU LOVE ME—Mickey Thomas—MCA
 - CLARK, HICKS, SYLVESTER, CALVERT AND ELLIOT—Hollies—Epic
 - EXODUS—Bob Marley and The Wailers—Island
 - FRIENDS—Oregon—Vanguard
 - NETHER LANDS—Dan Fogelberg—Epic
 - SHIP OF MEMORIES—Focus—Sire
 - SOUVENIR—Billy Joel—Col
 - SWEET LUCY—Raul de Souza—Capitol
 - WINDY CITY BREAKDOWN—Jonathan Cain Band—Bearsville

HEAVY ACTION (airplay, sales in descending order):

- DECEPTIVE BENDS—10cc—Mercury
- BOOK OF DREAMS—Steve Miller Band—Capitol

- SWEET FORGIVENESS—Bonnie Raitt—WB
- TIME LOVES A HERO—Little Feat—WB

- LITTLE QUEEN—Heart—Portrait
- A PERIOD OF TRANSITION—Van Morrison—WB
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

- GO FOR YOUR GUNS—Isley Brothers—T-Neck
- FOREIGNER—Atlantic
- PETER GABRIEL—Atco

WZMF-FM/MILWAUKEE

- ADDS:**
- BALCONE'S FAULT—Cream
 - CABRETТА—Mink De Ville—Capitol
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - EXODUS—Bob Marley and The Wailers—Island
 - NOTHING BUT A BREEZE—Jesse Winchester—Bearsville
 - PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
 - REVELATION—Charles Earland and Odyssey—Mercury
 - SPIRIT OF A WOMAN—American Flyer—UA
 - TOO LATE TO CRY—Widowmaker—UA

HEAVY ACTION (airplay, sales in descending order):

- LITTLE QUEEN—Heart—Portrait
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- FOREIGNER—Atlantic
- IZITSO—Cat Stevens—A&M
- BOOK OF DREAMS—Steve Miller Band—Capitol
- NETHER LANDS—Dan Fogelberg—Epic
- DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
- NO SECOND CHANCE—Charlie—Janus
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- LET IT FLOW—Dave Mason—Col

KQRS-FM/MINNEAPOLIS

- ADDS:**
- CLARK, HICKS, SYLVESTER, CALVERT AND ELLIOT—Hollies—Epic
 - EQUAL RIGHTS—Peter Tosh—Col
 - FREE AS THE WIND—Crusaders—ABC
 - FULL HOUSE—Frankie Miller—Chrysalis
 - GET IT—Dave Edmunds—Swan Song
 - KATHARSIS—Janne Schaffer—Col
 - BROWN NOTES—Ramsey Lewis—Col
 - SPIRIT OF A WOMAN—American Flyer—UA
 - SWEET PASSION—Aretha Franklin—Atlantic
 - WORLD ANTHEM—Mahogany Rush—Col

HEAVY ACTION (airplay):

- AMERICAN ROULETTE—Danny O'Keefe—WB
- BOOK OF DREAMS—Steve Miller Band—Capitol
- CAPTAIN FINGERS—Lee Ritenour—Epic
- EXODUS—Bob Marley and The Wailers—Island
- HURRY SUNDOWN—Outlaws—Arista
- LOOK TO THE RAINBOW—Al Jarreau—WB
- NETHER LANDS—Dan Fogelberg—Epic
- PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
- SO FAR SO GOOD—John Martyn—Island
- THE DOCTOR IS IN—Ben Sidran—Arista

KBPI-FM/DENVER

- ADDS:**
- HANDY MAN (single)—James Taylor—Col
 - HURRY SUNDOWN—Outlaws—Arista

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

- RUMOURS—Fleetwood Mac—WB
- BOOK OF DREAMS—Steve Miller Band—Capitol
- NETHER LANDS—Dan Fogelberg—Epic
- TIME LOVES A HERO—Little Feat—WB

KPFT-FM/HOUSTON

- ADDS:**
- CAUGHT LIVE PLUS FIVE—Moody Blues—London
 - FREE AS THE WIND—Crusaders—ABC
 - DALE HAWKINGS—Chess Records
 - HOLLY DAYS—Denny Laine—Capitol
 - JET LAG—PFM—Asylum
 - LIGHTS OUT—UFO—Chrysalis
 - LIVE—Status Quo—Capitol
 - MANIFEST DESTINY—Dictators—Asylum
 - NETHER LANDS—Dan Fogelberg—Epic
 - REVELATION—Charles Earland and Odyssey—Mercury

HEAVY ACTION (airplay in descending order):

- BLOWIN'—Jess Roden Band—Island
- OUT OF THE MIST—Illusion—Island
- VASSAR CLEMENTS BAND—MCA
- PASSENGERS—Gary Burton and Eberhard Weber—Polydor
- HEARTBURN—Kevin Coyne—Virgin
- LOVE NOTES—Ramsey Lewis—Col
- PEDDLING MUSIC ON THE SIDE—Lamont Dozier—WB
- NOW—Tubes—A&M
- ON THE ROAD—George Carlin—Little David
- PLAYIN' UP A STORM—Gregg Allman Band—Capricorn

KZEW-FM/DALLAS

- ADDS:**
- ALEXIS—MCA
 - CLARK, HICKS, SYLVESTER, CALVERT AND ELLIOT—Hollies—Epic
 - GO FOR YOUR GUNS—Isley Brothers—T-Neck
 - NETHER LANDS—Dan Fogelberg—Epic
 - RIGHT ON TIME—Brothers Johnson—A&M

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

- RUMOURS—Fleetwood Mac—WB
- DARK STAR (EP)—Crosby, Stills and Nash—Atlantic
- BURNIN' SKY—Bad Company—Swan Song
- TIME LOVES A HERO—Little Feat—WB
- SWEET FORGIVENESS—Bonnie Raitt—WB
- BOOK OF DREAMS—Steve Miller Band—Capitol
- PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- I'M IN YOU (single)—Peter Frampton—A&M
- HOTEL CALIFORNIA—Eagles—Asylum

WNOE-FM/NEW ORLEANS

- ADDS:**
- BACKWATER—Bong Water
 - MAKE LOVE TO THE MUSIC—Leon and Mary Russell—Paradise
 - NEW DIRECTIONS—The Meters—WB
 - STARS IN BARS—Neil Young—Reprise

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

- RUMOURS—Fleetwood Mac—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- AT THE HOLLYWOOD BOWL—Beatles—Capitol
- A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
- IZITSO—Cat Stevens—A&M
- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- LIVE AT THE LONDON PALLADIUM—Marvin Gaye—Tamla

- BOOK OF DREAMS—Steve Miller Band—Capitol
- FOREIGNER—Atlantic
- GOLD PLATED—Climax Blues Band—Sire

KOME-FM/SAN JOSE

- ADDS:**
- CABRETТА—Mink De Ville—Capitol
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - DAWN EXPLOSION—Captain Beyond—WB
 - EXODUS—Bob Marley and The Wailers—Island
 - GOOD NEWS—Attitudes—Dark Horse
 - JET LAG—PFM—Asylum
 - PHANTAZIA—Noel Pointer—Blue Note
 - RENDEVOUZ WITH THE SUN—Howard Wales—Costal
 - SCHIZOPHONIC—Robin Ford—LA International
 - SPIRIT OF A WOMAN—American Flyer—UA

HEAVY ACTION (airplay, sales):

- BOOK OF DREAMS—Steve Miller Band—Capitol
- DECEPTIVE BENDS—10cc—Mercury
- HURRY SUNDOWN—Outlaws—Arista
- IZITSO—Cat Stevens—A&M
- LET IT FLOW—Dave Mason—Col
- LITTLE QUEEN—Heart—Portrait
- NETHER LANDS—Dan Fogelberg—Epic
- PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
- SWEET FORGIVENESS—Bonnie Raitt—WB
- TIME LOVES A HERO—Little Feat—WB

KWST-FM/LOS ANGELES

- ADDS:**
- A MAN MUST CARRY ON—Jerry Jeff Walker—MCA
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - LOADING ZONE—Roy Buchanan—Atlantic
 - MAD LOVE—Golden Earring—MCA

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

- BOOK OF DREAMS—Steve Miller Band—Capitol
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- IZITSO—Cat Stevens—A&M
- LITTLE QUEEN—Heart—Portrait
- SWEET FORGIVENESS—Bonnie Raitt—WB
- FOREIGNER—Atlantic
- DECEPTIVE BENDS—10cc—Mercury
- TIME LOVES A HERO—Little Feat—WB
- A PERIOD OF TRANSITION—Van Morrison—WB
- PLAYIN' UP A STORM—Gregg Allman Band—Capricorn

KSAN-FM/SAN FRANCISCO

- ADDS:**
- CAUGHT LIVE PLUS FIVE—Moody Blues—London
 - DANNY KIRWAN—DJM
 - MANIFEST DESTINY—Dictators—Asylum

HEAVY ACTION (airplay in descending order):

- AGAIN—Greg Kihn—Beserkley
- LIGHTS OUT—UFO—Chrysalis
- BOOK OF DREAMS—Steve Miller Band—Capitol
- RUBINOOS—Beserkley
- CABRETТА—Mink De Ville—Capitol
- EXODUS—Bob Marley and The Wailers—Island
- IN YOUR MIND—Bryan Ferry—Atlantic
- LOADING ZONE—Roy Buchanan—Atlantic
- TIME LOVES A HERO—Little Feat—WB
- RENDEVOUZ WITH THE SUN—Howard Wales—Capitol

Memorial Weekend Sales

(Continued from page 3)

and blue skies drive consumers to beaches and resort areas, and far away from record stores; but this year a good number of retailers were surprised by a steady flow of business throughout the weekend, in spite of favorable weather. Metropolitan store owners attributed this turnaround to increased tourists and the growing inclination of city dwellers to remain in town during this particular holiday. Suburban store owners could find no such easy answers, and conceded that a few major new releases—particularly "Barry Manilow Live"—kept sales brisk.

All of this, coupled with advance peeks at manufacturer's release schedules for the next three months, has caused a wave of optimism to wash over the retailing community, giving rise to the feeling that the summer of '77 could be, in terms of volume, the best in years.

"I'm very optimistic about the summer," said Steve Reuben of Franklin Music in Atlanta. "Business was great over the weekend—up about 30 percent over last year, even though Monday was desolate. We moved a lot of new product, and did our usual heavy business on catalogue. The first two weeks of June are usually terrible, but school isn't out yet—the kids are making up the time lost last winter when schools closed — so we don't expect to feel the effect for awhile if people are going on vacation."

"I wish we had more Memorial Days," said Ben Karol of King Karol in New York City. "There were a lot of tourists in town and they were buying lots of records. This year's holiday weekend was significantly better than last year's. Thank God we sell a tre-

mendous variety of goods and don't just rely on hit product."

Rose Records in Chicago and Peaches in Dallas were typical of stores that enjoyed strong holiday sales in the face of exceptionally good weather. Jim Rose told **Record World** that Rose Records traded mainly on the hits — "the real tonnage is in top-selling albums" — but Peaches' Charlie Strobel said an older clientele at that store primarily sought out catalogue items.

Business at Everybody's Records in the Pacific Northwest was "up to expectations," according to Tom Keenan. "In Seattle and Portland business was up a little, but in college markets it was down. We seem to be selling a wider spread of product now, but I've noticed a trend recently: on the weeks of the first and fifteenth of the month — payday — we sell more hits. People come in who are interested in the same 40 albums every other person in the country wants. During other weeks we get customers who want the odd product."

"Our figures for the week were up over 20 percent, but Friday and Saturday, while not up to par with the rest of the week, were ahead of last year," said Fred Traub of the 75-store Record Bar chain. Like Keenan, Traub has noted to "payday" trend, and blames it for curtailing sales in those areas where pay checks were distributed following Memorial Day. Nevertheless, Record Bar's business for the week was up 10 percent over last year at the same time, and Traub fairly summed up the feelings of a majority of retailers when he said, "It was a nice holiday week, with a good solid increase and a nice spread of product selling."

Fanning the Flame



RCA recording artists Flame were in Cleveland recently, playing the Agora. Seen here are (from left) Dom Violini, RCA's Cleveland branch sales manager; Flame's Jimmy Crespo; Jimmy Iovine, Flame's producer; Bill Mulhern, RCA's director, product merchandising; Lois Amendola, Flame's manager; Marge Raymond, Flame's lead singer; Flame's John Paul Fetta; Allen Meis, RCA's midwest regional promotion manager; Tony Raymond; Lady #33; T. J. Lambert, program director of WGU; and Ray Anderson, RCA's division vice president, promotion. Kneeling in front are Flame's Eddie Barbato; Hank Zarembski, RCA's Cleveland promotion manager; Flame's Frank Ruby; and Michael Abramson, RCA's director, artist development.

Carter & Copyright Commission

(Continued from page 3)

bureaucracy.

The story of Carter's reticence, gleaned last week from interviews with White House staffers, begins with the fact that no one around the President knew that the deadline for the appointments had fallen on April 19, six months after the Copyright Revision Act of 1976 was signed into law. The revision bill created the new Copyright Royalty Tribunal to periodically review statutory royalties and to devise a fee schedule for cable television.

The White House's unofficial contention that it didn't realize that the appointments had fallen due conflicts with reports that Sen. John McClellan (D.-Ark.), Chairman of the Senate Copyright Committee, called both presidential aide Hamilton Jordan and Congressional liaison director Frank Moore about the commission before the April 19 deadline. As well, aides to both the House and Senate copyright subcommittees spent more than an hour in early March with the number two official in the White House personnel office, Elizabeth Godley.

When Carter was presented with the appointments in early April, he asked the staff to find out whether the new commission was a candidate for re-organization under Carter's bureaucracy reform program. The answer was a long time in coming.

Presidential staffers, who asked not to be quoted directly because the appointment process had not been completed, say that Carter merely wanted to know his options on the commission and was not opposed to its creation.

Several memos on the copyright commission were submitted to the President in early May, one of which raised the question of the tribunal's constitutionality, since it was set up within the Library of Congress. The Library is an arm of Congress and an agency set up within it to administer a law may pose problems of separation of powers. The Justice Department, asked for an opinion of the separations issue, told the President it saw no problem in the commission's stature. (That opinion was a direct reversal of last year's Justice Department position on the copyright commission. Last fall, protests from the department held up the Revision bill's signature by then-President Ford until the last hour.)

Just last Tuesday, however, the President saw a three-page memo, which for the first time informed him that he has no leeway on making the appointments. The memo was written two weeks ago

and submitted to Carter just after he left Washington for a holiday weekend on St. Simons Island, Ga. The no-options memo was handed to him upon his return last Tuesday (31). The memo advised him that the five appointments would have to be made and that re-organization of the commission might be pursued at a later time, if Carter still disapproved of its separate status.

There was still no official word on who the members of the tribunal will be ("I ask every morning," says one White House press officer with a sigh). But unofficially, the White House is telling Congressional staffers and members that the proposed appointees are "unfamiliar to the copyright community," with the exception of Thomas Brennan, counsel to McClellan's Judiciary Subcommittee on Copyrights and an author of the revision measure. Brennan is being touted as the commission's first chairman.

Reportedly, the final impediments to a public announcement of the copyright commission have been removed by the Justice Department opinion and the "action paper," the first to be seen by the President written by a staffer knowledgeable about the revision measure. Carter hardly seems likely to reject out of hand the advice he has been getting. The Copyright Royalty Commission, all involved agree, is scarcely the place Carter will take a stand against Congress.

Couttolenc RCA Pres.

(Continued from page 3)

RCA Records in December 1973. The division had record sales and earnings in 1975 and 1976, and in the first quarter this year almost doubled its profits with a particularly strong showing in international operations.

Couttolenc had been with the U.S. Naval Intelligence from 1943 to 1946. In 1950, he joined Squibb and Sons in Mexico City, and in 1953 became general manager of the Franchise Department for Mexico and Central America for Canada Dry International. In 1962, he joined Pepsi Cola International as director of operations with supervision of all offices in Mexico, Central America, Panama and the Caribbean.

Glancy began his career in the record industry as midwestern district manager for Columbia Records in 1953, rising to the position of vice president, artists and repertoire. In 1965 he became managing director, CBS Records, UK. He was named head of RCA's United Kingdom operations in 1970.

A TOUR D

DARYL HALL AND JOHN OATES

North America: Summer 1977

- June 8 Kalamazoo, MI. Wings Stadium
- June 9 Dayton, OH. Hara Arena
- June 10-11 Clarkston, MI. Pine Knob Music Theatre
- June 12 Clarkston, MI. Pine Knob Music Theatre
- June 15 Erie, PA. Erie Fieldhouse
- June 16 Toronto, Can.
Maple Leaf Gardens Concert Bowl
- June 17 Montreal, Can. Forum Concert Bowl
- June 18 Saratoga Springs, N.Y.
Saratoga Performing Arts Center
- June 20 Cuyahoga Falls, OH.
Blossom Music Center
- June 22 Allentown, PA.
Allentown Fairgrounds
- June 23 Holmdel, N. J.
Garden State Arts Center
- June 24 Columbia, MD.
Merriweather Post Pavilion
- June 25 Norfolk, VA. Foreman Field
- June 28 Chattanooga, TN.
Memorial Auditorium
- June 29 Columbia, S.C.
Township Auditorium
- June 30 Charlotte, N.C. Coliseum
- July 3 Orlando, FLA. Tangerine Bowl
- July 6 East Troy, WI.
Alpine Valley Music Theatre
- July 7 Milwaukee, WI.
Milwaukee Summerfest
- July 8 St. Paul, MN. St. Paul Civic
- July 9 Iowa City, IA.
Hanches Auditorium
- July 12-13 Universal City, CA.
Amphitheatre
- July 16 New York City, N.Y.
Central Park

Management and Direction: Tommy Mottola



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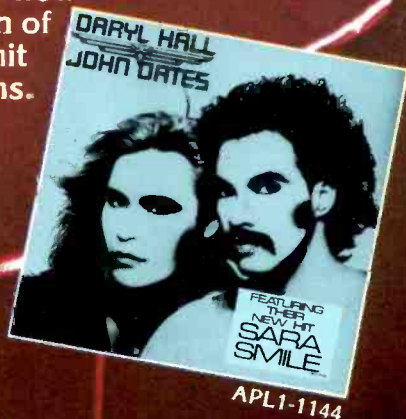
THE FORCE

DARYL HALL AND JOHN OATES

North America: Summer 1977
Multi-Media Marketing Blitz

- Pre and post appearance 60 sec. radio spots
- Pre and post appearance regional print campaigns
- National consumer print advertisements in rock and general interest publications
- High visibility catalog/tour ad mats
- Four-color point of purchase window streamers
- Four-color point of purchase multi-product mobiles

up now
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Christopher Bond

RCA
Records



DISCO FILE TOP 20

JUNE 11, 1977

1. **DEVIL'S GUN**
C.J. & CO.—Westbound/Atlantic (disco disc)
2. **I FEEL LOVE**
DONNA SUMMER—Casablanca (lp cut)
3. **I NEED A MAN**
GRACE JONES—Beam Junction (disco disc)
4. **COULD HEAVEN EVER BE LIKE THIS**
IDRIS MUHAMMAD—Kudu (lp cut)
5. **DO YOU WANNA GET FUNKY WITH ME**
PETER BROWN—TK (disco disc)
6. **GOT TO GIVE IT UP**
MARVIN GAYE—Tamla (lp cut)
7. **MAGIC BIRD OF FIRE**
SALSOL ORCHESTRA—Salsoul (disco disc)
8. **SUPERSTAR/LET'S GO ALL THE WAY (DOWN)**
BRENDA & THE TABULATIONS—Chocolate City (lp cuts)
9. **DOCTOR LOVE**
FIRST CHOICE—Gold Mind (disco disc)
10. **SLOW DOWN**
JOHN MILES—London (disco disc)
11. **SWEET DYNAMITE**
CLAUDJA BARRY—Salsoul (disco disc)
12. **TURN THIS MUTHA OUT/TASTY CAKES**
IDRIS MUHAMMAD—Kudu (lp cuts)
13. **BEST OF MY LOVE**
EMOTIONS—Columbia
14. **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)
15. **CERRONE'S PARADISE**
CERRONE—Malligator (import lp cut)
16. **DISCOMANIA**
THE LOVERS—TK (disco disc)
17. **DO WHAT YOU WANNA DO**
T CONNECTION—TK (disco disc)
18. **I CAUGHT YOUR ACT**
HUES CORPORATION—Warner Bros. (disco disc)
19. **I GOTTA KEEP DANCIN'**
CARRIE LUCAS—Soul Train (disco disc)
20. **SUPERMAN**
CELI BEE & THE BUZZY BUNCH—TK (disco disc)

Harrington Forms All Ears Records

■ LOS ANGELES — All Ears Records has been formed here by former Atlantic Records staffer Tony Harrington as a label specializing in progressive rock recorded by overseas acts. The company's first release, "... Like A Message From The Stars," by Chronicle, a Japanese band, is being distributed here through JEM Records.

Harrington is gearing current and forthcoming product releases to what he described as a growing and significant import marketplace; accordingly, the distribution via JEM is being slanted toward retail accounts with import sections, with larger stores being encouraged to file All Ears product in both import and domestic bins.

Staff

In addition to Harrington, who serves as label president, the company's staff comprises graphic artist Paul Whitehead, who will supervise the label's creative services, a&r head Gordon Skene and publicist Barbara Birdfeather.

At present, only one other act, The Far East Family Band, is pacted to All Ears.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Overwhelmed by new and recent releases, I'm going to try to zip through as many as possible this week, skimming off the cream of the albums first. **Bohannon's** "Phase II," his first release on Mercury, is his best album in some time, making as it does the inevitable bridge between Bo's familiar steady-groove disco productions and those moody, mellow compositions that often filled out the second sides of his albums. "Bohannon's Disco Symphony" (6:39) is the transition cut, with strings coming in elegantly, like rolling waves, but falling back quickly, leaving one of those trademark monogroove numbers, the sort that kick you along almost involuntarily. "Andrea" (6:15) and "But What Is a Dream" (5:16), the latter my favorite here, are more representative of the new style—both are supple, beautifully spacious instrumentals, the kind you float through effortlessly. Note: "Andrea" and "Disco Symphony" are also available on a promotional 12-inch pressing; Atlanta DJ Jim Burgess worked on the disco remix... **Dennis Coffey's** "Back Home" album (Westbound) has an especially strong instrumental track in "Wings of Fire" (7:39), which is brassy and loose, given a rich texture with some synthesizer effects and a hot percussion break. "Free Spirit" (5:46) and "Boogie Magic" (5:47) are also pleasant and well worth checking out... I'm not too crazy about **John Davis'** vocals on "The Magic Is You," the 14:15, three-part medley that fills up side 2 of the new **John Davis and the Monster Orchestra** album ("Up Jumped the Devil" on Sam), but his production is certainly attractive, particularly in the central section ("You're the One") and the largely instrumental final part ("Recapitulation"), which sums it up perfectly. This one grows on you. Also

(Continued on page 76)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

FOX TRAPPE/

WASHINGTON, D.C.

- DJ: Frank Edwards
- BEST OF MY LOVE**—Emotions—Columbia
- COULD HEAVEN EVER BE LIKE THIS/TURN THIS MUTHA OUT**—Idris Muhammad—Kudu (lp cuts)
- DEVIL'S GUN**—C. J. & Co.—Westbound (disco disc)
- DO YOU WANNA GET FUNKY WITH ME**—Peter Brown—TK (disco disc)
- EXPRESS YOURSELF**—New York Community Choir—RCA (disco disc)
- FACE THE FACTS/HEARTACHE IN DISGUISE**—Anacostia—MCA (lp cuts)
- HIT AND RUN**—Loleatta Holloway—Gold Mind (disco disc)
- I FEEL LOVE**—Donna Summer—Casablanca (lp cut)
- NOWHERE TO RUN**—Dynamic Superiors—Motown (lp cut)
- SWEET DYNAMITE**—Claudja Barry—Salsoul (lp cut)

BAREFOOT BOY/NEW YORK

- DJ: Tony Smith
- DEVIL'S GUN/WE GOT OUR OWN THING/SURE CAN'T GO TO THE MOON**—C. J. & Co.—Westbound (lp cuts)
- DOCTOR LOVE**—First Choice—Gold Mind (disco disc)
- I FEEL LOVE**—Donna Summer—Casablanca (lp cut)
- I'VE FOUND LOVE**—Love and Kisses—Rei-vera (import lp cut)
- LET'S GO ALL THE WAY (DOWN)/SUPERSTAR**—Brenda & the Tabulations—Chocolate City (lp cuts)
- NOWHERE TO RUN**—Dynamic Superiors—Motown (lp cut)
- MAGIC BIRD OF FIRE/RUN WAY**—Salsoul Orchestra—Salsoul (lp cuts)
- THE MAGIC IS YOU/ONCE UPON A TIME**—John Davis & the Monster Orchestra—Sam (lp medley/lp cut)
- TOUCH ME UP**—Aretha Franklin—Atlantic (lp cut)
- WINGS OF FIRE/FREE SPIRIT**—Dennis Coffey—Westbound (lp cuts)

HARRAH/NEW YORK

- DJ: Tom Savarese
- CARRY ON, TURN ME ON/TANGO IN SPACE/FASTEN SEAT BELTS**—Space—Vogue (import lp cuts)
- CERRONE'S PARADISE**—Cerrone—Malligator (import lp cut)
- COULD HEAVEN EVER BE LIKE THIS**—Idris Muhammad—Kudu (lp cut)
- I FEEL LOVE/LOVE'S UNKIND**—Donna Summer—Casablanca (lp cuts)
- I'VE FOUND LOVE**—Love and Kisses—Rei-vera (import lp cut)
- MAGIC BIRD OF FIRE**—Salsoul Orchestra—Salsoul (disco disc)
- THE MAGIC IS YOU**—John Davis & the Monster Orchestra—Sam (lp medley)
- SINCE I FELL FOR YOU**—Hodges, James & Smith—London (disco disc)
- TRAVELIN' AT THE SPEED OF THOUGHT/STAND UP/WORK ON ME**—O'Jays—Phila. Intl. (lp cuts)
- WINGS OF FIRE**—Dennis Coffey—Westbound (lp cut)

THE COPA/FORT LAUDERDALE

- DJ: Jerry Bossa
- DEVIL'S GUN**—C. J. & Co.—Westbound (disco disc)
- DISCO LIGHTS**—Dexter Wansel—Phila. Intl. (disco disc)
- DOCTOR LOVE**—First Choice—Gold Mind (disco disc)
- FUNKY TROPICAL**—Biddu & the Orchestra—Epic (disco disc)
- GOT TO GIVE IT UP**—Marvin Gaye—Tamla (lp cut)
- I FEEL LOVE**—Donna Summer—Casablanca (lp cut)
- I NEED A MAN**—Grace Jones—Beam Junction (disco disc)
- JOURNEY INTO LOVE**—Kebekelektrik—Direction (import disco disc)
- LOVE TO LOVE YOU BABY/ETC. (MEDLEY)**—Munich Machine—Casablanca (lp cut)
- MAGIC BIRD OF FIRE**—Salsoul Orchestra—Salsoul (disco disc)

Buddah Promotes Walz

■ NEW YORK—Chuck Walz has been named national marketing and sales manager of Buddah Records by Tom Cossie, vice president for promotion and sales. He will be responsible for mapping out marketing plans for all Buddah releases and coordinating album and single sales efforts between the Buddah field force and the PCA Distributor Network in both its regional and branch sales offices.

Prior to his new appointment, Walz served as national sales manager of Buddah Records for the past six months. He joined Buddah as an eastern regional salesman in April of 1975.

Springsteen Settlement

(Continued from page 4)

management, recording, publishing — with Laurel Canyon being rescinded by reason of fraud, duress, misrepresentation, undue influence, breach of trust and breach of fiduciary duty. Appel in turn sought a permanent injunction in State Supreme Court of New York to prevent Springsteen from recording with producer Jon Landau, in violation of Springsteen's contract with Laurel Canyon, which Appel claimed gave the company the right to designate and approve the artist's choice of producer. CBS was also named as a defendant in Appel's State action.

In the months that followed, Judge Arnold Fein issued, and then upheld, a preliminary injunction based on a reading of the CBS agreement with Laurel Canyon; CBS attempted, and failed, to assert its rights to Springsteen; both Springsteen and CBS changed attorneys and began to reposture their arguments so that the main issue in the case would be Appel's alleged breach of fiduciary duty rather than the various parties' interpretations of the CBS-Laurel Canyon production agreement. On March 22, Judge Martin Stecher allowed Springsteen to incorporate a portion of his Federal complaint in his State answer, thereby effectively changing the nature of the litigation. Negotiations began shortly thereafter and concluded with the signing of the settlement papers at three o'clock in the morning on May 28 in Marks' office.

Neither Springsteen nor Appel had any comment to make on the settlement.

UA Signs Domino

■ NEW YORK—Fats Domino has been signed to an exclusive recording contract with United Artists Records.

June 11, 1977

A Record World Special Salute



The Crusaders



TO THE CRUSADERS

THANK
YOU



**Stewart Levine
Bob Krasnow**

The Crusaders

The Crusaders Achieve Mass Acceptance

By WALTER BURRELL

■ It's an incredible statistic, but there it is nonetheless, defying every logical prediction by its very existence: The Crusaders, who were known as The Night Hawks and then as The Jazz Crusaders, have been together virtually as long as any contemporary band around. In fact, they've been together longer than The Modern Jazz Quartet, a group which has an image of being at least a generation older than the members of The Crusaders.

Not that those years have been all sweetness and light. Wilton Felder (sax/bass), Nesbert "Stix" Hooper (drums), Joe Sample (keyboards) and Robert "Pops" Popwell (bass) are, after all, regular folk and even the best of marriages is bound to have its problems. (note: trombone player Wayne Henderson, with The Crusaders since their formation, left the group in May of '76 to pursue a career as a solo artist/producer. It was about that same time that bassist Robert "Pops" Popwell came aboard.)

For The Crusaders, those problems surfaced about six years ago and brought the talented group of instrumentalists close to disbandment. They had been performing as a unit since their early teen years in junior high school in the early 50's, but were dissatisfied with where their musical careers had brought them.

At that point they were one of the three top jazz groups in the nation. They had participated in every major jazz festival. Their record sales were up to par for the type of group they were and they appeared in all the major clubs in all the important cities.

Yet they were unhappy.

They weren't really making a hell of a lot of money. Their radio play was restricted to limited programming which seldom included jazz artists. The AM stations were, after all, dominated totally by pop and rhythm-&-blues tunes and artists. The group's esprit de corps had sunk to its lowest point.

The Crusaders didn't quite break up, but they came the closest to going their separate ways that they would ever come. Wilton Felder decided to pick

up the Fender bass and experiment with it. He quickly became one of the most sought-after bassists in the recording industry.

Joe Sample started playing keyboards other than those he normally used as a member of The Crusaders. Like Wilton, his talent and demand soared and he found his way into countless recording sessions.

Wayne Henderson went off into production and pursued an interest in African music which led to a close association with Hugh Masekela, Miriam Makeba and Letta M'Bulu.

Stix Hooper went off on a totally different tangent: he joined George Shearing for about a year, a surprisingly off-beat and predictably rewarding experience. He toured with several symphonic groups. He joined the San Francisco Symphony under Arthur Fiedler and performed three concerts at the Hollywood Bowl, sharpening his technical abilities as a drummer along the way.

Then, after a year and a half of such divergent activities, the guys pulled themselves back together, changed their name from The Jazz Crusaders to The Crusaders and mapped out a new career for themselves. The reasoning behind the name change, as set forth by Stix Hooper, offers an insight into both the reasons for their near split and their current success.

"The most obvious answer," Stix begins, "is that the word 'jazz' hampered us commercially,

but we also wanted to have more fun with our music and not be restricted by a word which had pigeon-holed us. When we had the word 'jazz' in our name, musicians and music critics expected us to stick with only jazz. Titles with the word 'jazz' in them are generally regarded as being a bit more intellectual and cerebral than we had anticipated originally."

Stix also feels that "People tend to be far more critical of anything labeled 'jazz' than they are with other forms of music. Others aren't scrutinized as closely; they aren't expected to stick as strictly to one format."

Hooper further explains that things came to a point with their group where they asked themselves just who they were playing for, themselves or the critics. Added to that was the distinct commercial disadvantage inherent in the word 'jazz', so they decided not to wear that banner. Then they could do whatever they wanted musically and would appeal to a far wider range of listeners. They were, in a phrase, in the throes of progressive change.

But Hooper points out that at least one segment of his audience, the critics, were not as open to the idea of change as were Stix and his fellow Crusaders. "We have a feud going right now with Leonard Feather," says the drummer regarding one of the country's leading jazz critics. "It seems

he has a battle going with anyone who is anti-establishment jazz.

"I read some of Feather's articles and they leave a bitter taste in my mouth. That type of unyielding criticism is one of the reasons we dropped the word 'jazz' from our name. Critics like Feather are quick to forget that men like Donald Byrd are great musicians — and they are still great musicians as they enter transitional periods and experiment with more contemporary styles of delivery, methods of recording and ways of playing. All music is transitory.

"You can't put a musician down for this, yet some of the critics have been ridiculous with their reviews. So this attitude, along with the many stereotypes associated with jazz, caused us to finally say 'forget it.' We had no idea we'd face these problems when we first decided to call ourselves The Jazz Crusaders."

Hooper, the outspoken conversationalist of the group and the one who got it all started back in those early junior high school days, insists that the name change was not motivated totally by their wanting a bigger share of the commercially lucrative record industry pie afforded rhythm-&-blues and pop groups.

"But that's always at least part of any consideration when you live in America," he admits. "Our thing was that we were depressed and brought down because we knew our music had a mass appeal even before we dropped the word jazz. So it wasn't a matter of prostitution to get into the hit record scene. It was to get wider exposure for our music. And it worked."

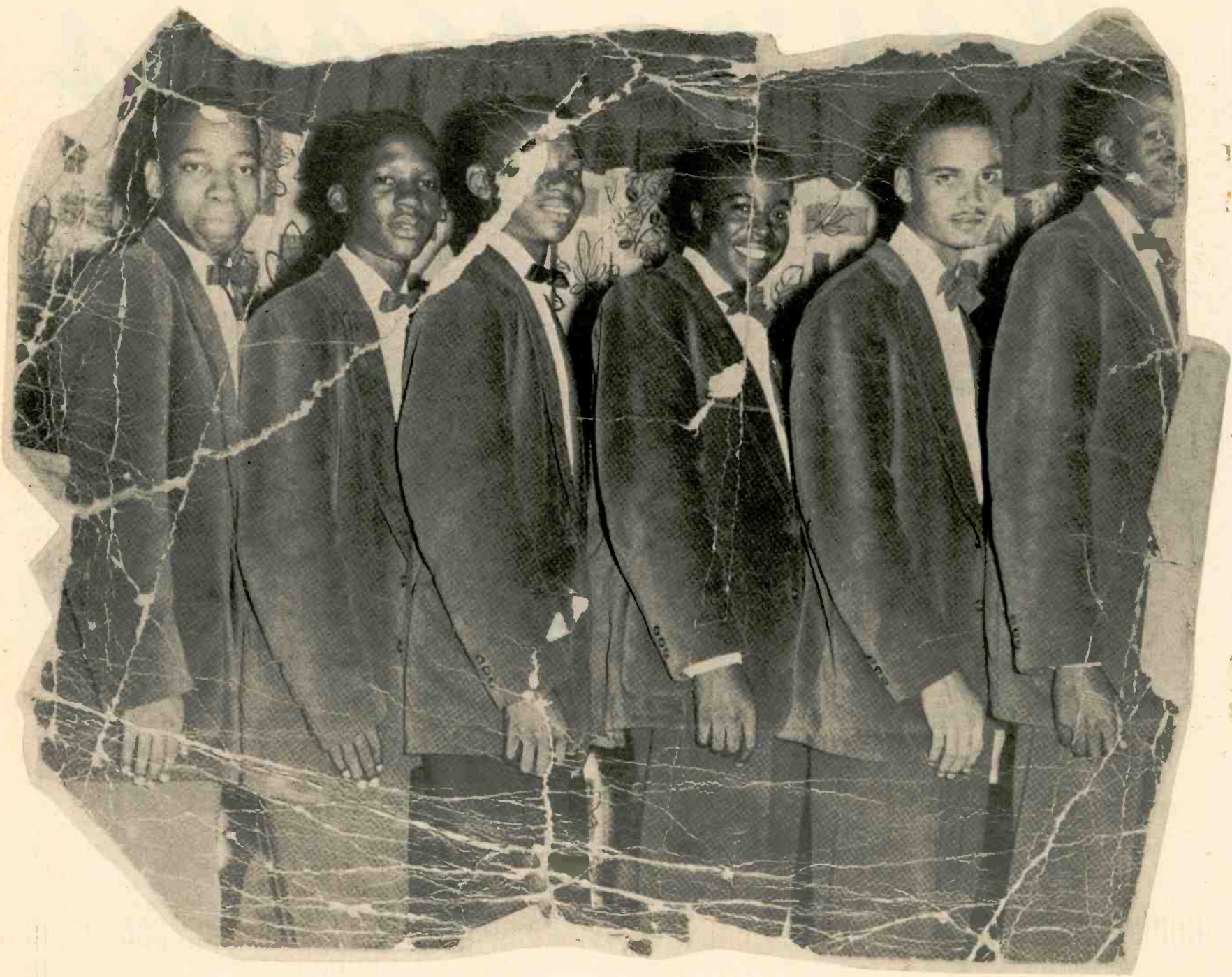
Listening to Hooper articulate the growing pains of this band of musicians which has come to mean so much to him, one would never think of the depressing poverty which is his background. He seems so polished, able to unwind his words in a listenable, erudite manner.

In actual truth, Hooper's lot as a child was a poor one. His father, Nesbert Hooper, was a common laborer who worked most of his

(Continued on page 12)



The Crusaders





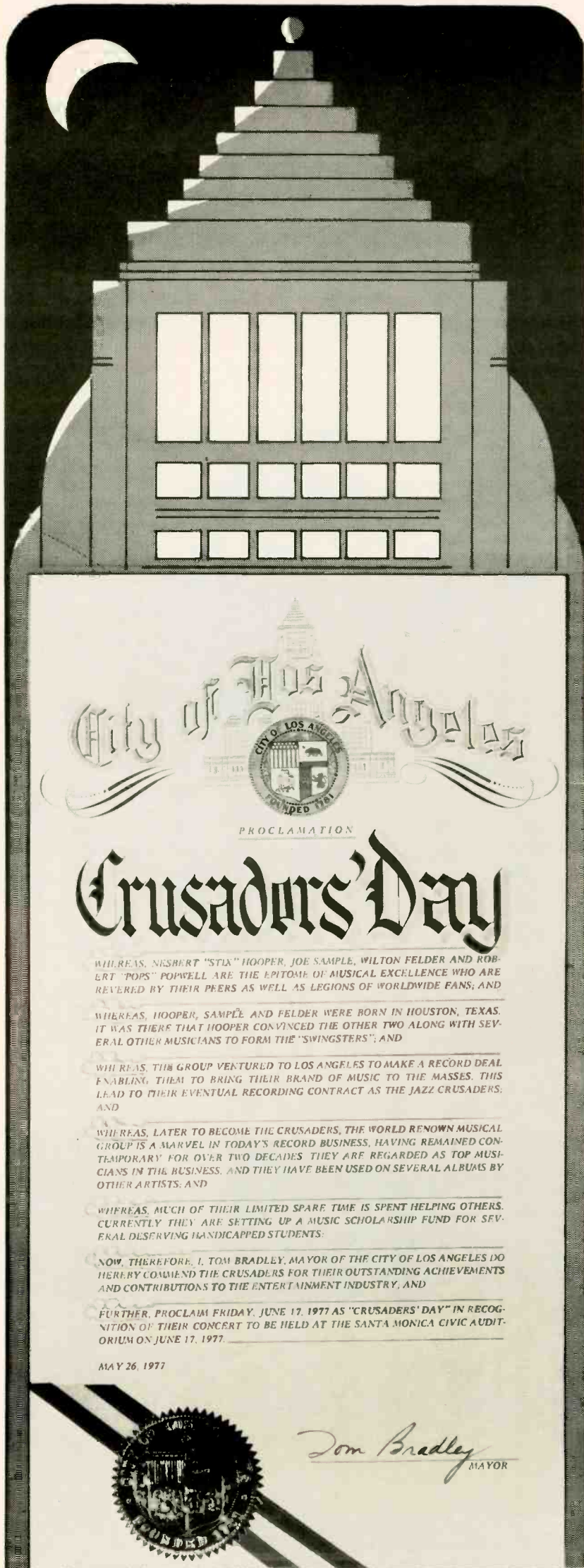
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BT 6029

THE
CRUSADERS

The Crusaders

'Stix' Hooper-Leader and Spokesman

By SAMUEL GRAHAM

■ Nesbert "Stix" Hooper is the acknowledged leader of The Crusaders, their spokesman and the self-professed "initiator of the whole Crusaders trip." But his real role is in the drummer's chair, from which he has powered this band throughout its existence. Like the other members, Hooper has never lost sight of his primum mobile: the music.

Hooper first took an interest in the drums during junior high school in Houston, when he found himself "drawn into the whole atmosphere of the school band." Later, when he had received his first parade drum, he "realized that I enjoyed more than just the glamor of marching behind majorettes—I enjoyed being a musician." When he subsequently joined a dance band he knew he'd found his "life's vocation," while he hadn't come from a particularly musical family, he says he was always aware of "certain inherent talents."

Early influences were confined pretty much to the stultifying rhythms of John Philip Sousa. Soon, though, Hooper began listening to lots of r&b (B. B. King, Bobby "Blue" Bland, Muddy Waters, Lightnin' Hopkins) and then jazz (he names drummers Max Roach, Art Blakey and Shelley Manne as a few of his influences); the combination of the two styles of music became both his and The Crusaders' signature. From the beginning, says Stix, "I always listened to the music more than the singing. I never really cared about vocals—I never considered singers real musicians, because they couldn't read music and all." That opinion may have changed since, but The Crusaders, of course, have remained a predominantly instrumental unit all along. True, their later records have included some vocals, but Hooper contends that "we'll never go all out to be the Temptations."

Hooper's memories of the early days of the band are vivid. He, Wayne Henderson, Joe Sample, Wilton Felder and flutist Hubert Laws were students at Texas Southern University, heading towards music teaching careers that



Stix Hooper

none of them really wanted; instead they "wanted to play a kind of music that wasn't respected." Even when their group the Modern Jazz Sextet became popular in southern Texas playing a mixture of jazz and r&b, they felt they had "reached a level where we couldn't go any further. We had a certain thing that people accepted, but the average layman didn't relate to the element of sophistication in our music."

They made their move to southern California in the late '50s, only to encounter more frustration. The once-booming west coast jazz scene was on the wane, which was "a problem," says Stix.

"We didn't get many gigs at all, so for a while it was all of us living together in one room—you know, we'd separate the box spring from the mattress to make more room to sleep, that sort of thing. But we decided we weren't going back to Texas no matter what." Calling themselves the Nighthawks, they became "a dance band" in order to survive. The Nighthawks were very successful—they became one of the first black bands to play Las Vegas—but the members grew increasingly frustrated playing "only music to dance to, not to listen to. Finally we got fed up and came back to L.A., determined to play the music we wanted to play." They became the Jazz Crusaders in 1961 and recorded for the Pacific Jazz label; the rest, as they say, is history.

One of the major milestones in The Crusaders' history occurred

when they deleted the word "jazz" from their name. According to Stix, the term had only been used to connote "something more sophisticated than just r&b, shuffle music. Jazz really just meant highly creative, personal and improvised instrumental music that's not confined to anything—but we felt that the term was still too limiting." He says that the group's goal is simply "to make the best music we can with integrity, keep it contemporary, and have as wide an acceptance as possible. Sure, we want to reach a lot of people (they recently completed a stint in Europe)—but our music is music first, commercial later."

Hooper is aware of The Crusaders' contribution to modern music's evolution: "We were the first to say 'Screw jazz', get rid of all the labels and start playing

some funky stuff," he says. "And we were much more than implied funk—we went all the way." What's more, he's proud of the fact that "The Crusaders are a perennial entity, not just a position on the charts. We may not have a lot of hits, but we can fill Carnegie Hall." Stix also mentions the group's widespread peer acceptance—the likes of Elton John, Joni Mitchell and Eric Clapton not only flocked to hear them at the Roxy in Los Angeles but wanted to share the stage with the band—and the considerable appeal they have maintained with a no-nonsense stage presentation ("No theatrics, no shooting ourselves out of cannons, no phosphorus on our ass") as among his personally most gratifying experiences with The Crusaders.

Stix is also the president of Crusader Productions, Inc. and Four Knights Music, their publishing arm; as he puts it, he handles band business "totally. I'm like the coach. I handle all of our finances and have the final say on closing deals, public appearances and so on." His musical contributions, of course, mostly involve being "the focal point in terms of the band's rhythmic sense," but he also helps write the material and is fluent in the whole musical language. Once married, he's now single but admits he's "not a totally confirmed bachelor." He's "heavily into the outdoors," and spends as much time as he can deep-sea fishing with his friend and partner Joe Sample.



The early Crusaders on a local TV variety show.

GET FREE AS THE WIND



BT 6029

THE
CRUSADERS

THE CRUSADERS CARRY ON

ABC BLUE THUMB RECORDS AND GRT TAPES

PRODUCED BY STEWART LEVINE

The Crusaders

Joe Sample: Exploring New Musical Territory

■ Joe Sample plays keyboards for The Crusaders. He has also helped out on sessions for people like Michael Franks and Joni Mitchell, but first and foremost Sample considers himself a Crusader. After all, he's played with the band since he was twelve years old, and he is positive that they will still be together when they're sixty. "If we're happy playing the music we play," Joe Sample reasons, "then the audience will be happy. And there's no reason that The Crusaders won't continue to play music that we like to play; after all, we've been doing it for years."



Joe Sample

of the record that was currently No. 5 on the charts. There's so much imitation, there are so many records that just have no reason to exist; they're not saying anything."

Sample currently practices about five hours a day at his homes in Los Angeles and Mammoth Lake. Now, it's mostly acoustic piano, which is his first love. "I'd like to leave the syn-

thesizer playing," he says, "to the guys who really like to do it. Ultimately, The Crusaders are going to get around to just acoustic piano on the concert dates."

As long as Sample continues to grow as a musician, in his own estimation, he feels that he's doing his job. "There are a lot of jazz purists out there," he says, "who think that I should be playing Charlie Parker stuff, or Dizzy

Gillespie, because that's true jazz. If you stood me up in front of a firing line, I wouldn't play that music, because it's not mine. I wasn't even born when a lot of that was going on, and I don't think people should play the same thing forever."

The title track of the latest Crusaders disc, "Free As The Wind," is a Sample tune, and he has two others on the record. "Writing is something I really want to get into," he declares, "and I work at it every day. I hear a lot of songs on the radio, you know, and what's great is that I like our new stuff better than anything we've done. Out of forty-five minutes of music, there's maybe only fifteen seconds that's not so great. On other records there's been as much as twenty minutes that I've not been happy with."

Sample has grown up with the other members of The Crusaders and, while some have different life-styles than he, Sample says

(Continued on page 19)

Pops Popwell: Growing with the Crusaders

■ LOS ANGELES—The bass player for The Crusaders for the last year and a half, Robert "Pops" Popwell stands toward the rear of the stage in the tradition of his instrument. Visually, though, you can spot him a mile away, his bass held high on his chest for freedom of movement. As for the sound—well, his last name isn't the only reason people call him Pops. His bass parts do more than just fill up space—at once, they provide an energized bottom register sound as well as serious melodic substance.

Popwell came to The Crusaders after years of leading his own bands and session work in Florida (his home state), Macon, New York and a lot of places in between. He's made albums with such diverse stylists as Livingston Taylor and The Young Rascals (he toured with them for a year), and has put in road time with the eclectic Dr. John. Pops was working clubs in Atlanta with a group he had put together, Time, when Wayne Henderson asked recording engineer Frank Clark (who was working with The Crusaders at



Pops Popwell

the time in Los Angeles) if he knew any bass players. Clark, who had worked a lot of sessions with Pops on the east coast, was the catalyst for two weeks of Henderson-Popwell phone talks. Pops then came out to Los Angeles to play—if it worked, great; if not, the two men would still be friends.

"It turned out," Popwell smiles, "that we had the same kind of ideas about music. The Crusaders

are real sensitive to the music; they're all on top of the playing."

Popwell fit in, which shouldn't be a real surprise: over the years, he had played virtually every kind of music. "I played everything," he says. "So I can sit in with cats and know where they're coming from. Country & western, r&b—it's all music."

Popwell likes the democratic organization of The Crusaders. "We go into the studio and we have the songs. If everyone's in tune, everyone's gonna feel the same way about the songs. The parts just come out naturally."

Pops, after a year and a half of commuting to L.A. and road dates from his Atlanta home, has just finished the taxing household move to Southern California. "It's real hard," he admits, "being away from your family. My wife understands that music is my thing, that I have to play, but if we're all in L.A. we can see each other much more. Our daughter, Mandy, is two years old, and I don't want to go out for a couple of months, then record, without a chance to be with her. I think

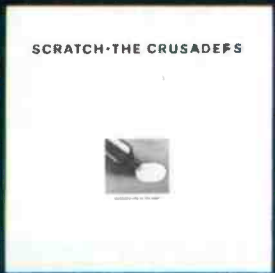
we're gonna like L.A."

Of course, Pops' main instrument is the bass, but he's been thinking about trying some other axes. "I'm a little cautious about it," he says. "You know, there's that thing—jack of all trades, master of none—but I'd really like to get into the organ. Saxophone too, that's a real interesting instrument. I used to play it a little bit. Sometimes I listen to Wilton, you know, and I laugh, because I know just what the cat's doing."

Popwell's settled now, and imagines that he'll be a Crusader for some time to come. "There'll be some ups and downs, man, but you gotta expect that," he says. His time spent before joining up with the established instrumental band was good training: "When you're working clubs, trying to put a band together, even if you've got a day job to keep food on the table, even if you're doing a thousand other things to stay alive, there's one thing you think about when you wake up in the morning: 'I'm gonna play some music today.' And as long as I can play music, man, I'm happy."



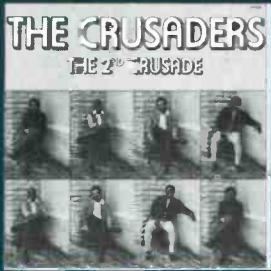
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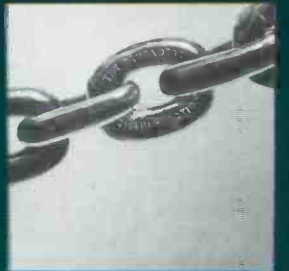
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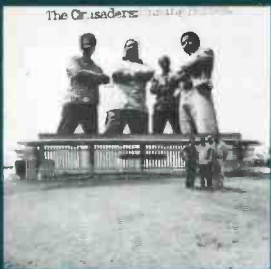
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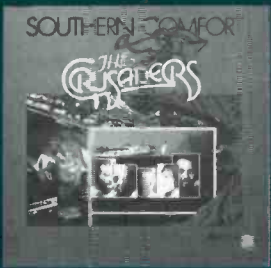
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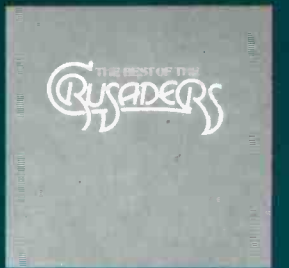


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THE CRUSADEERS



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THE CRUSADES

The Crusaders

Wilton Felder: Joy and Dedication

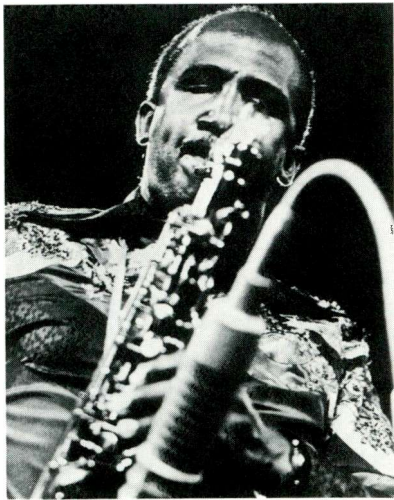
By SAMUEL GRAHAM

■ Wilton Felder, another of the original Crusaders, is a man who until very recently wore two musical hats within the group. He has been their tenor saxophonist since the earliest days, but for a long period he also handled all of the bass chores on Crusaders recordings. Felder is typical of the band members: his dedication to the music is such that he will do whatever is necessary to insure that it will endure and maintain the quality long associated with the Crusaders name.

Felder's early interest in music was fueled by his brother Owen, who was a professional horn player in California; Wilton would leave Texas in the summers and hear Owen play on the coast, and the inspiration obviously proved hereditary. Wilton's first horn was an alto sax, but the early Crusaders had Hubert Laws on flute and alto so Felder moved to tenor. "Tenor is my sound now," he says. "The ranges of tenor and alto feel different, and I can feel the vibrations from a tenor more. I like to play in the higher register, so my sound is trebly, with an edge to it."

He was only ten or eleven when he began to play in earnest, Wilton recalls, and he had co-founded the group that would eventually become The Crusaders before he was a teenager. The young musicians played proms, parks and a few night-clubs ("the law didn't bother us"); "we played all kinds of different little functions," says Felder. "To work in Houston you had to be able to play r&b, but my real love was jazz." He had been introduced to jazz by Joe Sample and cites Stan Getz, Oscar Peterson, Lee Konitz and Cannonball Adderly as among his first loves and influences.

Felder didn't actually begin playing bass on the group's recordings until "Old Socks, New Shoes" in 1970. He had participated in other artists' sessions as a bassist, but the Crusaders themselves had been through a number of players without much satisfaction. "Our music is a combination of jazz, r&b and a few



Wilton Felder

other things," says Wilton, "and it was hard to find a bass player who could adapt. After the melody is stated, you're on your own in this band, and we needed someone who could handle all styles." The problem had been particularly aggravated when The Jazz Crusaders became The Crusaders, since the bassist would have to be facile on both the electric instrument and the stand-up acoustic; finally "the rest of the guys just said to me 'You know what we want—why don't you play it?'"

A few problems arose when it came to road work, because Felder of course couldn't play both bass and sax on stage. He admits that "on the road, we just got by. We would adapt to the road bass player, not him to us—we were able to make the adjustments, but it wasn't the performance we wanted to give. We were a little handicapped." Until Robert "Pops" Popwell came along, that is. Now Felder says that "I'm fascinated by Pops—it's the first time I've ever been amazed every night by a bass player. He feels many of the things we feel, and he frees the rhythm section from a purely time-keeping role. He's the member we've been looking for all of these years." What's more, Wilton continues, Popwell's personality fits in with the others. I've known Stix and Joe for years—it's like we're flesh brothers with the deepest respect for one another. I get that same

feeling from Pops."

Felder views his stage role as "directing, more or less. I'm concerned about pacing, sequence, the whole performance." Now that Wayne Henderson has departed, Wilton is the only Crusader who stands out front: "It gives me an opportunity to play more and longer, and I'm getting to enjoy playing more than ever. It's taken me a while to find out who I really am, but I'm more relaxed now. A person just has to realize what he can do. The guys in the group told me I had a different, distinctive sound, but I could never hear it for myself. Now I can."

Like the other Crusaders, Felder has done extensive session work, and he mentions projects with Seals and Crofts, Barry White, Nancy Wilson and Steely Dan as some of the most memorable for him. "The studio experience helped us play our own music,"

he says. "We took what we could use from the studio work and applied it to our own material." As far as his work with The Crusaders is concerned, he's especially proud of the "Southern Comfort" album ("some magic things happened") and his playing on "Song for Joe." He also remembers one particular performance in England as perhaps his favorite; it was the fifth day of a five day gig, and the playing was "what I hoped would happen every night."

Off stage, Wilton Felder is a devoted family man—he's been married 18 years to Stix Hooper's sister and has three children. Like Hooper and Sample, he's developing a love for the great outdoors, and he also loves to travel when he's not working (which in itself must make him unusual among musicians); as he puts it, "it's a joy for me to be with my family and share with them."

History (Continued from page 3)

life in the back of a stockroom in Houston. His mother, Anita Hooper, worked in a laundry during her early married years until the third of her five children was born (Stix is the eldest).

The family couldn't afford to buy a set of drums for their number one son. Besides, they didn't really think he was going to stick with the idea of becoming a drummer. But that didn't dampen young master Hooper's enthusiasm. He raided his mother's pantry, took out a suitable assortment of pots and pans, proceeded to the backyard "and did a number on them."

The first thing he was ever paid for as a musician was a junior high school function. He got \$5 for a four-hour dance ("plus all the potato chips I could eat"). It wasn't long afterward that he teamed up with Sample, Felder, Henderson and famed flutist Hubert Laws, who was a member of their group in the early years.

They steered away from rhythm & blues from the start, preferring to listen to the popular jazz artists of that time, especially the west coast greats: Chico Hamil-

ton, Dizzy Gillespie, Max Roach ("Max was my greatest single influence"). They learned all the popular tunes and arrangements of these men, gradually developing their own style.

They expanded their group to six and called themselves The Modern Jazz Sextet, a name they kept until they entered college as music education majors at Texas Southern University. They took majors in education because their parents wanted them to prepare themselves "to do something useful," but they soon discovered they were studying more biology and history than music.

The harder gigs were to come by, the more they entertained the idea of changing their name and style to fit the more lucrative r&b and pop arenas. Finally, they made the switch. They took the name The Night Hawks, auditioned for a local promoter and won a two-week contract.

Before they knew it, a year and a half had gone by. They had become the first "no-name group" to work the Las Vegas Strip in a lounge. They were eating regu-

(Continued on page 15)

WHEREVER THE WIND BLOWS.



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THE
CRUSADERS

THE CRUSADERS: DISTRIBUTED WORLDWIDE THROUGH
ABC RECORDS INTERNATIONAL.

The Crusaders

Greif-Garris:

Crusaders Personify Professionalism, Creativity

■ "They're the best band in the world, as far as I'm concerned," George Greif says unequivocally of The Crusaders. "They're the most consistently creative, the most consistently exciting, the most consistently musical. There is no other band in the world, as far as I'm concerned."

Greif's endorsement of the seasoned instrumental unit is backed by more than his two-year involvement with the group as manager: both Greif and partner Sid Garris are veteran music men whose involvement with artist management has spanned a broad range of musical styles and media. As Garris is quick to point out, The Crusaders' legacy of peak musicianship has always made their achievements especially gratifying: "As they have often said themselves, it's nothing for a young rock band to win a gold album, but it's something else altogether for The Crusaders."

Something else, perhaps, but since the band moved over to Greif-Garris in the mid-'70s, gold acceptance has in fact followed. While both the group and its management continue to place prime emphasis on the music, and the current Crusaders album and tour are being viewed as new creative breakthroughs rather than same extensions of the winning Crusaders style of past records and concerts, it's no longer possible to view The Crusaders as

too tasty for mass acceptance.

The Crusaders' recent commercial gains underscore changes in career strategy that began with the move to Greif-Garris. "I was very, very flattered when the proposal was brought to me to handle their management," Greif recalled. "Their lawyer called, asked if I was interested, and I said immediately, 'Without question.'"

"Up to that point, they were still working mostly in the studio; they weren't much of a travelling band. They wanted to start working more live, which I thought was great."

Garris agrees that The Crusaders' willingness to expand their concert activities was a key turning point. "When we got involved with them," he explained, "they were already the highest paid studio musicians in town... We said, 'Do you want to be great studio musicians, or do you want to be The Crusaders?'" The question may have been nearly rhetorical by then, for the group realized that their audiences were just as interested in seeing The Crusaders' stage show as they were in new recordings by the band. "I think that change has been at least partially responsible for the increase in their sales," Garris concluded.

Bringing The Crusaders into a more visible career stance has been the resulting goal of the two managers, a goal sought first

and foremost through a busier concert schedule here and abroad. Greif says today that at the inception of his relationship with the group, the group's record sales reflected a solid audience that seemed to have reached a plateau; to spark new growth, Greif-Garris helped organize their first European tour, live dates were made a top priority, both here and abroad, where the first European tour for the group was successfully promoted during the summer of 1976.

That shift in The Crusaders' live profile was a key factor in the band's current popularity, and Greif predicts, "We see them working much, much more than they have in the past. We're setting up their second European tour for the fall." There is also a Los Angeles concert, now being planned, that may well lead to further live departures; in keeping with the more ambitious scale of the new album, which features extended string and brass sections arranged by Joe Sample, the L.A. date will see the group playing the second half of their show with a live string section.

Greif also noted that the band is already actively exploring other areas beyond their concerts and records. Sample, who has been composing prolifically in recent months, will record a solo album for ABC, while Greif also sees the entire group embarking on

production assignments for other artists. Film and television scoring are other natural outlets for the band, and Greif noted that such proposals have already been forthcoming, although thus far the group's high standard of quality has obviated the properties suggested. Also on the horizon is the possibility of a live album, although such a package would have to include new material rather than just live versions of familiar Crusaders recordings, since the group insists its audience deserves more than the typical live set.

Both George Greif and Sid Garris punctuate their assessments of The Crusaders with repeated references to the band's professionalism, an observation shared with both fans and critics. The group's maturity isn't confined to the stage: as Greif notes, the band conducts its business meetings with the same savvy as their concerts. "When you can be involved with a group of real professionals," Sid Garris comments, "it regenerates you to keep fighting the lack of creativity so chronic in this industry."

Right now, creativity is clearly one factor in The Crusaders' story that the band and their management agree is still abundant. Recent albums have helped broaden their popularity, but The Crusaders aren't taking commercial ad-
(Continued on page 18)

Stewart Levine on Producing The Crusaders

By JOHN MANKIEWICZ

■ LOS ANGELES—Stewart Levine has produced a lot of Crusaders Records. How many? "Well," he says, reeling back the years, "there were three... six... eight... then those others—14, I guess, 14 in all. And three of those were double albums."

Which is a lot of albums. Levine first got into The Crusaders when he came out to California from New York in 1966 with friend and Manhattan School of Music classmate Hugh Masekela. Originally, Masekela was going to be the producer, Levine the ar-

tist. As an experienced horn man, a veteran of every touring big band in the late 50s and early '60s, Levine had some chops. He was into the African sound, as was Masekela, and thought that there should be a legitimate outlet for the music.

"After a while, though," Levine laughs, "we realized that we should switch—I should go up to the control room and Hugh should play." Record companies weren't too receptive to anything that wasn't the current hit fare, so Levine and Masekela started their own label—Chisa Records.

Chisa signed up The Crusaders after Levine gave them a listen. "This was the only so called jazz music," he says, remembering "that had a real ethnic background. All of those cats (The Crusaders) came out of a common background, and their sound was really unique."

After 14 albums, Levine and The Crusaders have the formula fairly down. "It's always a creative effort, but I'm a big believer in pre-production, in doing the homework that makes things right," he says. "I don't want to use studio time for rehearsal, so

we work things out beforehand." Levine sees his producer role, now, as somewhat of an advisor. "Sometimes I think of myself as a surgeon, man, just getting in there and cutting out the heart of these musical ideas, getting precise."

The first few albums were made somewhat in the same spirit, although the relationships have changed. Instead of The Crusaders working for Levine, now he's working for them. Chisa Records was merged in a deal with Blue Thumb, which was subsequently sold to ABC Records.

The Crusaders

The Crusaders:

A Potent Force in Modern Music

By STEVE DIENER

(Steve Diener was named president of ABC Records as the plans for Crusaders Month were taking form. Since assuming the presidency, Diener has been directly involved in increasing the scope and nature of the program. In his previous position as president of ABC Records International, Diener was involved in the Crusaders' activity abroad.)

■ First, I want to say that The Crusaders and Crusaders Month are very important to ABC Records and to me. The Crusaders have the respect of everyone involved in the field of popular music, and we are proud to be working with them. The group has been together for a long time and they remain one of the freshest,

most innovative forces in music today — just as they've been throughout their career. The Crusaders are constantly developing and it is this growth, coupled with their impressive talent, that has provided many of today's top artists with a source of musical direction. Just as importantly, The Crusaders have provided musicians with the inspiration to explore new musical directions instead of sticking to predictable, albeit successful, formulas.

In my previous position as president of the international division, I naturally spent a good deal of time abroad. I was really pleased to discover that wherever in the world I travelled, there was enthusiasm and respect



Stephen Diener

for The Crusaders. They have toured many of the major countries of the world, including their overwhelmingly successful trip to Montreux and two other major European jazz festivals, and a tour of Great Britain last year.

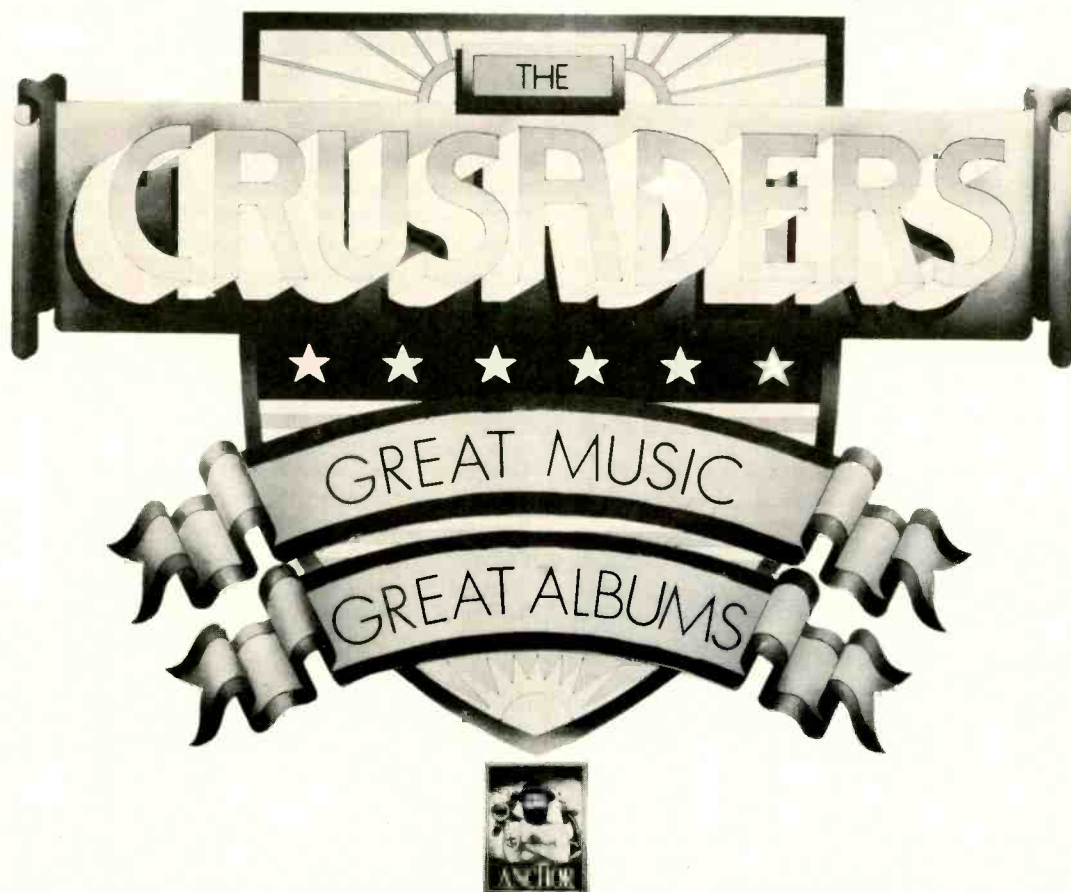
I have gotten to know and like them individually. It is a very real pleasure to be honoring a group that is together on so many levels.

History

(Continued from page 12)
larly and they were comfortable. Then one day after they had been in Vegas for three months, their heads changed. By all standards they were a success, but they weren't doing what they really wanted, what they had started out to do; to be really creative and play their own type of music.

So, as they had done as college seniors back at Texas Southern,
(Continued on page 19)

ANCHOR RECORDS WOULD LIKE TO SAY...



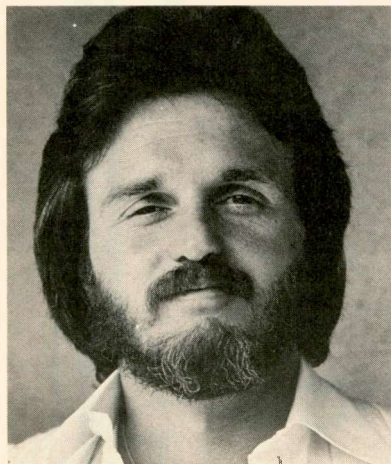
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The Crusaders

The ABC Staff Praises The Crusaders

■ There is an across-the-board enthusiasm for The Crusaders and their new album, "Free As The Wind," that has been spreading through ABC Records. The executive division, the a&r department, the promotion department, the artist relations and publicity departments, ABC International and ABC Record Distributors all display obvious excitement about the group and their new product. In addition, the individuals within the company share many of the same positive feelings about The Crusaders: that they're talented and creative professionals; that they're easy to work with; and that they're remarkable in their ability to continue to surpass even themselves. ABC has proclaimed May 25 through the end of June "Crusaders Month," and the following quotes from the members of the ABC staff who have worked most closely with The Crusaders are testimony to the fact that the entire company has wholeheartedly joined the Crusade.

Charlie Minor, vice president, pop promotion, ABC Records: "I feel that The Crusaders are one of the few acts in the world who have the potential to reach every major musical audience. Their music is in a vein that pop music has been moving toward for the past two years. The Crusaders are about to reap the benefits of that by reaching an even wider audience than they ever have in the past. The Crusaders have always appealed to the jazz and r&b audiences and with the lines between categories disappearing, there are almost no limits for The Crusaders' popularity and sales."



Charlie Minor

Mark Meyerson, vice president, east coast operations, ABC Records: "I was listening to The Crusaders well before the time I joined ABC and they have never ceased to amaze me with their ability to keep their distinctive sound and keep their music fresh at the same time. Coming out of the same milieu that produced King Curtis and Champion Jack Dupree, The Crusaders have expanded the Texas style of hard-driving r&b based music so that it reaches and influences virtually everybody."



Mark Meyerson

Skip Byrd, President, ABC Record Distributors, Inc.: "Just as The Crusaders' music has evolved from a more progressive jazz sound to include rock and r&b, The Crusaders' sales have evolved. They have always been phenomenal catalogue sellers and with each album their initial sales have grown and they have sustained stronger sales over a longer period. 'Free As The Wind' really has the opportunity to be played by almost every contemporary music station in the country."



Skip Byrd

Bill Shaler, vice president, ABC Record Distributors, Inc.: "The seven Crusaders albums represent some of our most valuable catalogue assets. Their new album, 'Free As The Wind,' is an extension of The Crusaders' very special talent in that they are unique in their ability to capture the jazz, soul, rock and pop audiences. The Crusaders represent peak quality music with broad appeal and our sales campaign was formulated to take advantage of this. We wanted to obtain maximum visibility at the consumer level for 'Free As The Wind' and the entire Crusaders catalogue."

Tom Pope, director of advertising, ABC Records: "The Crusaders really are an institution and we'll be utilizing this throughout our merchandising program, which is the biggest that ABC has undertaken since I've been with the company. Trade and consumer print ads, extensive radio buys, billboards, posters, T-shirts and windchimes are just a few of the things we'll be using to bring The Crusaders to the attention of an even larger audience. If there's anybody out there who is not familiar with The Crusaders now, by the end of Crusaders Month they should be."

Cynthia Sissle, director of a&r administration, ABC Records: "I've been involved with The Crusaders for eight years now at Blue Thumb and ABC, and, while their music has evolved, they haven't changed as people. They're a well-seasoned proven group who go into the studio knowing what they want. Within this fickle, changing music business, they have always come through—constantly growing and contributing to music."

Vince Marchiolo, director, artist relations and publicity, ABC Records: "Working with The Crusaders really makes artist relations a lot easier because of their professional attitude. They've always made themselves accessible for interviews and available for promotional projects, including in-store appearances. I have worked most extensively with Stix Hooper, who is incredibly cooperative and a real joy to spend time with."

Elaine Corlett, director, artist development, ABC International: "After years of following The Crusaders and their music, it was a delight and a terrific experience to coordinate their European tour last summer. The tour was comprised of extremely successful appearances at three major jazz festivals, including Montreux, plus a major tour of the United Kingdom. There is strong interest for them to tour the Far East and I am looking forward to working closely with The Crusaders in the future."

Shelley Selover, west coast manager, publicity, ABC Records: "Over the years, The Crusaders have continued to make the kind of music that just naturally generates excitement and good response on several levels — jazz publications, rock magazines, black periodicals, syndicated and local newspaper features and album performance reviews. They are creative professionals who are knowledgeable of every aspect of the music business which all combine to make a publicist's job a rewarding experience."

Barbara Harris, east coast director, artist relations, ABC Records: "I've known and loved The Crusaders music for many years and I'm truly excited to be working with them now. They are an extraordinary group whose longevity is only surpassed by their talent. They deserve nothing but the gold they're only starting to gather. It's a pleasure working with The Crusaders and I'm looking forward to working with them and to spending more time with them when they are in New York for The Crusaders Celebration at the Palladium."



Barbara Harris

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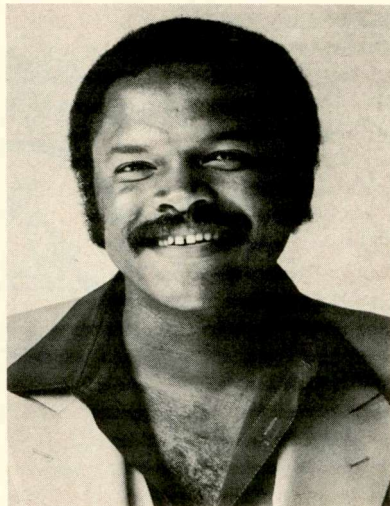
The Crusaders

Communication Is Crucial To The Crusaders' Success

By OTIS SMITH

(Otis Smith is vice president, ABC Records)

■ My association with The Crusaders began with ABC Records purchase of the Dot/Blue Thumb labels in 1974. The Crusaders were signed to Blue Thumb and therefore joined the ABC roster at that time. Over the past three years, my relationship with The Crusaders and their manager, George Greif, has developed into a very special working association. Working with The Crusaders has been a pleasure for us here at ABC. They are extremely open to our input and they constantly come to us with valuable suggestions and advice. Our discussions cover the entire area of recording, from the choice of material right on through the merchandising and promotion of their project. This kind of inter-communication has been mutually beneficial and



Otis Smith

it serves as a fine example of the advantages of record company and artist working hand in hand.

The Crusaders are artists who have truly become legends in their own time. They are among

the most talented and creative group of musicians going, both individually and collectively, in the world of music . . . and they may very well be the best. The members of the group have been involved in the recording of over 200 albums—their own and other artists'. I seriously doubt there is another group who can approach the number of hit records that have featured one or all of The Crusaders.

Over the years, The Crusaders have remained in the forefront of the music world because their music has evolved in the same direction as the public's taste—usually they are one step ahead of the current trend, so The Crusaders are actually responsible for helping to shape the tastes of the record buying public.

Promotion of The Crusaders' product is a joy because the appeal is almost universal, reaching

almost all age groups and areas of music. Since coming to the ABC family, The Crusaders have had their first gold albums with "Southern Comfort" and "Those Southern Knights." Their ever-expanding success stems in part from their development of new ideas in the studio. Working with their long-time producer Stewart Levine, the group almost invariably brings us finished masters; on schedule and ready to be pressed. On occasion we may sit down together and decide on a minor change in sequencing, or one of the members might have discovered a new effect that he wants to incorporate into the album; but The Crusaders are real professionals and it's incredible to see their finished product greeted with enthusiasm from the group, Stu Levine, George Greif, and at all levels here at ABC Records.

Krasnow: First and Always a Crusaders Fan

■ LOS ANGELES—For Bob Krasnow, former Blue Thumb chief, the impact of The Crusaders was felt long before he became professionally involved with the band. "I'm from New York," Krasnow, now with Warner Bros., remarked, "and I was always a Crusaders fan.

"They were the Jazz Crusaders then, and while they were already known nationally, I think you'd have to have been living on the west coast to see how really important they were, from the beginning. They were the west coast sound, even though they first came from Texas."

Years later, when Krasnow had formed the Blue Thumb label, the group's management approached him to discuss the possibility of bringing the Jazz Crusaders to the label. "When I first met their manager, I was like a groupie," Krasnow would later recall. "They were thinking along more contemporary lines, and even considering a name change from the Jazz Crusaders."

Already eager to sign the group, Krasnow says the added impetus of a more concerted performing career suggested that the group could tap a new potential as pop artists. The group, signed to

Stewart Levine and Hugh Masekela's Chisa label, then distributed by Motown, first followed Levine's suggestion they shorten their name to The Crusaders. Then the Chisa roster was trimmed to just Masekela and The Crusaders, and Blue Thumb assumed distribution for the two acts.

For their first album after the move to Blue Thumb, the Crusaders recorded a two-disc package that Krasnow still remembers as a revelation when the tapes were first delivered. "There's a 12-minute version of Carole King's 'So Far Away' on there, and in it Larry Carlton took one of the greatest solos ever played, just an energizing solo. The whole track was just superb.

"We were sitting around the office, relaxing after work one day, and Levine brought over the tape. We put it on, and then we heard this incredible playing. It was greater than anything we'd hoped for, better than even I had expected." In fact, he adds, one listener, a local disc jockey, proved so smitten by the performance he wanted to left in the office to listen some more.

That level of professional acceptance has always been part of

The Crusaders' special stature as musicians, but prior to the Blue Thumb sessions, Krasnow noted, sales acceptance had lagged behind. "The only reason they weren't recognized as the most important group in their era is because they didn't want to travel," Krasnow observed. "Until George Greif became their manager, they'd never really travelled that much, and their success could have been much faster, much greater, had they toured."

While Krasnow remains gratified at The Crusaders' subsequent growth on Blue Thumb and in their subsequent tenure with ABC, he asserts the band's real impact on him was personal, not musical. "Through these guys," he says, "I really learned what it meant to have a band that had grown up together, learned together, developed together, and yet have retained their individuality, both as people and as musicians. Above all, they were mature and approachable. It helped me deal with every other band I've dealt with since.

"I've had successes as big as The Crusaders, but nothing, except perhaps for George Benson, has been as highly regarded by everyone involved. It was a real

privilege to be associated with a band that is internationally loved, not for playing loud or being flamboyant, but simply for being great musicians . . . There's a theme to The Crusaders that will never change, no matter who's in the band. Because they have a standard of quality so high, any new member has to be in the stratosphere to be in that band, and that quality is really at the heart of the matter."

Greif-Garris

(Continued from page 14)

vantage of their success to set a formula. As Garris notes, "We've challenged them to go beyond that studio expertise, which they could have just ridden to more success. And they have done that with this latest album, which I think is quite a departure for them. It's not going to be as easy a record to work, as easy a record for some people to get into; it's an in depth album, and it will take time. We've encouraged them to take the difficult path, creatively.

"You don't hear much about pride in this business. It's not a much used word in this field, but you've got to have it to really produce something worthwhile."

The Crusaders

Crusaders Month: A Dual Purpose Campaign

By **HERB BELKIN**

(Herb Belkin is vice president, marketing and creative services, ABC Records)

■ On May 25, ABC Records embarked on one of the most extensive campaigns in its history—Crusaders Month. The program, which carries on through the end of June, is dual purposed: first, we feel it is most appropriate to dedicate an entire month of ABC's activity to The Crusaders in order to pay tribute to a group that has played and is playing a major role in the growth and evolution of contemporary music; and, second, it is obviously to the mutual benefit of ABC and The Crusaders to reach an even wider audience with The Crusaders music, particularly with their new release, "Free As The Wind."



Herb Belkin

Working with The Crusaders, their management team of Greif/Garris, and their public relations firm of Steinberg & Lipsman, we will be giving special attention and energy to a group that has

actually become a musical institution, in a very real sense of the word. The impact that they have had on the art of music, in terms of providing inspiration and direction for many of today's superstars, is, in itself, sufficient reason to generate such a tribute—for the same reasons that Eric Clapton, Stevie Wonder, and members of Chicago and The Average White Band paid tribute to The Crusaders by joining them on stage at the Roxy last year.

Of course, the initial aspect of the program involves extensive trade and consumer print campaigns and major radio buys supporting The Crusaders, their catalogue, their new lp, "Free As The Wind," and their new single, "Feel It." We will also be placing our special poster frames in various strategic locations throughout a number of major cities as well as at the usual point of purchase locations. We have prepared 3' x 3' posters of the album cover and a spectacular billboard on Sunset Strip. In order to promote "Free As The Wind," we have put together special automated windmill displays, plus "Free As The Wind" streamers, windchimes and T-shirts that will be distributed to give the album theme extra visibility.

A major Crusaders Celebration at New York City's Palladium on May 27 featured The Crusaders and special guest, ABC/Impulse recording artist Les McCann. Further celebrations are

being planned in other major cities, including Los Angeles and Houston, The Crusaders' current and original homes, respectively.

Our promotion department is pushing "Free As The Wind" and the single "Feel It" progressive as well as in the r&b and jazz markets, and we expect popular stations and MOR airplay to follow. This is because we feel that the time is right and this is The Crusaders' most commercial and most diverse album to date. It is also appropriate to give a word of thanks and an expression of my respect for The Crusaders' long-time co-producer Stewart Levine, who is an integral part of the group's sound and success. So, as you can see, we are giving full support to The Crusaders on every level, from advertising to promotion because we feel that now is the time to move with The Crusaders, not only to bring them to the next level of success, but through and beyond. The ABC team recognizes the uniqueness of The Crusaders and believes that the dedication of this major program, with all of the tools available to us, will reveal the respect and pride they bring us here. There is no other group in higher esteem by their fellow musicians, the people who write about music and those of us in the industry. It is ABC's commitment, to The Crusaders and to good music, turned into deed that has generated Crusaders Month.

History *(Continued from page 15)*

they walked away from a financially rewarding situation, this time in the form of a stable Vegas contract, and came back to Los Angeles in 1960 "to find ourselves." It was then that they met another musician from Houston, Curtis Amy. The World Pacific label was about to record him and Curtis got The Night Hawks an audition. The company was so impressed with what they heard that the group was signed and cut their first album, "The Freedom Sound." And from that was born The Jazz Crusaders, a name suggested by Stix's wife.

Meanwhile, now that they've bridged the gap between jazz and so-called pop music, what lies in the immediate future for The Crusaders? "Well," enthuses Stix, "a lot has happened during the past few months. In '76 we did a six-week European tour which included Scotland, Holland, Germany, Spain and France. We were even Knighted. We also did 12 days in Japan and performed at the Ali fight in Zaire."

And Stix is still an adamant defender of the group's name change: "That was one of the best moves of our entire career. It not only helped us, but other groups have benefitted from that move. Groups like those affiliated with Herbie Hancock, Donald Byrd and Chick Corea. We proved

there was a market for that type of music when properly marketed."

Since they became The Crusaders there have been two gold albums: "Southern Comfort" and "Southern Knights."

As Stix and his fellow Crusaders look around them, it's safe to say that their long-sought goal of mass acceptance has finally been achieved. And it is to the distinct advantage of music lovers the world over.

Joe Sample

(Continued from page 10)

that all are his "very good friends. I'd just like to keep playing with them, keep making music with them, for at least another twenty-five years."

Sample and The Crusaders play, on the average, between 75-100 concert dates a year. The venues are mostly small halls, sometimes colleges, and a good percentage of club dates. The bigger concerts that are currently being booked afford Sample and the others a chance to stretch out—he's looking forward to a Santa Monica Civic date this summer: "We're working on that one," Sample smiles, "and what we're going to do is try to recreate the sound of the new album, with a 14 piece string section added to some of the tunes. People have never seen us do that before."

Congratulations

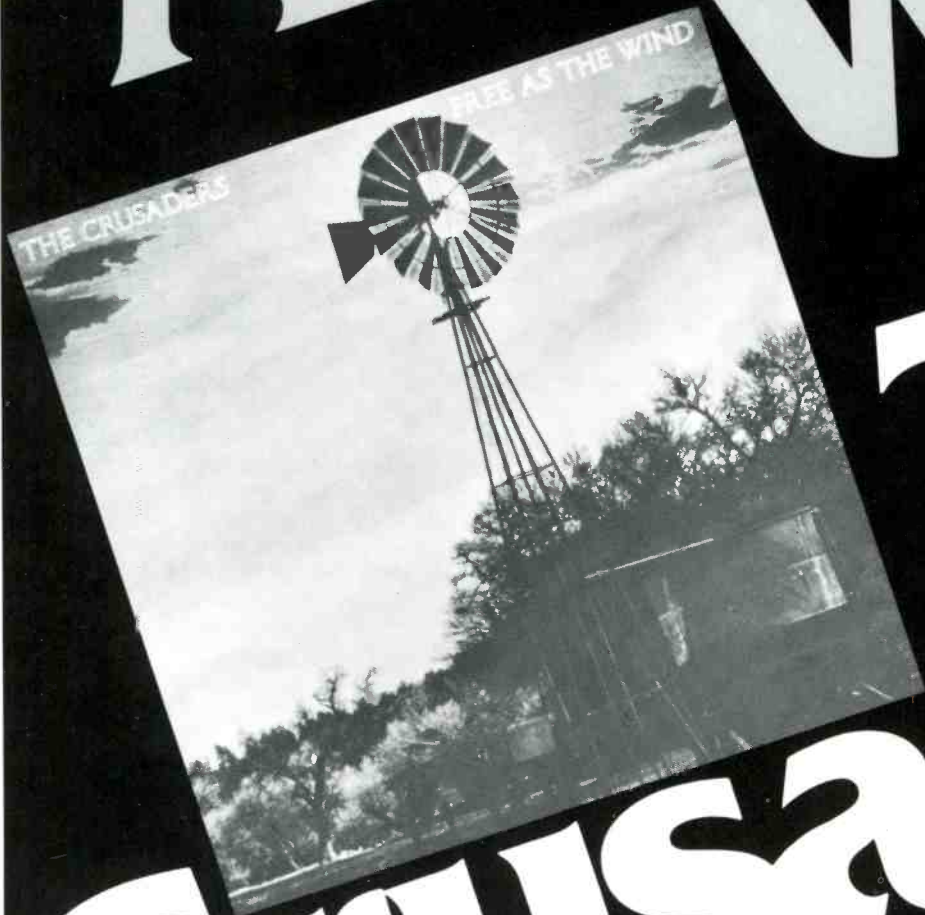
from the

Newport Jazz Festival and the

New Orleans Jazz & Heritage Festival



GEORGE WEIN and QUINT DAVIS

Free As The Wind.



The Crusaders

"Free As The Wind" is a stunning new effort from The Crusaders, whose collectively outstanding talents have contributed to music worthy of over 200 Gold Albums. Nesbert "Stix" Hooper, Wilton Felder, Robert "Pops" Popwell and Joe Sample combine a smooth, hot R & B-Jazz sound that's won them accolades from The Stones to Stevie Wonder. Not to mention a constant stream of LP's and singles in the Top Ten. Free As The Wind and soaring. As only The Crusaders can.

Available on  and 

Hear more of The Crusaders on these fine recordings from Blue Thumb Records and GRT Music Tapes: **The Best Of The Crusaders, Those Southern Nights, Chain Reaction.**
Available on LP, 8-Track and Cassette

Al Bennett *(Continued from page 8)*

Hi Records as a possible purchase," he noted. Again, previous business dealings, this time with Hi's owners, placed Bennett in a strong starting position for his eventual acquisition of the label, scheduled to conclude its then current distribution agreement with London Records in October of last year.

"If you're going into business," Bennett said of his decision to acquire Hi, "you have to move fast . . . You need the manpower, the talent, the right amount of product to really establish yourself. Just with Cream by itself, it wasn't really adequate to really support itself in business. This acquisition gives us the product and stability to go forward and build the organization."

The Hi roster—which includes Al Green, Ann Peebles, O. V. Wright, Syl Johnson, Ace Cannon and Bill Black's Combo—offered Cream established acts that could provide a balance for an existing talent pool of new acts that Bennett knew would take time to develop. "Obviously, you have to have the right records as well, but with established names you can at least get through the door," he commented. At the same time, Hi's base in r&b required some administrative division between that label's operation and Cream's more pop and rock oriented acts.

"There will be a full product, promotion and publishing office in Memphis," Bennett explained, noting that those operations would continue to be based in the Hi studio complex there. "All the administrative, marketing and top promotion functions will be based here in Los Angeles." Eddie Ray has been retained as general manager, and Willie Mitchell remains vice president, a&r, with the latter appointment an "integral consideration" in the deal, according to Bennett, because of Mitchell's long-term role in devel-

oping Hi's roster and producing the acts. In the U.S. and Canada, Hi will be handled as a separate label, while overseas release will see Hi product coming out on the Cream label.

As for the publishing operation, which now encompasses the three companies under the East Memphis Music banner and the two Hi-affiliated companies, "in terms of administration, internally they will be combined, with Bob Todd heading up the office, while in terms of accounting they'll be kept separate."

Bennett feels the two labels now being developed are compatible musically. "Cream and Hi will not be competing in the same kind of product and direction," Bennett noted, going on to concede that Hi's r&b product will necessarily require a separate promotion approach, but stopping short of advocating a whole new black promotion force. "I don't really think there are two types of music, black and pop," he explained, "but, on the other hand, there are different promotion considerations created by the stations and stores involved." Independent promotion men are being used to provide added support for the Hi releases, but Bennett is quick to stress that Cream's releases are also being handled by outside independents where the specific release or marketplace requires it.

With the first Hi singles, by Ann Peebles and O. V. Wright respectively, already in release, Bennett projects release activity from the new arm of his operation will prove fairly brisk in the coming months, especially since no Hi product has been prepared since October, when the last of the London/Hi titles were shipped (with the exception of Al Green's most recent lp, released a month or so later). A separate Hi promotion force may eventually evolve,

but Bennett again dismisses such a possibility as the result of separate white and black markets, preferring to view such a move simply as a response to the need for greater staff.

Right now, Bennett outlines Cream's primary needs as human: the rate of growth for the staff has been comparatively rapid, and the label chief sees that process continuing, although he foresees little, if any, structural change. As for musical futures, he sees the Hi roster remaining largely consistent in terms of the representative styles, but hopes to broaden Cream's stylistic base further.

The next step will likely be into jazz. "I want to develop a good jazz catalogue," Bennett said. "Currently, it has a tremendous influence on the pop market. I'd like to build a catalogue as fast as possible, and jazz has a much stronger catalogue longevity than other types of music. There's a limited strength in r&b and pop catalogue, but jazz titles can remain active for years."

The Coast *(Continued from page 14)*

of love in '67 in San Francisco," Kim contends. "I predict the **Screamers** or the **Weirdos** will emerge from these three nights in a post-punk rock version of the **Dead** and the **Airplane**." Other groups will include **Backstage Pass**, the **Zippers**, the **Zeroes**, **Dirty Diapers** and **Boys in Bondage**. Now if only their music can live up to their names.

New York, N.Y. *(Continued from page 18)*

of the group in its musical sophistication and appearance. The four actors (aided by five off-stage accompanists), who have reportedly spent a year in rehearsal, have absorbed every possible nuance and perform every number with a complete understanding of the material and the appropriate qualities of each instrument and voice. It must also be added that the audience, who also has a role in this production, responded with the necessary screams and applause required for a feeling of *deja vu*. Will "Beatlemania" become a Broadway smash? We reserve comment until the kinks in the staging have been ironed out, but as one satisfied customer was overheard saying, "They're the only Beatles in town."

IT'S OVER, PART III: The **Record World Flashmakers'** one-game winning streak came to an abrupt halt last Tuesday when one of CBS' 101 softball teams exploded for seven runs in the top of the seventh inning, snuffed out an amazing Flashmakers comeback and claimed a 19-10 victory in a game played on a diamond that resembled Dresden after the bombing. **Bob Jacino** again wielded the big bat for **RW**, blasting out two home runs and driving in four runs.

IT'S OVER, PART IV: We note in passing that the Flashmakers' pitcher of record in the CBS game, **Glen "Brahma" Brunman**, collected his first hit of the season last week—a clean single to left. "Brahma," of course, is one of our favorite people in the music industry, so we didn't mind him calling us every five minutes last week to ask, "You're gonna tell 'em about my hit aren't you, **Baron**? You're gonna tell 'em about my hit aren't you? You're not going to tell 'em about my pitching are you, **Baron**? You are not going to tell them about my pitching!" Ad nauseum. He-e-e-y, Glen.

JOCKEY SHORTS: **Leslie Fradkin** of the abovementioned "Beatlemania" show was once a member of the **Godz**, ESP-Disk recording artists . . . The winner of the **Rubinoos** coloring contest is rock scribe **Alan Betrock**, reports **Steven "Buck" Baker**. Betrock was whisked to San Francisco where he caught the group with **Greg Kihn** at the Boarding House (we never did get our entries): . . . Midsong president **Bob Reno** sent sombreros to top execs at RCA last week.

MEMO TO THE DUKE: The **Baron** thinks you oughta file that poker game under "O" for "outta here." And the next time you try to disrupt his writing schedule, he's gonna be on you like ugly on an ape. Now if you'd wanted to go see "Slumber Party '57" and "Revenge of the Cheerleaders" . . .

Capitol Signs The Section



Capitol Records, Inc., has announced the signing of **The Section**, whose first album for the label, "Fork It Over," will be released June 13. Pictured above at the signing are (from left) Greg Fischbach, the band's attorney; John Palladino, director, a&r recording; John Carter, director, talent acquisition; band member Leland Sklar; Rupert Perry, vice president, a&r; and band members Danny Kortchmar, Russ Kunkel and Craig Doerge.

JUNE 11, 1977



THE ALBUM CHART

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

TITLE, ARTIST, Label, Number, (Distributing Label)
 JUNE 11 JUNE 4

1 **1** **RUMOURS**
 FLEETWOOD MAC
 Warner Bros. BSK 3010
 (3rd Week) **16** **G**



WKS. ON CHART

- 2 **2** **HOTEL CALIFORNIA** EAGLES/Asylum 7E 103 **25** **G**
- 3 **3** **MARVIN GAYE LIVE AT LONDON PALLADIUM**/Tamla T7 352R2 (Motown) **9** **G**
- 4** **8** **ROCKY (ORIGINAL SOUNDTRACK)**/United Artists LA693 G **12** **F**
- 5 **5** **COMMODORES**/Motown M7 884R1 **38** **F**
- 6** **15** **BOOK OF DREAMS** STEVE MILLER BAND/Capitol SO 11630 **3** **G**
- 7 **7** **THE BEATLES AT THE HOLLYWOOD BOWL**/Capitol SMAS 11638 **4** **G**
- 8** **33** **BARRY MANILOW LIVE**/Arista 8500 **2** **G**
- 9 **4** **GO FOR YOUR GUNS** ISLEY BROTHERS/T-Neck PZ 34432 (CBS) **10** **F**
- 10 **9** **SONGS IN THE KEY OF LIFE** STEVIE WONDER/Tamla T13 340C2 (Motown) **35** **K**
- 11 **6** **BOSTON**/Epic PE 34188 **38** **F**
- 12 **10** **A STAR IS BORN (ORIGINAL SOUNDTRACK)**/Columbia JS 34403 **27** **X**
- 13 **11** **FLY LIKE AN EAGLE** STEVE MILLER BAND/Capitol ST 11497 **55** **F**
- 14** **17** **FOREIGNER**/Atlantic SD 18215 **11** **F**
- 15 **16** **ENDLESS FLIGHT** LEO SAYER/Warner Bros. BS 2962 **23** **F**
- 16 **12** **SILK DEGREES** BOZ SCAGGS/Columbia PC 33920 **65** **F**
- 17** **20** **RIGHT ON TIME BROTHERS** JOHNSON/A&M SP 4644 **4** **F**
- 18 **13** **NIGHT MOVES** BOB SEGER & THE SILVER BULLET BAND/Capitol ST 11557 **30** **G**
- 19 **19** **THEIR GREATEST HITS: 1971-1975** EAGLES/Asylum 7E 1052 **67** **F**
- 20 **18** **LEFTOVERTURE** KANSAS/Kirshner PZ 34224 (CBS) **30** **F**
- 21 **21** **EVEN IN THE QUIETEST MOMENTS** SUPERTRAMP/A&M SP 4634 **8** **F**
- 22** **26** **IZITSO** CAT STEVENS/A&M SP 4702 **4** **G**
- 23 **22** **A ROCK AND ROLL ALTERNATIVE** ATLANTA RHYTHM SECTION/Polydor PD 1 6080 **22** **F**
- 24 **14** **THIS ONE'S FOR YOU** BARRY MANILOW/Arista 4090 **43** **F**
- 25** **31** **OL' WAYLON** WAYLON JENNINGS/RCA APL1 2317 **5** **F**
- 26 **28** **TEDDY PENDERGRASS**/Phila. Intl. PZ 34390 (CBS) **13** **F**
- 27 **27** **CAROLINA DREAMS** MARSHALL TUCKER BAND/Capricorn CPK 0180 (WB) **16** **G**
- 28** **40** **LITTLE QUEEN HEART**/Portrait JR 34799 **3** **G**
- 29 **29** **CHANGES IN LATITUDES, CHANGES IN ATTITUDES** JIMMY BUFFETT/ABC AB 990 **17** **F**
- 30** **34** **PARLIAMENT LIVE/P FUNK EARTH TOUR**/Casablanca NBLP 7053 **4** **X**
- 31 **24** **UNPREDICTABLE** NATALIE COLE/Capitol SO 11600 **15** **G**
- 32 **25** **DICKEY BETTS & GREAT SOUTHERN**/Arista 4123 **8** **F**
- 33 **35** **A REAL MOTHER FOR YA** JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst) **7** **F**
- 34 **23** **TRYING TO GET THE FEELING** BARRY MANILOW/Arista 4060 **15** **F**
- 35** **46** **HURRY SUNDOWN** OUTLAWS/Arista 4135 **3** **F**
- 36 **37** **SLAVE**/Cotillion SD 9914 (Atlantic) **11** **F**
- 37 **38** **LET IT FLOW** DAVE MASON/Columbia PC 34680 **6** **F**
- 38 **41** **TIME LOVES A HERO** LITTLE FEAT/Warner Bros. BS 3015 **5** **F**
- 39** **53** **TRAVELIN' AT THE SPEED OF THOUGHT** THE O'JAYS/Phila. Intl. PZ 34684 (CBS) **3** **F**
- 40 **36** **DECEPTIVE BENDS** 10cc/Mercury SRM 1 3702 **5** **G**
- 41 **32** **ANIMALS** PINK FLOYD/Columbia JC 34474 **17** **G**
- 42 **30** **SONGS FROM THE WOOD** JETHRO TULL/Chrysalis CHR 1132 **15** **F**
- 43 **39** **WORKS, VOL. I** EMERSON, LAKE & PALMER/Atlantic SD 2 7000 **10** **K**
- 44 **42** **SWEET FORGIVENESS** BONNIE RAITT/Warner Bros. BS 2990 **8** **F**
- 45 **47** **VOL. II** BARRY MANILOW/Arista 4016 **12** **F**
- 46** **72** **NETHER LANDS** DAN FOGELBERG/Full Moon PE 34185 (CBS) **2** **F**
- 47 **50** **FRIENDS & STRANGERS** RONNIE LAWS/Blue Note BN LA 730 H **6** **G**
- 48** **73** **HERE AT LAST—BEE GEES LIVE** BEE GEES/RSO RS 2 3901 (Polydor) **2** **I**
- 49 **48** **FRAMPTON COMES ALIVE** PETER FRAMPTON/A&M SP 3703 **72** **G**

- 50 **58** **GOLD PLATED** CLIMAX BLUES BAND/Sire SA 7523 (ABC) **6** **F**
- 51 **54** **A PLACE IN THE SUN** PABLO CRUISE/A&M SP 4625 **11** **F**
- 52 **52** **ROCK AND ROLL OVER** KISS/Casablanca NBLP 7037 **29** **F**
- 53** **63** **A MAN MUST CARRY ON** JERRY JEFF WALKER/MCA 2 6003 **4** **G**
- 54 **55** **NOW DO-U-WANTA DANCE** GRAHAM CENTRAL STATION/Warner Bros. BS 3041 **7** **F**
- 55 **49** **LIVE—YOU GET WHAT YOU PLAY FOR** REO SPEEDWAGON/Epic PEC 34494 **13** **G**
- 56 **43** **COME IN FROM THE RAIN** CAPTAIN & TENNILLE/A&M SP 4700 **8** **G**
- 57 **56** **BEST OF THE DOOBIES** DOOBIE BROTHERS/Warner Bros. BS 2978 **30** **F**
- 58 **61** **FLEETWOOD MAC**/Reprise MS 2225 (WB) **98** **F**
- 59 **44** **BURNIN' SKY** BAD COMPANY/Swan Song SS 8500 (Atlantic) **12** **G**
- 60 **64** **CONQUISTADOR** MAYNARD FERGUSON/Columbia PC 34457 **8** **F**
- 61 **45** **A PERIOD OF TRANSITION** VAN MORRISON/Warner Bros. BS 2987 **6** **F**
- 62 **62** **ELEGANT GYPSY** AL DiMEOLA/Columbia PC 34461 **7** **F**
- 63 **51** **AHH... THE NAME IS BOOTSY, BABY!** BOOTSY'S RUBBER BAND/Warner Bros. BS 2972 **18** **F**
- 64 **59** **CELEBRATE ME HOME** KENNY LOGGINS/Columbia PC 34655 **6** **F**
- 65 **66** **BIGGER THAN BOTH OF US** DARYL HALL & JOHN OATES/APL1 1467 **41** **F**
- 66** **76** **LIVE AT LAST** BETTE MIDLER/Atlantic SD 2 9000 **3** **I**
- 67 **70** **DESTROYER** KISS/Casablanca NBLP 7025 **49** **F**
- 68 **67** **IN FLIGHT** GEORGE BENSON/Warner Bros. BSK 2983 **18** **G**
- 69 **71** **LOVE STORM** TAVARES/Capitol STAO 11628 **5** **F**
- 70 **68** **SOUTHERN NIGHTS** GLEN CAMPBELL/Capitol SO 11601 **12** **G**
- 71 **74** **ANYTIME... ANYWHERE** RITA COOLIDGE/A&M SP 4616 **6** **F**

CHARTMAKER OF THE WEEK

72 — **FREE AS THE WIND**
 CRUSADERS
 ABC/Blue Thumb BT 6029 **1** **F**



- 73** **84** **UPTOWN FESTIVAL** SHALAMAR/Soul Train BUL1 2289 (RCA) **3** **F**
- 74** **83** **INDIAN SUMMER** POCO/ABC AB 789 **3** **F**
- 75** **118** **LIGHTS OUT** UFO/Chrysalis CHR 1127 **1** **F**
- 76 **77** **SONGS OF KRISTOFFERSON** KRIS KRISTOFFERSON/Columbia PZ 34687 **4** **F**
- 77 **78** **THIS TIME IT'S FOR REAL** SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic PE 34668 **6** **F**
- 78** **88** **LACE AND WHISKEY** ALICE COOPER/Warner Bros. BSK 3027 **3** **G**
- 79** **110** **I REMEMBER YESTERDAY** DONNA SUMMER/Casablanca NBLP 7056 **1** **G**
- 80 **81** **KISS ALIVE** KISS/Casablanca NBLP 7020 **88** **G**
- 81 **82** **DREAMBOAT ANNIE HEART**/Mushroom MRS 5005 **57** **F**
- 82** **91** **KENNY ROGERS**/United Artists XW929 Y **2** **G**
- 83** — **EXODUS** BOB MARLEY & THE WAILERS/Island ILPS 9498 **1** **F**
- 84 **87** **PART 3** KC & THE SUNSHINE BAND/T.K. 605 **5** **F**
- 85 **86** **MAZE FEATURING FRANKIE BEVERLY**/Capitol ST 11607 **7** **F**
- 86** **96** **A RETROSPECTIVE** LINDA RONSTADT/Capitol SKBB 11620 **2** **G**
- 87 **90** **LOVE NOTES** RAMSEY LEWIS/Columbia PC 34696 **3** **F**
- 88** — **CAUGHT LIVE + 5** THE MOODY BLUES/London 2PS 6901 **1** **I**
- 89 **57** **DAVID SOUL**/Private Stock PE 2019 **15** **F**
- 90 **60** **WHAT YOU NEED** SIDE EFFECT/Fantasy F 9513 **6** **F**
- 91 **65** **ASK RUFUS** RUFUS/ABC AB 975 **19** **F**
- 92** **106** **NO SECOND CHANCE** CHARLIE/Janus JXS 7032 **1** **F**
- 93** — **SWEET PASSION** ARETHA FRANKLIN/Atlantic SD 19102 **1** **G**
- 94** **69** **GREATEST HITS** LINDA RONSTADT/Asylum 7E 1092 **26** **F**
- 95 **93** **YEAR OF THE CAT** AL STEWART/Janus' JKS 7022 **34** **F**
- 96 **75** **BREEZIN'** GEORGE BENSON/Warner Bros. BS 2919 **33** **F**
- 97 **80** **UNMISTAKABLY LOU** LOU RAWLS/Phila. Intl. PZ 34488 (CBS) **7** **F**
- 98 **79** **ARRIVAL** ABBA/Atlantic SD 18207 **19** **F**
- 99 **85** **LOVE AT THE GREEK** NEIL DIAMOND/Columbia KC 2 34404 **16** **I**
- 100 **89** **HEAVY WEATHER** WEATHER REPORT/Columbia PC 34418 **11** **F**

**EVERY SEVEN
MINUTES A
RADIO STATION
PLAYS A SONG
WRITTEN BY...**

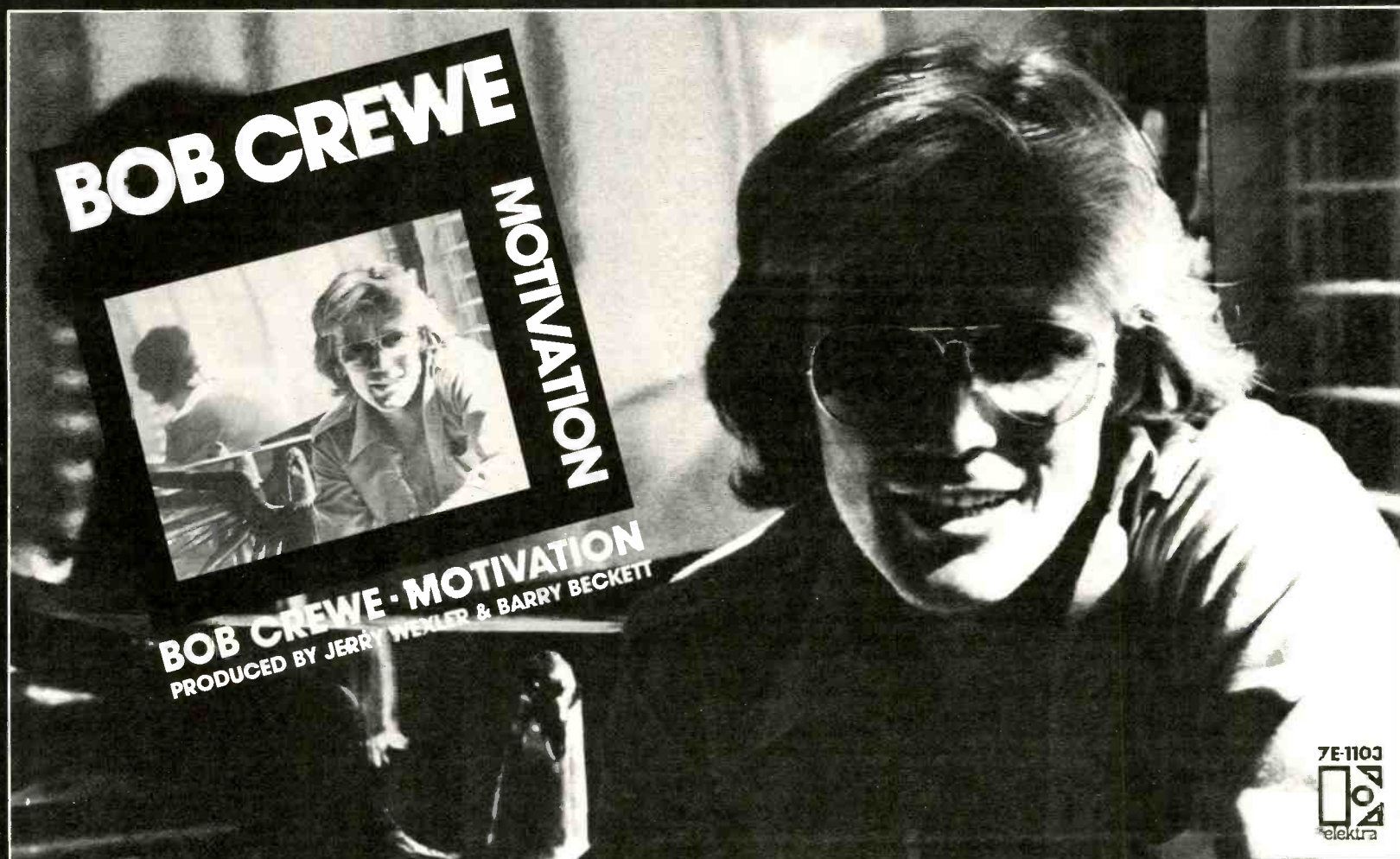
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LEADING SONGWRITER SINGING HIS NEWEST COMPOSITIONS**

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ON
ELEKTRA
RECORDS
AND TAPES**



7E-1103
ELEKTRA

101 THE ALBUM CHART 150

JUNE 11, 1977

JUNE 11	JUNE 4	
101	99	WINGS OVER AMERICA/Capitol SWCO 11593
102	107	KIKI DEE/Rocket PIG 2257 (MCA)
103	102	DETECTIVE/Swan Song SS 8417 (Atlantic)
104	92	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/ United Artists LA679 G
105	101	FUNCTION AT THE JUNCTION B.T. EXPRESS/Columbia PC 34702
106	97	CAR WASH (ORIGINAL SOUNDTRACK)/MCA 2 6000
107	94	JENNIFER WARNES/Arista 4062
108	120	A SONG NEIL SEDAKA/Elektra 6E 102
109	119	EAR CANDY HELEN REDDY/Capitol SO 11640
110	98	ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 34551 (Motown)
111	126	ON THE ROAD GEORGE CARLIN/Little David LD 1075 (Atlantic)
112	95	KLAATU/Capitol ST 11542
113	105	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274
114	100	JEFF BECK WITH THE JAN HAMMER GROUP LIVE/ Epic PE 34433
115	109	OFF THE RECORD SWEET/Capitol STAO 11636
116	112	STILL TOGETHER GLADYS KNIGHT & THE PIPS/Buddah BDS 5689
117	111	IT FEELS SO GOOD MANHATTANS/Columbia PC 34450
118	131	WHAT'S WRONG WITH THIS PICTURE ANDREW GOLD/ Asylum 7E 1086
119	137	TURN THIS MUTHA OUT IDRIS MUHAMMAD/Kudu KU 34 (CTI)
120	130	JOAN ARMATRADING/A&M SP 4588
121	124	LIVE 'N KICKIN' KINGFISH/Jet/United Artists JT LA732 G
122	—	PLAYIN' UP A STORM THE GREGG ALLMAN BAND/ Capricorn CP 0181 (WB)
123	127	DOWDY FERRY ROAD ENGLAND DAN & JOHN FORD COLEY/ Big Tree BT 76000 (Atlantic)
124	129	MOROCCAN ROLL BRAND X/Passport PP 98022 (ABC)
125	128	FIREFALL/Atlantic SD 18174
126	113	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479
127	114	THE PRETENDER JACKSON BROWNE/Asylum 7E 1079
128	115	PETER GABRIEL/Atco SD 36 147
129	132	YESTERDAY, TODAY & TOMORROW SPINNERS/Atlantic SD 19100
130	123	ORIGINALS KISS/Casablanca NBLP 7032
131	—	THELMA & JERRY THELMA HOUSTON & JERRY BUTLER/Motown M6 887S1
132	108	ANGEL OHIO PLAYERS/Mercury SRM 1 3701
133	135	"RECORDED LIVE AT P.J.'S IN L.A." RICHARD PRYOR/ Tiger Lily 14023 (Pyramid)
134	—	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541
135	—	LOADING ZONE ROY BUCHANAN/Atlantic SD 18219
136	138	ROMANTIC JOURNEY NORMAN CONNORS/Buddah BDS 5682
137	—	LIFESTYLE (LIVING AND LOVING) JOHN KLEMMER/ABC AB 1007
138	117	V.S.O.P. HERBIE HANCOCK/Columbia PG 34688
139	122	SWEET BEGINNINGS MARLENA SHAW/Columbia PC 34458
140	116	DREAMS, DREAMS, DREAMS CHILLIWACK/Mushroom MRS 5006
141	121	VIOLATION STARZ/Capitol SW 11617
142	125	JOYOUS PLEASURE/Fantasy F 9526
143	150	STORMIN' BRAINSTORM/Tabu BOLI 2048 (RCA)
144	133	GINSENG WOMAN ERIC GALE/Columbia PC 34421
145	104	THE IDIOT IGGY POP/RCA APL1 2275
146	—	ARE YOU SERIOUS? RICHARD PRYOR/Luff 196
147	147	THE ROARING SILENCE MANFRED MANN'S EARTH BAND/ Warner Bros. BS 2965
148	—	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/ RCA APL1 2188
149	140	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic PE 34468
150	103	ROUGH DIAMOND/Island ILPS 9490

151-200 ALBUM CHART

151	PHANTASIA NOEL POINTER/Blue Note BN LA736 H (UA)	178 REFLECTIONS IN BLUE BOBBY BLAND/ABC AB 1018
152	MAGIC T. CONNECTION/Dash 30004 (T.K.)	179 REAR VIEW MIRROR STARLAND VOCAL BAND/WindSong BHL1 2239 (RCA)
153	"NOW" THE TUBES/A&M SP 4632	180 NOTHING BUT A BREEZE JESSE WINCHESTER/Bearsville BR 6968 (WB)
154	SEAWIND/CTI 5002	181 LET'S BE CLOSER . . . TOGETHER TYRONE DAVIS/Columbia PC 34654
155	THEY SAID IT COULDN'T BE DONE, BUT WE DID IT DELLS/Mercury SRM 1 1145	182 A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938
156	ENDLESS SUMMER BEACH BOYS/ Capitol SVBB 11307	183 TOO LATE TO CRY WIDOWMAKER/ United Artists LA723 G
157	WILLIE/BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	184 AMNESIA POUSETTE-DART BAND/ Capitol SW 11608
158	THE BEST OF FREDDY FENDER/ ABC Dot DO 2079	185 FULL HOUSE FRANKIE MILLER/ Chrysalis CHR 1128
159	CELI BEE & THE BUZZY BUNCH/ A.P.A. 77001 (T.K.)	186 LED ZEPPELIN IV/Atlantic SD 7208
160	BUMPS AND BRUISES JOE TEX/ Epic PE 34666	187 CHILDREN OF THE WORLD BEE GEES/RSO RS 1 3003 (Polydor)
161	FLOATERS/ABC AB 1030	188 IT'S ALL BALCONES FAULT/Cream CR 1004
162	SO SO SATISFIED ASHFORD & SIMPSON/Warner Bros. BS 2992	189 THE DOCTOR IS IN BEN SIDRAN/ Arista 4131
163	STRANGERS IN THE CITY JOHN MILES/London PS 682	190 MAKIN' MAGIC PAT TRAVERS/ Polydor PD 1 6103
164	HOT/Big Tree BT 89522 (Atlantic)	191 MAKINGS OF A DREAM CRACKIN'/ Warner Bros. BS 2989
165	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)	192 AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic PE 34381
166	PHASE II HAMILTON BOHANNON/ Mercury SRM 1 1159	193 HOW'S TRICKS THE JACK BRUCE BAND/RSO RS 1 3021 (Polydor)
167	GALE FORCE/Fantasy F 9527	194 "BATTLE AXE" BILLION DOLLAR BABIES/Polydor PD 1 6100
168	CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647	195 THE MUSIC MAN PAUL ANKA/ United Artists LA746 H
169	PHYLLIS HYMAN/Buddah BDS 5681	196 38 SPECIAL/A&M SP 4638
170	KENNY NOLAN/20th Century T 532	197 GREATEST HITS ELTON JOHN/ MCA 2128
171	SHOTGUN/ABC AB 979	198 CAPTAIN FINGERS LEE RITENOUR/ Epic 34426
172	DEAN FRIEDMAN/Lifesong LS 6008	199 STAGEPASS MICHAEL STANLEY BAND/Epic PEG 34661
173	THE KENNY RANKIN ALBUM/ Little David LD 1013 (Atlantic)	200 LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKB 11523
174	WORLD ANTHEM FRANK MARINO & MAHOGANY RUSH/Columbia PC 34677	
175	AS LONG AS YOU LOVE ME MICKY THOMAS/MCA 2256	
176	LEFT COAST LIVE WET WILLIE/ Capricorn CP 0182 (WB)	
177	DEVIL'S GUN C. J. & COMPANY/ Westbound WB 301 (Atlantic)	

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RADIO WORLD

Outlaws on the Loose



Pictured above are Monte Yoho (far left) and Henry Paul (second from right) of the Arista recording act Outlaws during a visit to WNEW-FM in New York shortly after a pair of performances in the New York metropolitan area at the Capitol Theatre in Passaic and at the Palladium in Manhattan. Pictured with Yoho and Paul are Scott Muni, WNEW-FM's program director (second from left); Tom Morrera, the station's music director (center); and Steve Greenberg, Arista's local New York promotion manager (far right). The two New York engagements came in the midst of the Outlaws' current nationwide tour and shortly after the release of their third Arista album, "Hurry Sundown."

Secondary Radio Meet Scheduled for Wichita

■ The Central States Secondary Radio Conference has announced a two day seminar to be held June 17 and 18, at the Hilton Inn, in Wichita, Kansas.

Meetings scheduled for Friday, June 17, include a general AOR meeting and a general radio and record meeting. Scheduled for Saturday are a general engineering meeting; a general programming meeting; a discussion of general promotion; a general managers meeting and a general trade meeting at which Lenny Beer, Record World's marketing vice president, will participate as a panelist.

Dee Alights at KSAN



Rocket recording artist Kiki Dee recently visited KSAN-radio in San Francisco. Kiki's on-the-air interview at KSAN was part of her first U.S. promotion/publicity and television tour in support of her recently released single, "Chicago," from her lp, "Kiki Dee." Pictured from left: George Mangrum (MCA San Francisco promotion), Bonnie Simmons (KSAN Program Director) and Kiki.

TRACKS

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

Album	Label	Top 40 Panel	FM Airplay Panel
Cat Stevens	A&M	Old Schoolyard	Old Schoolyard
Little Feat	WB	Time Loves A Hero	High Roller
Dave Mason	Columbia	So High	So High
Bonnie Raitt	WB	Runaway	Runaway
Dickey Betts	Arista	Out To Get Me	California Blues
Supertramp	A&M	Give A Little Bit	Give A Little Bit

This week's Tracks research was conducted on the Cat Stevens "Iz'itso" album (A&M), and the response was heavily in favor of "Old Schoolyard" from both the top 40 and FM panels.

AM ACTION

(Compiled by the Record World research department)

■ Peter Frampton (A&M). Filling in with a handful of new cities airing the disc to go along with excellent sales reflected in solid radio jumps. Some of those numbers are 36-28 WLS, 26-21 WFIL, 24-18 WRKO, HB-25 KFRC, 30-25 WQAM, HB-28 WPGC, 28-18 WCOL, 33-30 WOKY, extra-32 KSLQ, 29-24 WSAI, 21-18 KJR, 30-24 WNOE, 40-32 KILT, 18-13 KTLK, 30-27 KLIF, 23-22 CKLW, HB-30 Z93, 30-28 WQXI, HB-28 WPGC and extra WKBW.

Shaun Cassidy (Warner/Curb). Without a shadow of a doubt, one of the hottest records in the country. Shooting to number 1 from 9 WCOL, 2-1 CKLW, 21-13



Rita Coolidge

WQXI, 23-12 WMET, 8-2 WOKY, 11-7 WFIL, 9-3 WRKO, 21-15 WQAM, 28-19 WMPS, HB-24 WHBQ, HB-30 WMAK, 27-20 Z93, 6-3 WDRQ, extra-24 KSLQ, 20-16 KLIF, 29-15 WIFI, 18-7 WFLB, 17-10 WERC, 14-4 KCPX, 28-16 WCUE, 11-5 WNDE, 23-10 WRJZ. Picks up WLS at #12(!), 13Q, KFRC, WPGC (21), KJR, WCAO, KLIF, WNOE, BJ105 and KRBE (26), among others.

(Note: Moves 36-21 with a bullet this week.)

Peter McCann (20th Century). Following last week's explosion in the south are 13Q, WPGC, Z93, KJR and Y100, all showing their support with full-time adds. Other serious moves are HB-38 KILT, 30-24 WQXI, 33-28 WCOL, 21-19 KSTP, 24-22 WNOE, 29-26 KSLQ, 24-21 KXOK, 10-9 WOKY, 27-25 WMET, 24-23 WHBQ, 22-20 WMPS and 29-26 WQAM.



Rod Stewart

Rita Coolidge (A&M). Furious national activity with key adds on KSLQ, KXOK, WCOL, WPGC, WEAQ, WAUG, KCPX, WSGA, WRJZ and KTKT. Great jumps include 23-12 KILT, HB-24 KJR, 30-26 WMPS, 26-23 KLIF, 9-4 WQXI, 3-2 Z93, 27-24 WMAK, 27-16 WJDX, 22-14 WHHY, 21-12 WRFC, 26-17 KERN, 15-7 WERC, 25-19 WGLF, 27-20 KAKC, 18-14

WISE, 25-19 WKIX and 29-24 WAIR. (Note: This week's Powerhouse Pick.)

Meri Wilson (GRT). Novelty item which broke out of Texas garners some noteworthy call letters, including WNOE, KLIF, K100, WAAY, WAUG and 98Q, and moves 26-13 Y100 (#1 requests), 30-28 WSAI, on KNUS, 29-6 WSGA, HB-29 WKIX. An early sales buzz gives the record an edge.

CROSSOVERS

Slave (Cotillion). The first single off their sleeper LP (which has a solid base stemming from strong r&b and pop inroads), top 30 in the r&b market, is a full-time add on CKLW, starting the top 40 wheels turning in the right direction.

NEW ACTION

Rod Stewart (Warner Bros.) "The Killing of Georgie (Pt. I & II)." Obtains Chartmaker of the Week honors with a slew of adds, including WRKO, 13Q, KJR, 99X, WMAK, KSLY, K100, WAIR, WAUG, WFLB and WBBQ. Already on KHJ (HB-28) and WNOE (18-14).

James Taylor (Columbia) "Handyman." Product on this hot item, the first by the artist on the label, ships past the chart deadline (6/2). However, radio action warrants immediate mention. Added to CKLW, KILT, KLIF, WMAK, WFLB, WGLF, WAIR, WISE, WKIX, KVOX, WJON and KERN. Look for chart action next week when commercial copies are available.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Peaceful Living" — Natalie Cole (Capitol). With a touch of mystical beauty the writing team of Jackson and Yancy has produced an album cut from Ms. Cole's "Natalie" lp that should be considered as her next single. Lyrically this one has it all. The soothing sound of strings enhances the meaning

of the song.

DEDE'S DITTIES TO WATCH: "Blockbuster Boy" — Sister Sledge (Cotillion); "You're Gonna Walk Out On Me" — Eddie Floyd (Malaco); "All Because Of Your Love" — Otis Clay (Kayvette).

Grief was felt throughout the city of Cleveland when the news of William Powell's death hit the community. Powell was one of the original O'Jays and had been in the hospital for several months. He was replaced at the time of his illness by Sammy Strain. His death occurred Thursday night, May 26th and funeral services were held Tuesday, May 31st. Powell, 35, started with the group 20 years ago and is survived by his mother, wife and two daughters. Our deepest condolences are extended to them and all those in the O'Jay organization.

WSOK-AM (Savannah) has named a new music director, replacing Eliot Neely. Her name is Sharon Love and she is requesting reseriving on new product from all record companies. Also, 'SOK is holding a Miss WSOK contest which is being held June 30th.

The announcers of WBMX (Chicago) bestowed upon their program director, Earnest James, an award in which they stated the following: "In recognition of the outstanding leadership efforts of Earnest L. James, Program Director, we, the undersigned announcers of WBMX-FM, do hereby bestow upon him this vote of confidence for making us the number one black station in Chicago." All the announcers signed this vote of confidence.

Jack Gibson's Family Affair should prove to be quite successful. It will be held this week at Atlanta's Colony Square Hotel. An awards show will be held Saturday night of the meeting. The seminars are titled "Speak Your Peace." This meeting will conclude on the 12th of June.

Art Kass, president of Buddah Records, has announced that recording artists Gladys Knight and The Pips have begun working on separate recording projects: "Before the end of 1977, we expect to release another Gladys Knight and The Pips album, a solo Gladys Knight album and an album featuring The Pips. We are planning to release solo albums both by Gladys and by the Pips periodically in the years to come." After 25 years of musical collabo-

ration this will become something for everyone to look forward to.

June 22nd will be B.T. Express day in Brooklyn, where they will receive an award at Brooklyn City Hall. On that day a subway will be named after one of the hottest groups in the country.

A luncheon was recently staged for Elektra/Asylum recording artists Booker T. & The M.G.'s. It was held in Chicago's south side and was initiated by William Barney, owner of Barney's One Stop.

Black Radio Exclusive's Seminar proved to be very positive in the exchanging of definite ideas to gain more knowledge of this vast industry. The awards show was held Saturday night with the emcees being Don Cornelius and Felicia Jeter of KNBC. The following were recipients of the awards: Man of The Year — Rod McGrew of KJLH-FM (Los Angeles); Woman Of The Year — Irene Johnson Ware of WGOK-AM (Mobile); Station Of The Year over 250,000 — WBSL-FM (New York); Station Of The Year Under 250,000 — WGIV-AM (Charlotte); Program Director Of The Year under 250,000 — Mike Frisby — WDIA (Memphis); Program Director Of The Year under 250,000 — Manny Clark — WGIV (Charlotte); Personality Of The Year over 250,000 — Hank Spann — WWRL (New York); Personality Of The Year under 250,000 — Jay Johnson — WTLC-AM (Indianapolis); Black Personality in Pop Radio — Walt Love — WNBC (New York); Publishers Award — Frankie Crocker. Entertainment that night was provided by Atlantic recording artist Johnny Bristol.

Bohannon Bash



Phonogram, Inc./Mercury Records recently hosted a party at New York's Studio 54, in honor of the release of Hamilton Bohannon's first album for the label entitled, "Phase II." Shown from left at the festivities are: Jules Abramson, senior vice president, Phonogram/Mercury Records; Irwin Steinberg, President, Polygram Record Group; Hamilton Bohannon holding Hamilton Bohannon Jr., whose picture appears on the cover of the lp, and Charles Fach, executive vice president and general manager, Phonogram/Mercury Records.

R&B PICKS OF THE WEEK

SINGLE



O. V. WRIGHT, "INTO SOMETHING (CAN'T SHAKE LOOSE)" (Jec Publishing, BMI). Strong introduction sets off a heavy Memphis rhythm tune destined to be a major item for this blues singer. Willie Mitchell's magic hand is evident throughout the production of this lyrical gem. The slick melody — a cross between the Memphis Sound and gospel — adds a bit of spice. Hi H-77501.

SLEEPER



PEABO BRYSON, "I CAN MAKE IT BETTER" (Web IV Music, Inc., BMI). This artist performs a tune filled with beautiful lyrics with the smoothness it takes to garner much chart action. Bryson's versatility shows throughout his album, entitled "Peabo." An excellent side, slow and melodic, that should appeal to the buying public. Bullet BTDJ-03.

ALBUM

THELMA HOUSTON & JERRY BUTLER, "THELMA & JERRY." Vocally, this album sings it all. "Only The Beginning" is an up-tempo ditty in which both make fantastic music. The medley of "If You Leave Me Now"/"Love So Right" is mellow. A compelling album, the vocal efforts of both entertainers are superb. Motown M6-887S1.



ACCEPTING FOR JOE TEX:




Since Joe is still recovering from all those "Bumps & Bruises," PE 34666* his lady friend has graciously agreed to accept his gold record for his hit single "Ain't Gonna Bump No More (With No 8-503E Big Fat Woman)." It's her way of saying she's sorry, Joe.

"Ain't Gonna Bump No More (With No Big Fat Woman)." Featured on Joe Tex's new album, "Bumps & Bruises." On Epic Records.

Tree Productions
Management: Buddy Killen.

*Also available on tape.

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THE R&B SINGLES CHART

JUNE 11, 1977

JUNE 11	JUNE 4	
1	1	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown) (6th Week)
2	4	HOLLYWOOD RUFUS FEATURING CHAKA KHAN/ABC 12269
3	2	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)
4	3	I'M YOUR BOOGIE MAN KC AND THE SUNSHINE BAND/T.K. 1022
5	6	WHODUNIT TAVARES/Capitol P 4398
6	7	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/Phila. Intl. ZS8 3622 (CBS)
7	5	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313
8	9	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405
9	8	THE PRIDE ISLEY BROTHERS/T-Neck ZS8 2262 (CBS)
10	10	TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839
11	13	GOOD THING MAN FRANK LUCAS/JCA 001
12	14	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS/Columbia 3 10495
13	11	UPTOWN FESTIVAL SHALAMAR/Soul Train SB 10885 (RCA)
14	24	SEE YOU WHEN I GET THERE LOU RAWLS/Phila. Intl. ZS8 3623 (CBS)
15	12	YOUR LOVE MARILYN MCCOO & BILLY DAVIS, JR./ABC 12262
16	36	EASY COMMODORES/Motown M 1418F
17	19	I'M GOING DOWN ROSE ROYCE/MCA 40721
18	20	DO WHAT YOU WANNA DO T. CONNECTION/Dash 5032 (T.K.)
19	15	DISCO INFERNO TRAMMPS/Atlantic 3389
20	16	SHOW YOU THE WAY TO GO JACKSONS/Epic 8 50350
21	21	BREAK IT TO ME GENTLY ARETHA FRANKLIN/Atlantic 3393
22	29	THIS I SWEAR TYRONE DAVIS/Columbia 3 10528
23	23	I CAN'T GET OVER YOU DRAMATICS/ABC 12258
24	26	WHILE I'M ALONE MAZE/Capitol P 4392
25	30	NOW DO-U-WANTA DANCE GRAHAM CENTRAL STATION/Warner Bros. WBS 8378
26	33	AFTER YOU LOVE ME, WHY DO YOU LEAVE ME HAROLD MELVIN & THE BLUE NOTES FEATURING SHARON PAIGE/ABC 12268
27	32	OUR LOVE THE DELLS/Mercury 73909
28	39	SLIDE SLAVE/Cotillion 44128 (Atlantic)
29	22	LOVING YOU—LOSING YOU PHYLLIS HYMAN/Buddah 567
30	31	BODY VIBES OHIO PLAYERS/Mercury 73913
31	34	THIS WILL BE A NIGHT TO REMEMBER EDDIE HOLMAN/Salsoul 2026
32	17	I WANNA GET NEXT TO YOU ROSE ROYCE/MCA 40662
33	18	I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360
34	37	SHOW ME LOVE CURTIS MAYFIELD/Curtom 0125 (WB)
35	40	BABY, DON'T CHANGE YOUR MIND GLADYS KNIGHT & THE PIPS/Buddah 569
36	41	IF IT'S THE LAST THING I DO THELMA HOUSTON/Tamla T 54283F (Motown)
37	44	(I'M A) SUPERSTAR BRENDA & THE TABULATIONS/Chocolate City 009 (Casablanca)
38	38	YOU GOT TO KNOW BETTER TOUCH OF CLASS/Midsong Intl. MB 10754 (RCA)
39	42	GO AWAY LITTLE BOY MARLENA SHAW/Columbia 3 10542
40	47	YOUR LOVE IS RATED X JOHNNIE TAYLOR/Columbia 3 10541
41	52	SUNSHINE ENCHANTMENT/United Artists XW991 Y
42	53	BEST OF MY LOVE EMOTIONS/Columbia 3 10544
43	50	LOVIN' IS REALLY MY GAME (PT. I) BRAINSTORM/Tabu 10961 (RCA)
44	45	I GOTTA KEEP DANCIN' CARRIE LUCAS/Soul Train SB 10891 (RCA)
45	46	WHAT'S ON YOUR MIND BRASS CONSTRUCTION/XW957 Y
46	49	GET HAPPY JIMMY BO HORNE/Alston 3729 (T.K.)
47	55	ONCE I'VE BEEN THERE NORMAN CONNORS/Buddah 570
48	48	GIRL BILLY PRESTON/A&M 1925
49	28	KEEP THAT SAME OLD FEELING SIDE EFFECT/Fantasy 792
50	57	FUNKY MUSIC JU PAR ORCHESTRA/Ju Par JP 8002 (Motown)
51	61	CAN'T WE JUST SIT DOWN (AND TALK IT OVER) DONNIA SUMMER/Casablanca 884
52	43	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)
53	62	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM 1024 (Amherst)
54	54	KISS IN '77 JAMES BROWN/Poldar PD 14388
55	58	SUPERMAN CELI BEE & THE BUZZY BUNCH/A.P.A. 17000 (T.K.)
56	59	PEOPLE GONNA TALK TIP WATKINS/H&L HL 4683
57	65	I'M GONNA STAY WITH MY BABY TONIGHT GEORGE MCCREA/T.K. 1021
58	63	WATCHA GONNA DO? PABLO CRUISE/A&M 1920
59	68	I LIKE THE FEELING LUTHER INGRAM/Koko 725
60	—	PARTYLAND BLACKBYRDS/Fantasy 794
61	60	MAKE ME YOURS JACKIE MOORE/Kayvette 5129 (T.K.)
62	64	KATRINA LIFESTYLE/MCA 40722
63	—	I GET LIFTED LATIMORE/Glades 1742 (T.K.)
64	67	WHY NOT TODAY 9TH CREATION/Prelude PRL 71085
65	74	SPELLBOUND BAR KAYS/Mercury 7395
66	71	GET IT UP BEN E. KING & AWB/Atlantic 3402
67	69	BACK UP (HIT IT AGAIN) TORNADER/Polydor PD 14389
68	70	YOU DIDN'T HAVE TO PLAY NO GAMES JOE SIMON/Spring SP 172 (Polydor)
69	72	THIS IS IT FIRST CLASS/All Platinum 2368
70	—	ENERGIZER TOUCH/Brunswick B 55538
71	—	FEEL THE NEED DETROIT EMERALDS/Westbound 55401 (Atlantic)
72	—	DARLIN' DONNIE GERRARD/Greedy G 114
73	73	EVERYTHING MUST CHANGE HOUSEBAND/Midsong Intl. MB 10910 (RCA)
74	—	JAM ON THE GROOVE RALPH MacDONALD/Marlin 3312 (T.K.)
75	75	I FEEL SO AT HOME HERE MICHELE WILEY/20th Century 2317

Disco File (Continued from page 46)

included: the still-exciting title cut, "You Gotta Give It Up" (also on the disco disc), and a sweet song called "Once Upon a Time" (6:11) . . . The new **Salsoul Orchestra** album, "Magic Journey" (Salsoul), is their most varied collection so far though it's less explicitly disco-oriented than their previous work. Happily, however, the disco cuts are excellent, starting with "Magic Bird of Fire," which is quickly turning into one of the monster records of the moment. But the real delight here is "Run Away," a very comfortable, pretty production featuring vocals by **Loleatta Holloway** and a wonderful vibes break by producer **Vince Montana**. For Loleatta Holloway freaks—and I'm definitely one—this cut is worth the whole album; if only it were longer than 4:44. "Journey to Phoebus" and "Alpha Centuri" are dense instrumentals that might appeal to more adventurous crowds; "It's a New Day" is bright and spunky; and "Getaway" is also included.

Brian Holland has taken the **Holland-Dozier-Holland Martha & the Vandellas** song, "Nowhere to Run," and totally transformed it for the **Dynamic Superiors**. It takes up just over nine minutes of the group's new Motown album, "Give & Take," and is proof again that classic Motown never dies: Holland and the Superiors translate the vitality and drive of the original with such boldness and verve that they completely sidestep the conventional "disco remake" problems. This is not a remake, it's a revival, like "Forever Came Today," and already it's cropping up on top 10 lists from all over. Not to be missed . . . Another first-rate import: the **Space** album on the Vogue label from France whose title cut, "Magic Fly" (4:18), a light-hearted but decidedly eerie synthesizer gem, has been appearing on top 10 lists here and there. But the rest of the album is even better: "Fasten Seat Belt" (5:58), "Tango in Space" (4:28), "Flying Nightmare" (3:31) and especially "Carry On, Turn Me On" (8:18)—all in a futuristic, electronic style that ties in neatly with **Donna Summer's** immensely successful "I Feel Love" and **Kraftwerk**. "Carry On" is particularly powerful as the only vocal—sexy, vibrant, driven—and deserves comparison with and play alongside Summer, **Claudja Barry**, **Love & Kisses** and **Cerrone**. "Fasten Seat Belt" ends with an abrupt crash, but the album soars; United Artists is scheduling it for release the first week in July for the American market . . . The Gospel According to **Gamble & Huff** continues on the new **O'Jays** album, "Travelin'" at the Speed of Thought" (Philadelphia International), more pedantic than ever but, as always, quite danceable. The cuts already getting the most favorable feedback are "Travelin'," the unusually-structured title cut; "Work on Me" and "Stand Up," a live-sounding, gospel-style rave-up that is a personal favorite.

RECOMMENDED DISCO DISCS: Walter Gibbons, the New York DJ who disco-mixed "Ten Percent," has completely revamped two **Loleatta Holloway** cuts for a special Gold Mind 12-inch: "Hit and Run," *(Continued on page 83)*

R&B REGIONAL BREAKOUTS

Singles Albums

East:

Norman Connors (Buddah)
Ben E. King & Average White Band (Atlantic)
Donnie Gerrard (Greedy)

South:

Johnny Guitar Watson (DJM)
Latimore (Glades)

Midwest:

Emotions (Columbia)
Norman Connors (Buddah)
Donna Summer (Casablanca)
Johnny Guitar Watson (DJM)
Ben E. King & Average White Band (Atlantic)

West:

Blackbyrds (Fantasy)
Bar Kays (Mercury)

East:

Aretha Franklin (Atlantic)
Thelma Houston & Jerry Butler (Motown)
Idris Muhammad (Kudu)
Richard Pryor (Laff)

South:

Donna Summer (Casablanca)
Aretha Franklin (Atlantic)
Thelma Houston & Jerry Butler (Motown)

Idris Muhammad (Kudu)
Richard Pryor (Laff)

Midwest:

Donna Summer (Casablanca)
Aretha Franklin (Atlantic)
Thelma Houston & Jerry Butler (Motown)
Crusaders (ABC/Blue Thumb)
Richard Pryor (Laff)

West:

Donna Summer (Casablanca)
Aretha Franklin (Atlantic)
Thelma Houston & Jerry Butler (Motown)
Crusaders (ABC/Blue Thumb)

BRUNSWICK

ENERGIZER

By

TOUCH

BL754214

THESE STATIONS NOW PLAYING CUTS FROM LP

WBLS	WVON	WSHV	WAAN	WBOK	WPAL
WHBI	WATV	WRAP	WOKJ	WAMO	WQIZ
WLIX	WBUL	WJLB	WLOK	WICK	WQKI
WRCN	WGCI	WCHB	WWIN	WARD	WLLE
WVHC	WDAS	WOUX	WANN	WOAY	WWIL
WBAU	WBMX	WAMM	WEBB	WZTQ	WJWS
WALL	WBEE	WNOV	WASA	WTBS	XPRS 100
WACK	WNIB (Soul)	WAWA	WHDG	WRBD	KUTE
WCCR	WYLT	KJET	WTHB	WERD	KACE
WDDM	WOJO	WHUR	WJIZ	CKMF	WSOK
WOIC	WGIV	WOL	WHYD	WOIR	WNNR
WYNN	WSRC	WEAM	WIBB	WMGA	WOKJ
KJLH	WDDO	WHYZ	WIDU	WSIB	WCDL
XHRM	WTND	WEAS (AM)	WEAL	WMUA	CKFM
CHIN	WEDR	WLOU	WRKC	WEAS (FM)	WRIV
WVKO	WGFT	WCAU (FM)	WNJR	WWRL	WIDU
WJPC	WTLC	WWCA	WJPC		

ALSO AVAILABLE ON 8 TRACK AND CASSETTE TAPE

BRUNSWICK

DAKAR

Record World en Argentina

By R. A. GONZALEZ IBANEZ

■ El hecho económico, complejo y alicaído es el mayor determinante de actitudes empresariales entre nosotros y en este momento.—Las grandes compañías realmente preocupadas por variables que por el momento no indican posibilidades de término positivo, encaran inminentes aumentos de precios en todas las líneas de discos, cassettes y magazines, obligadas a su vez por los incrementos aplicados por sus respectivos proveedores. Esta situación que sin solución de continuidad se viene reiterando en los últimos dos años, va limitando, lenta pero inexorablemente, los alcances de penetración del disco como elemento agregado a la canasta familiar, a los estamentos sociales de mayor poder adquisitivo.—Evidentemente, la reactivación económica del país es la solución radical para el problema planteado. Entre tanto, el mundo discográfico local se agita y desplaza en la búsqueda de paliativos que, por lo que se observa hasta hoy, son eficaces analgésicos, pero todavía sin tratamiento coherente para el enfermo. Y mientras . . .

Noticias de Phonogram: Ha renovado su contrato con el sello la muy importante **Mercedes Sosa**. Ahora, en el escenario discográfico, una vedette de prestigio: **Adriana Aguirre**. Si canta como luce, será para sacar plata. Pero aún no ha llegado a mi poder la muestra y no puede juzgarla. Los temas, de **Francis Smith**: "Sueño contigo despierta" y "No puedo mirarte a los ojos esta noche."—Nuevas de RCA: Han pasado 15 años desde que **Palito Ortega**, el "Rey," realizara su primera grabación. La Empresa agasajó a Palito con tal motivo con un cocktail de sencilla ceremonia en cuyo transcurso se le entregó una plaqueta recordatoria. Paralelamente RCA ha lanzado un LP muy bien presentado con los 15 mayores éxitos logrados por el intérprete a lo largo de su dilatada y brillante carrera.—Los muchachos de **Katunga**, terminando su último L.P. y luego, a viajar. Otra vez a recorrer países de America que recientemente los han premiado con cuatro discos de oro entregados por Panamá, Mexico, Venezuela y Parú.

Libertad Lamarque cumplió 50 años con el tango y también con RCA. Ahora se edita un album de tres LP. con 37 temas selecciona-

dos entre la abundante y notoria nómina grabada por la artistas. Por contenido y continente, es una obra destinada al éxito.—Un simple con dinamita: "Por favor dime que sí," sus intérpretes, **Los Moros**. Encaramados en el número 1 del ranking de los "Cien Consagrados," estos chicos que desde que se unieron en 1971, nunca habían llegado tan alto, prometen grandes sucesos.—Enhorabuena!. Microfon en la Noticia: antes de fin de año, será conocida una versión 1977 de la mundialmente famosa "Misa Cri-

(Continued on page 79)

RW en Texas

By MANUEL GONZALEZ

■ SAN ANTONIO — Gran caravana artística presentada por **Oscar Narváez**, el pasado día primero de Mayo; entre otros, **Vicente Fernández**, **Yolanda del Rio**, **David Reynosa**, etc.

Desde el Paso, Texas . . . Apoteósica fué la celebración de inauguración de las oficinas y estudios de Radio K.A.M.A., entre los presentes se encontraban: **Manuel Rangel** (Rangel Dist.), **Charlie MacDonald** y **Leo Lozano** (Caytronics), **Yolanda González** (Discolando), **Ruben Espinosa** (Musical Records, San Antonio). Felicitaciones a **Ernesto Quiñones** por mantener a Radio K.A.M.A. la número uno en español, en El Pjaso.

Desde Harlingen, Texas . . . Muy ocupado se encontraba **Rogelio Botello**, preparando su programa semanal de televisión. Artistas participantes: **Josué** (Falcón) y **Salvador Huerta** (Peerless). Mientras tanto, tuvimos oportunidad de saludar a nuestro buen amigo **Narciso** (Chicho) **Jacobo** en MacAllen, Texas.

Gran gira promocional de la del nuevo cantante ranchero **Salvador Huerta** (Peerless), la cual incluyó los estados de Texas, Nuevo México, Colorado y Arizona; Mucho éxito a **Salvador**, con su canción "Carinosa."

Grandes son los planes de **Marcos Rodríguez** en su estación de radio K.E.S.S de Fort Worth. Nos dice que pronto estarán funcionando sus nuevos estudios en Dallas, Texas.

San Antonio, Texas . . . Felicitaciones a radio K.U.K.A. por su primer festival de primavera, celebrado el pasado 17 de Abril. Desde Houston, Texas . . . Siguen los éxitos en ésta, del sensacional **Super Estrella** (Discos Memo).

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Desde hace bastante tiempo a la fecha está haciendo falta que toda la industria latina se reúna bajo un solo evento, para llenar primero, necesidades de tipo personal, ya que nada existe como el contacto directo para efectuar negociaciones y aclarar conceptos. Siempre se han separado las cámaras, asociaciones, grupos particulares, etc., etc., y han tomado miles de medidas que por no contar con una aceptación general, han quedado relegadas a la ineficiencia en la mayoría de los

casos. Hace falta reunirse para considerar problemas de "pirateo" en cada una de las áreas, y sobre todo en Estados Unidos, donde cada uno de los sellos latinos y españoles ha estado perdiendo mucho dinero, al ser pirateado su producto a su distribuidor o representante, sin que nadie haya podido en realidad saber las verdades de sí el producto ha sido en verdad pirateado o si eso que el representante es medio sinvergüenza, sinvergüenza entero o si por el contrario, simplemente le han ido mal sus negocios. Planear campañas promocionales en conjunto que aseguren resultados al unisono. Reclamarse pagos y cobros. Reír o llorar ante amigos o casi enemigos (porque en esta industria nuestra, al fin de cuentas todo el mundo es una familia, mal llevada a veces, pero al fin de cuentas una gran familia).

Por eso y mucho más he puesto mis ojos en "Promosonic 77," que habrá de celebrarse en el "Hotel Eden Roc" de Miami Beach, Florida, del 10 al 14 de Agosto próximo. Ante la seguridad por confirmaciones de que el pleno de la industria, personalidades radiales, de televisión, editoras de música y representantes de artistas de todas partes asistirán, hemos decidido efectuar en la "Gran Noche de Gala" nuestra "Entrega Internacional de Valores Latinos 1976-77" y sus trofeos respectivos, que será televisada por Satelite a la mayoría de nuestros países y ciudades norteamericanas. En la "Noche de Gala" participará exclusivamente la industria durante la entrega de premios, captando el desarrollo las cámaras de televisión, sin asistencia de público ajeno al evento. Los intérpretes ganadores que se sientan instados a ofrecer su éxito al auditorio serán bien recibidos, los que no, recibirán su premio y los aplausos de la industria. Como punto estratégico para captación de catálogos, conferencias sobre temas de gran importancia para la industria como derechos de autor, países que no los cumplen, pirateo de producto y sus manifestaciones en cada país y lo que se está haciendo para combatirlo, el delicado problema de las "cover versions" de temas originales, en los mercados locales y éticas profesionales dentro de la industria misma. **Henry Armenteros** conocido promotor y enérgico profesional nos promete todo esto y estoy en la mejor disposición de vigilar estrictamente que todo ello se cumpla.



Henry Armenteros



Alfredo Rodriguez



Cuco Arias

Han confirmado su asistencia a "Promosonic '77" las siguientes entidades: CBS International, RCA Regional, EMI, Caytronics Corp., N.Y., Fania Records, N.Y., Fadisa, Ecuador, Discomoda, Favedica, Colombia, Infoesa, Perú, Discos Karen, Santo Domingo, La Guarachita, Santo Domingo, Audiorama Records, N.Y., Met Richmond Latin Sales, N.Y., Coco Records, N.Y., West Side Records, N.Y., Discos Latin International, Los Angeles, Miami Tapes, Miami, Velvet Records, Miami, Puerto Rico y Venezuela, South Eastern Records de Opalocka, Fla., A1 Records y Alhambra Records de Estados Unidos y Puerto Rico, Dicesa, Salvador, SML Distributors,

(Continued on page 80)

LATIN AMERICAN HIT PARADE

Los Angeles

By KWKW (PEPE ROLON)

1. **NUUESTRO AMOR PROHIBIDO**
RITMO 7—Fama
2. **CANTAR LLORANDO**
JOE FLORES—Volcan
3. **LA DICHA QUE ME FUE NEGADA**
LEONARDO FAVIO—Microfon
4. **ISLA DEL ENCANTO**
ORQ. BROADWAY—Coco Records
5. **SI, SI**
VIRGINIA LOPEZ—Gas
6. **AMOR SECRETO**
EDUARDO NUNEZ—Raff
7. **SE ACABO EL AMOR**
TANIA—TH
8. **MEJOR ME VOY**
CHELO—Musart
9. **TE QUISE OLVIDAR**
LOS JINETES—Magneto
10. **NUBES NEGRAS**
ESTRELLAS DE PLATA—Gas

Argentina

By CENTRO CULTURAL

1. **RECUERDOS DE UNA NOCHE**
LOS PASTELES VERDES—Microfon
2. **COSAS DE PRIMAVERA**
DONNA SUMMER—Microfon
3. **OJOS SIN LUZ**
POMADA—RCA
4. **VOLANDO**
BOBBY CRIMSON—DISFAL
5. **Y TE AMARE**
ANA Y JOHNNY—CBS
6. **NENA ME GUSTA TU FORMA**
PETER FRAMPTON—EMI
7. **COMO TE EXTRANO**
REVOLUCION E. ZAPATA—Microfon
8. **OTRO OCUPA MI LUGAR**
MIGUEL GALLARDO—EMI
9. **NO ME PREGUNTEN ES**
NAZARENO—Phonogram
10. **POR FAVOR DIME QUE SI**
LOS MOROS—RCA

Bakersfield, Cal.

By KWAC (ALFREDO RODRIGUEZ)

1. **LO VOY A DIVIDIR**
GRUPO EL TREN—Orfeon
2. **TU AMOR CONMIGO**
MIAMI SOUND MACHINE—Audiofon
3. **LA FELQUITA**
LUIS FELIPE GONZALEZ—Zeida
4. **QUEDO PENDIENTE UNA BODA**
JOSE LUIS GAZCON—Latin
5. **NUUESTRO AMOR PROHIBIDO**
RITMO SIETE—Fama
6. **LA SECRETARIA BILINGUE**
LOS SEPTUAGINTA—Melody
7. **OBSESION**
JULIO IGLESIAS—Alhambra
8. **TE LLEGARA MI OLVIDO**
GILBERTO VALENZUELA—Arcano
9. **POR NINGUN MOTIVO**
LAS JILGUERILLAS—Caytronics
10. **PORQUE TE VAS**
JEANETTE—Pronto

Pomona, Cal.

1. **ESCRIBEME**
BROWN EXPRESS—Fama
2. **LA CRUDA**
ANTONIO AGUILAR—Musart
3. **RUEGO DE AMOR**
RAY CAMACHO—Luna
4. **VESTIDA DE BLANCO**
CARLOS GUZMAN—Falcon
5. **CONFESION**
JOE FLORES—Volcan
6. **DEJA DE LLORAR CHIQUILLA**
LOS TERRICOLAS—Discolando
7. **PORQUE TE VAS**
JEANETTE—Pronto
8. **PURO CACHANILLA**
GILBERTO VALENZUELA—Arcano
9. **SI, SI**
VIRGINIA LOPEZ—Gas
10. **OJOS ESPANOLES**
LOS UNICOS—Anahuac

Venezuela

By LUIS GERARDO TOVAR

1. **CUANDO ME QUIERAS**
LA GRAN FOGATA—Discomoda
2. **NO ABANDONES LO NUESTRO**
DAVID SOUL—Corporacion
3. **EL PROGRESO**
ROBERTO CARLOS—CBS
4. **TU Y YO**
ARELYS—CBS
5. **CERCA DE TI**
GRUPO TINAJAS—Polydor
6. **LA CORTE**
EL BRAVO—Foca
7. **CONSEJO DE ORO**
HECTOR LAVOE—Palacio
8. **LA REINA DEL BAILE**
ABBA—Cordica
9. **SE ME OLVIDO QUE TE OLVIDE**
EXP. NUEVA YORK—CBS
10. **JUGUETE CARO**
GRUPO PUNTO SUR—Velvet

Redlands, Cal.

By KCAL (FABIO RODRIGUEZ)

1. **ESTOY BIEN SEGURO**
NACHO ORTIZ—ARV
2. **A PESAR DE TODO**
NELSON NED—WS Latino
3. **DOS PALOMAS AL VOLAR**
RAMIRO LEIJA—Melody
4. **YO POR TI SURFO**
LAS PERLITAS—Gas
5. **VETE**
FELIPE ARRIAGA
6. **EL ULTIMO TRAGO**
TORTILLA FACTORY—Falcon
7. **EL COQUERO**
BILLO'S CARACAS BOYS—TH
8. **ME MUERO POR TU AMOR**
LOS DIABLOS—Latin
9. **TRISTE ADIOS**
LS POLIFACETICOS—Latin
10. **LA MANO DE DIOS**
LITTLE JOE Y LA FAMILIA—Raff

New York

By RADIO JIT (MIKE CASINO)

1. **LOS LIMONES**
CONJUNTO QUIZQUEYA
2. **LAS AVISPAS**
WILFRIDO VARGAS
3. **LA SOLUCION DE LA SALSA**
SOCIEDAD 76
4. **NO SE VA A PODER**
LUIS OVALLE
5. **CUCUCHA**
CHARANGA 76
6. **TU CREES QUE ES ASI**
CIEGUITO DE NAGUA
7. **ESA PRIETA**
JOHNNY PACHECO
8. **PAGINAS DEL ALMA**
YOLANDITA MONGE
9. **ABUELITA**
LA RONDALLITA
10. **PAPA UPA**
LA RENOVACION

San Francisco

By KBGR (OSCAR MUNOZ)

1. **NUUESTRO AMOR PROHIBIDO**
RITMO 7
2. **DESPUES DE TANTO**
NAPOLEON
3. **DEJA DE LLORAR CHIQUILA**
LOS TERRICOLAS
4. **EL PIO PIO**
SONORA POCENCA
5. **LA VIDA TE LLAMAS TU**
HECTOR MENESES
6. **PARA DECIR ADIOS**
EYDIE GORME—D. RIVERA
7. **YA NO VUELVO A MOLESTARTE**
JUAN GABRIEL
8. **AL QUE LE PIQUE**
LOS ANGELES NEGROS
9. **SIGAMOS PECANDO**
LOS MELODICOS
10. **CONTESTACION A LA CASA**
EN EL AIRE
COSTA CHICA

En Argentina (Continued from page 78)

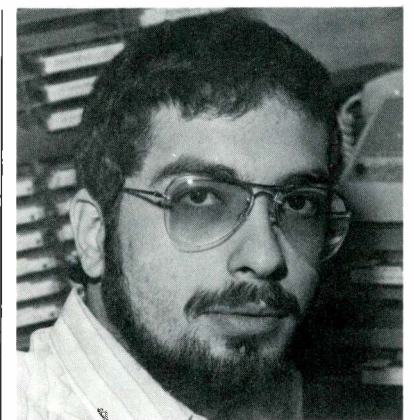
olla." Serán **Los Fronterizos** otra vez pero ahora desde Microfón, los encargados de las voces fundamentales de la obra cuyas pautas, sin apartarse de la original, tendrán a su favor los recursos de una tecnología mucho más avanzada que la existente a la fecha de la primera y hasta ahora única versión de la conocida producción. Otra: reaparece **Nelly Duggan**. Una voz importante silenciada por más de una década, ahora en Microfón que la reubica con un tema de muy buena factura. "Enamorada" se llama y es realmente una delicia. Oleon nos Adelanta: el intérprete de "Cada minuto sin ti," **Cris Manzano**, ha finalizado la grabación de su próximo lanzamiento, esta vez en LongPlay. Serán temas propios y clásicos de autores conocidos. No tenemos fecha de aparición. **Miguel Gallardo** estuvo entre nosotros. Su figura, responde a su apellido. Su voz, interesante. Su tema "Otro ocupa mi lugar" que dió a conocer a través de la pantalla de un canal de T.V. local, me pareció de mucha fuerza. De esos que pueden calificarse como "pan caliente." En escena, le falta "ablande." Habrá que darle "oficio" cuanto antes para obviar ese detalle. **Mario Echeverría**, el mismo de "Dama del Amenecer," es decir,

el exitoso **Mario Echeverría**, ahora con un nuevo intento al suceso. Sus títulos: "Adios amor, sin ti nada me queda" y "María La dulce." Informacion de CBS: El departamento de Prensa del sello nos ha recreado, en sendas gacetiillas las visitas de **Julio Iglesias**, **Gianni Nazzaro**, **Juan Camacho**, **Al Bano** y **Romina Power**, que nos visitaron entre el 15 de Enero y el 3 de Marzo ppdo. A todos les fué tan bien como sus antecedentes lo permite suponer. Al respecto, estoy seguro que para nuestra próxima columna, contaré con material actualizado, ese que el empresariado Latinoamericano busca para actuar en consecuencia. O No? La última: **Roberto Carlos** en Buenos Aires. 3 y 4 de Mayo en escenarios y luego televisión. Importante para el público que lo sigue, para CBS y para el comercio discográfico. **NUEVAS DE MUSIC HALL**: Con arreglos y dirección de **Andrés H. Massetti**, se lanza el primer LP de la "Music Hall Pop Orchestra," agrupación de la que sólo teníamos un simple de muy buena factura. Temas de probada repercusión, buen sonido y ritmo salsa, se combinan en estupendos arreglos, proporcionando doce bandas "for export" de reales posibilidades.

VIP of The Week

■ This week we bring to our VIP of the Week section one of the youngest program directors in the United States. I am referring to Hector Viera, popular deejey of Radio Station WCMQ.

Hector started his career very early in his life, his father, Mario Viera, being a very popular radio personality in Cuba. Hector was practically born inside a radio station. While he was still attending Miami Senior High School, he started working at WFBA Radio as production director, where he was in charge of the production of all the advertising and promotions for the station. In 1973, he went on to WOCN Radio, also as production director, but this time he was also news announcer and was also in charge of programming the commercial computer (Schaffer System). Three months later, he was offered a better position at WCMQ as production director and deejay. At WCMQ, production was mainly directed toward the promotion of the station, editing jingles, etc. He started an institutional campaign for WCMQ and surrounded the station with a complete new sound and new ideas in the creation of ads. He spliced material including bilingual recordings



Hector Viera

previously produced in Spanish, English and French. Because of his sharp ear and musical background, this kind of splicing created a commotion in the area. At the time Hector started at WCMQ, all commercials were loud. The sales pitch employed in all commercial material in the Miami Latin market was constructed around a constant exaggeration of vocal deliveries. This undoubtedly was the climax of many years of the sales ideology that if you scream, you can sell anything. Hector changed all that, and in his own words: "I am happy and proud to state that WCMQ proved them wrong with" (Continued on page 80)



THE ARTIST

PACHECO—Fania JM 00503

Sin lugar a dudas, Pacheco supera cada una de sus producciones. Ritmo, mezcla y repertorio logrado plenamente por los músicos involucrados. Hector Casanova está muy bien en los vocales. "Esa prieta" (D.R.), "La Yerba Brava" (J. Hernández), "La Chiva" (D.R.), "El Inventor" (J. Alomar) y "Amarra el perro."

■ Without any doubt, Pacheco's new productions surpass the previous ones in quality, creativity and sound. Superb rhythm, mixing and package rendered by talented musicians. Hector Casanova's vocals are outstanding. "Tú no sabes na" (J. Hernandez), "Corso y Montuno" (J. Pacheco), "Dirindinde" (R. Rodríguez) and "Mi propia Sangre" (Jesus Guerra).



EL SONIDO DE QUISQUEYA

LUIS OVALLE Y SU ORQUESTA—Discolor 4367

Con "No se va a poder" (D.R.) como éxito en Nueva York y otras zonas fuertemente influenciadas por el sonido dominicano, Luis Ovalle está vendiendo fuerte esta grabación que contiene entre otras "Baila Pegadito" (Don José-Musiquito), "El Limpiabotas" (Don José-Musiquito), "Rico Guaguancó" (Ch. Amarante) y "Don Gola" (Linche T.-L. Ovalle).

■ With "No se va a poder" a smash hit where Dominican rhythm and music is strong, this album is selling big. Spicy Dominican flavor. "Las cajas y los cajones" (D.R.), "Rico Guaguancó," "El Limpiabota," "Jovinita" and "Por un maní."



PALMIERI & T'JADER

Tico JM7S 1414

Dos grandes de la música latina en sus diferentes expresiones salsa, latin soul o latin jazz, en un solo larga duración conteniendo un gran repertorio muy vendedor. "Bamboleate" (E. Palmieri), "We've Loved Before" (H. Mancini), "Samba do Suenho" (Cal Tjader), "Pancho's seis por ocho" (Palmieri), "Come an' Get It" (M. Weinstein) y "Guajira Candela" (E. Palmieri) entre otras espléndidas ejecuciones.

■ Two greats of Latin music in several of its expressions—Latin soul, salsa, Latin jazz—in one album. Superb renditions in a great package. "Resemblance" (E. Palmieri), "Mi Montuno" (E. Palmieri-R. Rodriguez), "Samba do Suenho" and "Mi montuno" (E. Palmieri-R. Rodriguez).



LOS ROMANTICOS DE AMERICA

MANZANERO Y CHELIQUE—Arcano DK11-3361

Dos de los más grandes compositores de nuestra época, Manzanero de Mexico y Chelique Sarabia de Venezuela, unen sus voces interpretándose mutuamente. "Esta tarde vi llover" (Manzanero), "Perdido en la nostalgia" (Chelique), "Cuando no sé de tí" (Chelique), "Soy fanático de tí" (Manzanero) y "Ansiedad" (Chelique).

■ Two of the greatest modern Latin composers, Manzanero from Mexico and Chelique Sarabia from Venezuela, render each other's themes in this album. "Cosas como tú" (Manzanero), "Adoro" (Manzanero), "Mi Propio yo" (Chelique) and "Cada vez" (Chelique).

VIP (Continued from page 79)

our natural sales approach. We not only increased the revenue of our clients, but also established a marked trend in the area, as well as drawing praise to our production approach."

When we look at Hector as a deejay, he is aggressive, full of stamina, following the line of top

American deejays in the area, adding his personal touch in every one of the expressions that go on the air. He goes from ironical to gracious and serious. From 6 to 10 in the morning, most of the radio listeners in Miami are tuned to WCMQ, enjoying the
(Continued on page 81)

Nuestro Rincon (Continued from page 78)

Puerto Rico, Peer-Southern Organization, Discos Columbia y Alhambra de España, RCA, Mexico, Microfón México y Argentina, Melody Records, Mexico, Coro de Mexico, Musart de Mexico, Sonido y Ritmo, Mexico, Polydor, México, Intersong, Disco Disco, Mexico y otras firmas que iremos dando a conocer en próximas columnas. Las empresas que deseen exponer sus productos o servicios tienen a su disposición "booths" en la Sala de Convenciones del Elen Roc, las entidades o ejecutivos que asistan sin "booth" tendrán que hacer sus reservaciones para las acomodaciones de hotel y aquellos que asistan sin ninguno de estos elementos, deben reservar su asistencia a tiempo suficiente, para la extensión de la documentación necesaria. Nuevos grupos y talentos de cada localidad estarán presentes para exposición de sus habilidades y entretenimiento a los asistentes. ¡Adelante Promosonic!

Luisa Inés San Millán ha sido nombrada Gerente General de Pams (Pan American Music Service Corpo) una de las empresas editoriales más activas de Buenos Aires, Argentina . . . Abrió Radio KALI de Los Angeles esta semana su nuevo programa "Disco Music" que combinando música Latina y Norteamericana, se estará radiando desde el Hollywood Palenque. **Philip A. Malkin**, Vicepresidente y General Manager firma la invitación. ¡Saludos Malkin! . . . **Jorge Calandrelli**, uno de los más cotizados arregladores argentinos de momento está de regreso en Buenos Aires, después de un largo recorrido por el Viejo Mundo . . . El popular "Show Radial Salsa" de **Polito Vega**, está de nuevo en el aire a través de WBNX Radio de Nueva York . . . Nuestro cordial saludo a **Alfredo Rodríguez**, de nuevo Jefe de programación de KWAC Radio, de Bakersfield, California . . . **Cuco Arias** está a cargo de la programación musical de Radio WOCN de Miami, Fla., ¡Saludos Cuco! . . . "The Rhythm Machine," nuevo album de los **Fania All Stars**, lanzado por Columbia al mercado norteamericano está recibiendo gran promoción y aceptación general. El album fué producido por **Jay Chattaway** en asociación con **Jerry Masucci** y grabado en Columbia & Media Sound Studios. La promoción está siendo manejada en coordinación de **Bill Freston** de CBS y **Alex Masucci** de Fania . . . Bella carta recibo de **Elizabeth Grandville** de BMI. Dice Elizabeth: "Pienso que la causa de los escritores y compositores latinos está bien servida por Ud. y deseo que sepa que permanezco siendo su constante fanática." ¡Gracias, muchas gracias! . . . Ah, **Miami Sound Machine** sigue con fuerza meteórica en todos los mercados con su "Live Again" ("Renacer") . . . Y ahora . . . ¡Hasta la próxima!

For some time, there has been a great need for the Latin record industry to get together under one roof in order to fill all the personal needs, since there has never been a way of getting together like that for the purposes of making negotiations or clearing of concepts. The chambers, associations, groups, etc., have always separated themselves and have taken different roads, which had not been approved by the whole industry, therefore working in vain. There is a need to get together in order to discuss the "pirate" business in each of the areas, mainly in the States, where each of the Latin labels is losing money when their product is pirated. Because of all this, we have turned our eyes to "Promosonic 77," which will take place at the Eden Roc Hotel in Miami Beach, Florida from the 10th to the 14th of August. After the confirmation that most of the industry, radio personalities, television, music publishers and agents from everywhere will attend such an event, we have decided to give out our "Record World International Awards 1977" at the "Gala Night" which will be transmitted via satellite to most of Latin America and the United States. During the "Gala Night," only the members of the industry will be there with the television cameras, and no public will be present which is not in one way or another connected to the event. Those interpreters that wish to sing for those present can do so, and the ones who would rather not can just pick up their trophies and receive the applause from the members of the industry. As a strategic point for the forming of catalogues, conferences about very important themes for the industry such as authors rights, countries that do not follow rules, piracy of product and the effect in each country and what is being done to prevent it, the very delicate problems of the "cover versions" of original themes in the local markets and ethical procedures within the industry in itself will be held. **Henry Armenteros**, well known promoter and an energetic professional, promises all of the above, and we will watch to see that everything promised is done.

Some of the companies that have already confirmed their assistance to "Promosonic 77" are: CBS International; RCA Regional; EMI; Caytronics Corp., N.Y.; Fania Records, N.Y.; Fadisa, Ecuador; Disco-modá, Favedica, Colombia; Infopesa, Peru; Discos Karen, Santo
(Continued on page 81)

Dialogue (Continued from page 22)

We have to deal with the fact that product we would like to import heavily may be albums the European companies feel are only marginal for their territory. Their initial order from JEM may be as much as 80% of the total press run. The irony is that in most cases they don't increase the run sufficiently to cover our orders.

RW: Why is that? Aren't the companies aware of the quantity that you are buying?

Scott: They may be aware, but we are for the most part, dealing with companies that are sometimes very staid. They have been in the U.K. record business for a very long time with their own methods and are not concerned with anything that bucks the trend. Unfortunately, it's only the small independents who recognize the value of our efforts.

Grossi: The attitude of the majors is wait and we'll try to get it to you sooner or later.

Scott: A good example of that attitude is when we try to get promo copies. We have only been getting promos to send out to radio stations from the same few companies for the past five years. We have even offered to pay other companies the cost of pressing a promo, but some of the manufacturers in England are still not interested. Yet, if we break a new band, which we've done on numerous occasions, they are more than interested to fly over to America to get a deal for that band. This was the original intent of Passport Records to sign bands we broke via imports.

Grossi: There are exceptions, of course, but that is the prevalent attitude.

RW: What kind of market is there for albums that have since been deleted in this country?

Scott: It's a growing market as more and more of the early '70s music is deleted by U.S. companies. For a strange cultist reason, much of this product is still available in one country or another. After

Nuestro Rincon (Continued from page 80)

Domingo; La Guarachita, Santo Domingo; Audiorama Records, N.Y.; Met Richmond Latin Sales, N.Y.; Coco Records, N.Y.; West Side Records, N.Y.; Discos Latin International, Los Angeles; Miami Tapes, Miami; Velvet Records, Miami, Puerto Rico and Venezuela; South Eastern Records of Opalocka, Fla.; Al Records and Alhambra Records, United States and Puerto Rico; Dicesa, El Salvador; SMI Distributors, Puerto Rico; Peer Southern Organization; Discos Columbia and Alhambra from Spain; RCA, Mexico; Microfon, Mexico and Argentina; Melody Records, Mexico; Coro, Mexico; Musart, Mexico; Sonido and Ritmo, Mexico; Polydor, Mexico; Intersong, Disco, Mexico; Musical Records Company (Musart), United States; and others that I will be mentioning in my following columns.

VIP (Continued from page 80)

voice of Hector Viera, once called "La Boca Matinal" (The Morning Mouth).

When we asked Hector what he thought about today's music, he said, "Right now, we are going through a strange phenomenon which is 'local talent,' generated mostly by the continuous success of local groups in the American market such as KC and the Sunshine Band. Latins feel that the effort and the material has been increased here in Miami. Undoubtedly, this phase will pass as they achieve their success. There is a lot of effort to get out of a local sound to an international sound by local groups such as Miami Sound Machine, Alma, Judges Nephews, Chirino and others.

"Spain, for some time, has been a major producer of recording material being aired on the radio, although an increase in production material and quality is most evident this year from Argentina, which I feel may equal

the quality of current products from Spain, and a surprising Spanish birth in the Brazilian pop market."

About salsa music, here is what he had to say: "With reference to the so-called salsa sound, our programming was influenced by salsa up to 80 percent in 1971 through 1973, then the turn-around came, I feel because of oversaturation of the material, a boomerang effect took place and salsa music has become, once more, what it always was intended to be: a danceable, agreeable, happy, hardy sound, not intended for airplay but for personal enjoyment."

We asked Hector what his future plans were and he went on to tell us, "I want to maintain the Latin culture in the vocabulary, etc., to blend in with the American concept of total entertainment." And before leaving us he stated: "Music is becoming entertaining . . . as it should be."

testing the waters, we'll import it. You'd be amazed at the deleted material that's going to appear in our new catalogue this September.

Over the past six years, we've imported RSO product that had been deleted in America and they became some of our best catalogue sellers. No matter how many we ordered, though, they would just never print up enough in England because it never sold there. If we ordered 2,000 copies, they might have 150 in stock and it would take two months to get the balance of our order so we would be two months behind. Now you'll notice RSO has released this product in America and some of those albums are on the charts.

Grossi: On the subject of quantities, is interesting to point out the over estimation that occurs in regard to sales of various imports. I would say that the extent of over-estimation is often as much as ten fold. For example if we import two thousand copies of a given record, an American record company interested in that group might be under the impression that 20 or 30 thousand copies have been imported simply because the distribution is so wide. They assume that if there are three copies in one store, there must be ten copies in another store and five thousand in a rack location. It is a constant source of amusement, but it also works to everybody's disadvantage. For example, if we sell 2,000 copies of a record that has been deleted in this country, the American company thinks JEM is selling 10,000 copies a month and they may put that record back in their catalogue. We lose out on the 3,000 additional copies we might have sold and the domestic company loses out because they've re-released something on which they've drastically over-estimated the demand.

RW: With albums in your catalogue by artists like ELO, the Carpenters, KC & the Sunshine Band and John Denver, why is it that their sales are only a fraction of what they would be if released here?

Grossi: I think for one thing, we're still trying to outlive the stigma of an album being an "import," a "specialty item," "esoteric," etc. This is true of a portion of the catalogue and new releases by unknown groups, but we're trying to outlive that image as it applies to albums by those artists you mentioned. As far as the rack jobber is concerned, these items should be treated no differently than any American record. If we get over that obstacle of the image of it being an import, we can substantially increase the sales of those types of records. Also, we can't risk laying out tens of thousands of copies as a major company can do. Returns of so called rack items can kill you, especially since many of them sell in racked locations but not in the retail shops.

Scott: If imports were charted as other albums are, it would help erase that stigma. If a record is on a retailer's, wholesaler's, or a rack jobber's best selling chart, I don't see any reason why they can't be charted the same way by the trade papers.

Grossi: The rack jobber we've had the best association with over the past several years has been J. L. Marsh. They recognize the value of this product and the potential it has. They were one of the first people to consider an import record for rack distribution and they were the ones to first recognize that there is nothing different about this record except it was manufactured in a foreign country.

RW: During this past year there has been more advertising of import records by the chains in the daily newspapers. How much of a breakthrough for the import market was that?

Tenenbaum: It's part of our overall program to market imports the same way as U.S. albums. Radio stations are now recognizing their responsibility to make the public aware of what new product is coming out whether or not it has been manufactured in this country and the record stores are doing the same.

Grossi: That's why you see accounts like Korvettes picking up on imports and establishing a section in every one of their stores. A few years ago they were interested in doing this, but we weren't able to offer them a marketing package custom tailored to their needs. Also, we were not in the position to take back a sizeable portion of unsold copies because we did not have enough outlets to re-channel them through.

RW: You maintain a pretty extensive catalogue of records. What kind of problems do you run into trying to maintain an inventory?

Tenenbaum: The supply problems in Europe are much worse than they are in this country. Some press runs in Europe are only 1500 copies. As a result, companies are frequently out of product. This necessitated the formation of our own export company in England. Through Pacific, we can keep in contact with the 30-40 vendors in England and other vendors in Europe-literally calling them up on a day to day basis to find out the status of our different orders. We may only be able to give a 75%-80% fill of our 2,000 titles at any given time, but there is nobody in the world who has as extensive a selection or a better fill.

JUNE 11, 1977

1. **MARVIN GAYE LIVE AT THE LONDON PALLADIUM**
Tamla T7 342R2 (Motown)
2. **COMMODORES**
Motown M7 88R1
3. **GO FOR YOUR GUNS**
ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
4. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
5. **SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2 (Motown)
6. **A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
7. **TEDDY PENDERGRASS**
Phila. Intl. PZ 34390 (CBS)
8. **PARLIAMENT LIVE/P FUNK EARTH TOUR**
Casablanca NBLP 7053
9. **TRAVELIN' AT THE SPEED OF THOUGHT**
O'JAYS/Phila. Intl. PZ 34683 (CBS)
10. **SLAVE**
Cotillion SD 9914 (Atlantic)
11. **NOW DO-U-WANTA DANCE**
GRAHAM CENTRAL STATION/Warner Bros. BS 3041
12. **ASK RUFUS**
RUFUS/ABC 975
13. **STILL TOGETHER**
GLADYS KNIGHT & THE PIPS/Buddah BDS 5689
14. **UNMISTAKABLY LOU**
LOU RAWLS/Phila. Intl. PZ 34488 (CBS)
15. **WHAT YOU NEED**
SIDE EFFECT/Fantasy F 9513
16. **PART 3**
KC & THE SUNSHINE BAND/T.K. 605
17. **UNPREDICTABLE**
NATALIE COLE/Capitol SO 11600
18. **MAZE FEATURING FRANKIE BEVERLY**
Capitol ST 11607
19. **LOVE STORM**
TAVARES/Capitol STAO 11628
20. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
21. **I REMEMBER YESTERDAY**
DONNA SUMMER/Casablanca NBLP 7056
22. **ANGEL**
OHIO PLAYERS/Mercury SRM 1 3701
23. **IT FEELS SO GOOD**
MANHATTANS/Columbia PC 34450
24. **UPTOWN FESTIVAL**
SHALAMAR/Soul Train BUL1 2289 (RCA)
25. **SWEET PASSION**
ARETHA FRANKLIN/Atlantic SD 19102
26. **ROMANTIC JOURNEY**
NORMAN CONNORS/Buddah BDS 5682
27. **THELMA & JERRY**
THELMA HOUSTON & JERRY BUTLER/Motown M6 887S1
28. **FUNCTION AT THE JUNCTION**
BT EXPRESS/Columbia PC 34702
29. **AHH . . . THE NAME IS BOOTSY, BABY**
BOOTSYS'S RUBBER BAND/Warner Bros. BS 2972
30. **SWEET BEGINNINGS**
MARLENA SHAW/Columbia PC 34458
31. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
32. **MAGIC**
T CONNECTION/Dash 3004 (T.K.)
33. **STORMIN'**
BRAINSTORM/Tabu BOLI 2048 (RCA)
34. **PHYLLIS HYMAN**
Buddah BDS 5681
35. **ANY WAY YOU LIKE IT**
THELMA HOUSTON/Tamla T6 345S1 (Motown)
36. **YESTERDAY, TODAY & TOMORROW**
THE SPINNERS/Atlantic SD 19100
37. **FLOATERS**
ABC AB 1030
38. **PHASE II**
HAMILTON BOHANNON/Mercury SDM 1 1159
39. **TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu 34 (CTI)
40. **ARE YOU SERIOUS?**
RICHARD PRYOR/Laff 196

By ROBERT PALMER

■ ECM has released pianist **Keith Jarrett's** "Staircase," a new double album of solo piano. With interest in Jarrett at an all-time high among jazz, classical and pop listeners, and some of the pianist's projects—the solo organ album, quartet dates, orchestral music—subjects of controversy, one thing everyone seems to agree on is that the man is an outstanding pianist, with touch and tone which are the equal of anyone's. "Staircase" should stir up quite a bit of sales action and could well become one of the most substantial non-electric crossover hits.

Speaking of crossovers, the third album by trumpeter **Don Cherry** to be released in the United States during the past few months, "Hear and Now," is out on Atlantic. The other two albums, "Don Cherry" on A&M/Horizon and "Eternal Now" on Antilles, are leases from European labels, but "Hear and Now" is a brand-new album, produced by **Narada Michael Walden** and combining Cherry's fusion of Eastern and African ethnic strains and jazz with rock and funk flavorings. **Michael Brecker, Lenny White** and **Tony Williams** are in the supporting cast.

Speaking of fusion, who should have produced the latest album by guitarist **Roy Buchanan** but Return To Forever bassist **Stanley Clarke**. "Loading Zone" (Atlantic) is really Buchanan's first chance to perform on record with musicians who are as gifted and original as he is. Among the supporting players are Walden again, Clarke, **Jan Hammer, Ray Gomez** and the Memphis Fox of Booker T. and the M.G.'s fame, **Steve Cropper**, who gets in a few taut guitar solos of his own.

Xanadu Records, the straight-ahead jazz label of veteran producer **Don Schlitten**, recently shipped a new batch of goodies. "Al Cohn's America" is a winning showcase for this neglected master of the tenor saxophone, with a version of "America the Beautiful" which must be heard to be believed. Cohn is on hand for "True Blue," a blowing album in the classic Prestige-Blue Note mold, along with **Dexter Gordon, Barry Harris, Louis Hayes, Sam Jones, Blue Mitchell** and **Sam Noto**. Don't miss Gordon's choruses on the version of "Lady Bird." "Second Set" chronicles a 1956 performance by guitarist **Tal Farlow**, with the late **Eddie Costa** on piano and **Vinnie Burke** on bass. Also in the Xanadu batch: albums by pianists **Walter Bishop, Jr.** and **Dolo Coker**.

If the columnist may be permitted to rave about a belated discovery which has just now come to his attention, "All Music," the **Warne Marsh** album released late last year by Nessa, is astonishing. With his fragile tone, completely unpredictable phrasing, and wry harmonic humor, Marsh may not be for everyone, but for many listeners he is the keeper of the flame, carrying on the questing nonconformism of the late **Lester Young** more authentically than the hordes of slavish and not-so-slavish Young imitators. Supported by a superb and sympathetic rhythm section, Marsh makes "All Music" his finest statement. All jazz lovers should hear this disc.

BLUES DEPARTMENT: Check out these two recent reissues. "Chocolate to the Bone" (Mamlish), the first reissue album devoted to Georgia bluesman **Barbecue Bob**, makes one wonder why Bob is not automatically listed with Robert Johnson, Charley Patton, Blind Lemon Jefferson, and the other country blues greats. Terrific music, and terrific sound too. On the Herwin label, **Arizona Dranes**, a blind gospel pianist and singer who recorded during the 1920s, is the subject of a welcome reissue album of the same name. Her playing will be of particular interest to students of barrel house and early blues piano styles.

Mercury has released four new two-fers in the Emarcy Jazz Series of reissues. "Clifford Brown: The Quintet, Volume 2" is, if possible, even more transporting than the first volume, since it anthologizes the Brown/**Max Roach** quintet's recordings with **Sonny Rollins** in the tenor chair. Giants at play! Most of this music has been available on Trip, but praise Mercury for making it available in chronological order on albums with optimum sound quality and superb liner notes by **Dan Morgenstern**. Speaking of liner notes, your columnist will expend no adjectives in praise of his efforts in the inner sleeve of Mercury's **Roland Kirk** reissue, "Kirk's Works," but since he programmed the album and feels that it contains some of Kirk's finest blowing, he will pull your coat tail to it. Also new from Mercury are **Sarah Vaughan** "Recorded Live" and **Dizzy Gillespie**: "Composer's Concepts."

New from Fania: "Palmieri and Tjader," featuring Eddie the pianist and Cal the vibraphonist in a cooking, jazz-cum-salsa session. . . .

(Continued on page 83)

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1. **HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
2. **CONQUISTADOR**
MAYNARD FERGUSON/Columbia PC 34457
3. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
4. **ELEGANT GYPSY**
AL DI MEOLA/Columbia PC 34461
5. **IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
6. **MUSICMAGIC**
RETURN TO FOREVER/Columbia PC 34682
7. **BREEZIN'**
GEORGE BENSON/Warner Bros. BS 2919
8. **LOVE NOTES**
RAMSEY LEWIS/Columbia PC 34696
9. **FOUR**
BOB JAMES/CTI 7074
10. **DON'T STOP THE MUSIC**
THE BRECKER BROTHERS/Arista 4122
11. **GINSENG WOMAN**
ERIC GALE/Columbia PC 34421
12. **SEAWIND**
CTI 5002
13. **TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
14. **V.S.O.P.**
HERBIE HANCOCK/Columbia PG 34688
15. **STUFF**
Warner Bros. BS 2968
16. **FROM ME TO YOU**
GEORGE DUKE/Epic PE 34469
17. **A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
18. **SHOUT IT OUT**
PATRICE RUSHEN/Prestige P 10101
19. **FREE AS THE WIND**
CRUSADERS/ABC/Blue Thumb BT 6029
20. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
21. **WHAT THE WORLD IS COMING TO**
DEXTER WANSEL/Phila. Intl. PZ 34487 (CBS)
22. **NOTHING WILL BE AS IT WAS TOMORROW**
FLORA PURIM/Warner Bros. BS 2985
23. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC AB 1007
24. **IGUACU**
PASSPORT/Atco SD 36 149
25. **ROMANTIC JOURNEY**
NORMAN CONNORS/Buddah BDS 5682
26. **BIRD IN A SILVER CAGE**
HERBIE MANN/Atlantic SD 18209
27. **SHORT TRIP TO SPACE**
TROPIC/Marlin 2204 (T.K.)
28. **PHANTAZIA**
NOEL POINTER/Blue Note BN LA736 H (UA)
29. **MOROCCAN ROLL**
BRAND X/Passport PP 98022 (ABC)
30. **THE PHIL WOODS SIX "LIVE FROM THE SHOWBOAT"**
PHIL WOODS/RCA BGL2 22022
31. **UNFINISHED BUSINESS**
THE BLACKBYRDS/Fantasy F 9518
32. **PASSENGERS**
THE GARY BURTON QUARTET WITH EBERHARD WEBER/ECM 1092 (Polydor)
33. **SWEET BEGINNINGS**
MARLENA SHAW/Columbia PC 34458
34. **CAPTAIN FINGERS**
LEE RITENOUR/Epic PE 34426
35. **IMAGINARY VOYAGE**
JEAN LUC PONTY/Atlantic SD 18195
36. **WATER BABIES**
MILES DAVIS/Columbia PC 34396
37. **REVELATION**
CHARLES EARLAND AND ODYSSEY/Mercury SRM 1 1149
38. **FRIENDS**
OREGON/Vanguard VSD 79370
39. **MUSIC LETS ME BE**
LES McCANN/ABC AB 9329
40. **PLAYERS ASSOCIATION**
Vanguard VSD 79384

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

- COME IN FROM THE RAIN**—
The Captain & Tennille—
A&M
MAKING A GOOD THING BETTER
—Olivia Newton-John—MCA
MY HEART BELONGS TO ME—
Barbra Streisand—Col
AMARILLO—Neil Sedaka—Elektra
JUST A SONG BEFORE I GO—
Crosby, Stills & Nash—Atlantic

Most Active

- LOOKS LIKE WE MADE IT**—
Barry Manilow—Arista
DREAMS—Fleetwood Mac—WB
MARGARITAVILLE—Jimmy Buffett
—ABC
(YOUR LOVE HAS LIFTED ME)
HIGHER & HIGHER—Rita
Coolidge—A&M

WKBC-FM/WINSTON- SALEM

Adds

- COME IN FROM THE RAIN**—
Captain & Tennille—A&M
MAKING A GOOD THING BETTER
—Olivia Newton-John—A&M
ROLLIN' WITH THE FLOW—
Charlie Rich—Epic
WHATCHA GONNA DO?—Pablo
Cruise—A&M

Active

- DREAMS**—Fleetwood Mac—WB
LOOKS LIKE WE MADE IT—Barry
Manilow—Arista
MARGARITAVILLE—Jimmy Buffett
—ABC
SUNFLOWER—Glen Campbell—
Capitol (LP cut)

WSM/NASHVILLE

Adds

- CAN YOU FOOL**—Mickey Thomas
—MCA
COME IN FROM THE RAIN—
Captain & Tennille—A&M
JUST A SONG BEFORE I GO—
Crosby, Stills & Nash—Atlantic
ON & ON—Stephen Bishop—ABC

Active

- BACK TOGETHER AGAIN**—Hall &
Oates—RCA
DREAMS—Fleetwood Mac—WB
EVERYBODY BE DANCING—
Starbuck—Private Stock
KNOWING ME, KNOWING YOU
—ABBA—Atlantic
IT'S SAD TO BELONG—England
Dan & J. F. Coley—Big Tree
LOOKS LIKE WE MADE IT—Barry
Manilow—Arista

WIOD/MIAMI

Adds

- I JUST WANT TO BE YOUR**
EVERYTHING—Andy Gibb—
RSO
MY HEART BELONGS TO ME—
Barbra Streisand—Col
SAVE ME—Merrilee Rush—UA
TIMELESS LOVE—Burton Cummings
—Portrait

Active

- IT'S SAD TO BELONG**—England
Dan & J. F. Coley—Big Tree
LOOKS LIKE WE MADE IT—Barry
Manilow—Arista
LUCILLE—Kenny Rogers—UA
MARGARITAVILLE—Jimmy Buffett
—ABC

WGAR/CLEVELAND

Adds

- AIN'T GONNA BUMP (WITH NO**
BIG FAT WOMAN)—Joe Tex—
Epic
I'M IN YOU—Peter Frampton—
A&M

KNOWING ME, KNOWING YOU

- ABBA—Atlantic
LUCKENBACH, TEXAS—Waylon
Jennings—RCA

Active

- DA DOO RON RON**—Shaun
Cassidy—Warner/Curb
FEELS LIKE THE FIRST TIME—
Foreigner—Atlantic
MAINSTREET—Bob Seger—Capitol

WTMJ/MILWAUKEE

Adds

- COME IN FROM THE RAIN**—
Captain & Tennille—A&M
MY HEART BELONGS TO ME—
Barbra Streisand—Col
NEON NITES—Atlanta Rhythm
Section—Polydor
ROLLIN' WITH THE FLOW—
Charlie Rich—Epic
SILVER BIRD—Tina Rainford—Epic

Active

- MARJORINE**—David Huff—
Musicor

WCCO/MINNEAPOLIS

Adds

- IF YOU EVER BELIEVED**—Lucy
Simon—RCA
JUST A SONG BEFORE I GO—
Crosby, Stills & Nash—Atlantic
LA CHICANA—Chet, Floyd &
Danny—RCA
LOSE AGAIN—Linda Ronstadt—
Asylum
SENTIMENTAL LADY—Deardorff &
Joseph—Arista

Active

- TELEPHONE MAN**—Meri Wilson
GRT

KMBZ/KANSAS CITY

Adds

- AMARILLO**—Neil Sedaka—Elektra
LOSE AGAIN—Linda Ronstadt—
Asylum
MAKING A GOOD THING BETTER
—Olivia Newton-John—MCA
TIMELESS LOVE—Burton Cummings
Portrait
TOI—Jean-Paul Vignon & Farrah
Fawcett-Majors—Nelson Barry
Recording Ltd.

Active

- ANGEL IN YOUR ARMS**—Hot—
Big Tree
DREAMS—Fleetwood Mac—WB
GOING IN WITH MY EYES OPEN
—David Soul—Private Stock
HASTA MANANA—The Boones
—WB
HELLO STRANGER—Yvonne
Elliman—RSO
KNOWING ME, KNOWING YOU
—ABBA—Atlantic
LOOKS LIKE WE MADE IT—Barry
Manilow—Arista
YOU'RE MY WORLD—Helen
Reddy—Capitol
(YOUR LOVE HAS LIFTED ME)
HIGHER & HIGHER—Rita
Coolidge—A&M

KULF/HOUSTON

Adds

- ANGEL IN YOUR ARMS**—Hot—
Big Tree
MY HEART BELONGS TO ME—
Barbra Streisand—Col

Active

- HEARD IT IN A LOVE SONG**—
Marshall Tucker Band—
Capricorn
MARGARITAVILLE—Jimmy Buffett
—ABC

Also reporting this week: WCCO-
FM, WMAL, WHDH, WLW, WIP,
WBZ, WGN, WSAR, KMOX, KFI,
KOY.

Jazz (Continued from page 82)

Vocalist **Helen Merrill** and MJQ founder **John Lewis** have a new release, not a reissue, on Mercury. . . . Guitarist **Pat Metheny's** latest, "Watercolors," available on ECM. . . . **Carla Bley** of Jazz Composers Orchestra and "Escalator Over the Hill Fame" has a new album out on the Watt label, distributed by New Music Distribution Service. The rhythm section is none other than the crack soul band **Stuff**, the horns include **Roswell Rudd** and **Carlos Ward**, and the music consists of relatively short versions of some classic Bley compositions, among them "Dreams So Real" and "Ida Lupino." Album title: "Dinner Music". . . . **The Last Poets** are back on Douglas with "Delights of the Garden," featuring **Bernard Purdie** on drums. . . . New from ABC and Impulse are the **Crusaders's** "Free as the Wind," **John Klemmer's** "Life Style," and "The Joy of Sax" (ouch!), a with-strings album from veteran altoist **Sonny Criss**.

Disco File (Continued from page 76)

at 11:07, is bolstered with a new, more gradual introduction and a long, long series of breaks at the end that feature some entirely new vocal flourishes from Holloway—if you thought it was stunning before, wait 'til you hear this! "We're Getting Stronger," a cut that was sadly overlooked on the lp, has been expanded to 7:23 and pumped up a little so it's now a full-fledged knockout. A collector's item, flawlessly done. . . . Producer **Warren Schatz (Vicki Sue Robinson, The Brothers)** has brought out an uncommonly exciting gospel album in "The New York Community Choir" (RCA) and David Todd, RCA's DJ-in-residence, has joined with him to remix two cuts for an even more unusual effect on a disco disc. "Express Yourself," lengthened from 4:22 to 11:45, is difficult (a lot of starts and stops, changes in pace) but rather amazing in its austerity—especially the handclaps-and-drums sparseness of much of the final section; this is a trip that demands an intense, adventurous and probably very high crowd. The other side is also unexpected: "Have a Good Time" (9:20), which sounds like gospel taken back to African roots with chants and drums. Todd is also responsible for the recent creative remixes of **Faith, Hope & Charity**, so this disc should be given special attention. . . . Two other revised records that are much improved on their disco disc versions: **Ashford & Simpson's** "Over and Over," now 5:18 and strengthened instrumentally to give it more backbone (Warner Bros.); and **Morning, Noon & Night's** terrific "Bite Your Granny," nearly doubled in length to 7:18 and not to be ignored, with a longer (5:45) "Feelin' Strong" on the flip side (Roadshow/UA). . . . The "Tailgate" record by **21st Creation** has also been filled out for a disco disc—it's also 5:45—and, as John Luongo predicted, it's now getting excellent response from most of the clubs we've surveyed; Motown's released it back-to-back with a remix of **Eddie Kendricks'** "Born Again". . . . The **People's Choice** record, "If You're Gonna Do It (Put Your Mind to It)," was also previously released as a single, in a Part I/Part II format, but had none of the impact that comes across on the full disco disc version (6:36) which has all the punch of the group's classic "Do It Any Way You Wanna": an utterly irresistible groove.

CORRECTION: Though I have yet to see any American-label pressings, RCA reports it has brought out an American release of the **Black Light Orchestra's** successful Canadian import, "Touch Me, Take Me," contrary to our note in last week's column. It's about time.

NOTE: The **Emotions'** breathtaking "Best of My Love" is the first record to appear on the DISCO FILE Top 20 as a standard single since "Makes You Blind" which went off the list after January 8, 1977. Six months: that's quite a tribute to the power of the disco disc.

SOCIAL NOTE: There was an after-concert party at New York's poshly comfortable New York, New York club for **Joan Baez** last week and we are happy but somewhat taken aback to report that, from the moment she was introduced to the gathered crowd, Joanie was a non-stop dancer. Though she was usually surrounded by flashing cameras, Baez tore up the dance floor with wonderful, anything-goes abandon for several hours. Among her partners: **Melvin Van Peebles, Sarah Dash** and **Nona Hendryx** (Nona has already finished a solo album for Epic, the first work to come out since the Labelle split-up; it's due early this summer). Baez made one request from DJ Bobby Guttadaro: "Something Latin."

To people outside the disco milieu, the idea that someone spinning records is thought of as performing "his music"—creating his own particular sound out of other people's music—may seem rather presumptuous. But there's no question that a real DJ can shape a night of music with his personality, style and spirit, magically turning a string of records into a spontaneous symphony. **Jimmy Stuard**, the 1270-to-12 West DJ who died in a fire at New York's Everard Baths last week, was one of the best of these new dance masters and his music will be greatly missed.

ABC Honors Record Bar



ABC Records' Atlanta branch manager Dennis Fagan is pictured presenting Barrie Bergman, president of Record Bar, with a plaque for the Record Bar's contribution to the success of ABC recording artist Jimmy Buffett. Pictured from left are Norman Hunter, Record Bar buyer; Fagan; Tom Becker, Record Bar buyer; Bergman; Ken Couch, ABC Records salesman; B. J. McElwee, vice president, special markets, ABC Record Distributors Inc.; Rick Hoerner, Record Bar warehouse manager; and Fred Traub, vice president of purchasing, Record Bar.

Lamarr Renee:

An Enterprising Young Lady

By DEDE DABNEY

■ NEW YORK — Tall and stately, Lamarr Renee's poise has an air of feline sophistication. She came to WBLS-FM (New York) five years ago, after leaving Boston. In a recent interview with *Record World*, Ms. Renee talked about being one of the leading ladies of radio.

Having chosen communication because it is a vital field, Ms. Renee indicated that "BLS has contributed to my growth; there is a need for more [WBLS's] across the country."

Her background in music took her one step further in becoming an innovative announcer. She took her "sunshine theory," which is heard on the air from 12 noon to 4 p.m., into designing clothing. Approaching the microphone as though it were her male counterpart, her smoothness in introducing each disc makes her show a delight.

Ms. Renee commented on the subject of being successful: "Suc-

cess in an interesting thing; it takes hard work and confidence. It has taken me to a plateau. It gives me independence from relying on someone else."

When asked about the station, she stated: "Frankie Crocker was instrumental . . . he opened the market for collective programming. It has taken a 'BLS to indicate to the industry that we can compete just as much in the general market as ever."

"I welcome competition, for I receive an inner satisfaction when I overcome my competition. I never thought I'd be as big as I am." However, LaMarr Renee has had a lot of support, meeting people within the industry who have contributed to her success and have encouraged her and her career.

Ms. Renee's final remarks were: "Many run in the race, but only one can receive the crown."

Lissette Celebration



Lissette chats with producer Carlos Barba at a press cocktail party in her honor for signing to do a new motion picture titled "Soy" to be filmed on location in Spain this summer. Looking on are Edward Cuervo, vice president of Borinquen Records (left) and Lissette's conductor-personal manager Frank Fiore (right).

ENGLAND'S TOP 25

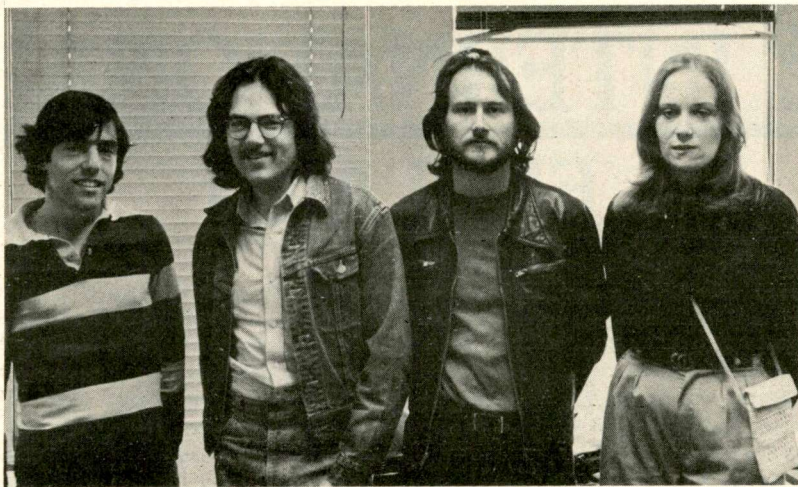
Singles

- 1 FIRST CUT IS THE DEEPEST ROD STEWART/Riva
- 2 LUCILLE KENNY ROGERS/UA
- 3 AIN'T GONNA BUMP NO MORE JOE TEX/Epic
- 4 A STAR IS BORN (EVERGREEN) BARBRA STREISAND/CBS
- 5 THE SHUFFLE VAN McCOY/H&L
- 6 GOOD MORNING JUDGE 10cc/Mercury
- 7 GOT TO GIVE IT UP MARVIN GAYE/Motown
- 8 HALFWAY DOWN THE STAIRS MUPPETS/Pye
- 9 MAH NA MAH NA PIERO UMILIANI/EMI Intl.
- 10 OK ROCK FOLLIES/Polydor
- 11 GOD SAVE THE QUEEN SEX PISTOLS/Virgin
- 12 HOTEL CALIFORNIA EAGLES/Asylum
- 13 LIDO SHUFFLE BOZ SCAGGS/CBS
- 14 SPOT THE PIGEON GENESIS/Charisma
- 15 TOO HOT TO HANDLE HEATWAVE/GTO
- 16 WE CAN DO IT LIVERPOOL FOOTBALL TEAM/State
- 17 YOU'RE MOVING OUT TODAY CAROL BAYER SAGER/Elektra
- 18 TELEPHONE LINE ELO/Jet
- 19 FREE DENIECE WILLIAMS/CBS
- 20 WHODUNIT TAVARES/Capitol
- 21 SOLSBURY HILL PETER GABRIEL/Charisma
- 22 BABY DON'T CHANGE YOUR MIND GLADYS KNIGHT & THE PIPS/Buddah
- 23 SHOW YOU THE WAY TO GO JACKSONS/Epic
- 24 IT'S A GAME BAY CITY ROLLERS/Arista
- 25 DISCO INFERNO TRAMMPS/Atlantic

Albums

- 1 ARRIVAL ABBA/Epic
- 2 HOTEL CALIFORNIA EAGLES/Asylum
- 3 BEATLES LIVE AT THE HOLLYWOOD BOWL/Parlophone
- 4 DECEPTIVE BENDS 10cc/Mercury
- 5 A STAR IS BORN/CBS
- 6 STRANGLERS IV/UA
- 7 ENDLESS FLIGHT LEO SAYER/Chrysalis
- 8 TIME LOVES A HERO LITTLE FEAT/Warner Bros.
- 9 GREATEST HITS SMOKIE/RAK
- 10 RUMOURS FLEETWOOD MAC/Warner Bros.
- 11 20 GOLDEN GREATS SHADOWS/EMI
- 12 THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum
- 13 ALL TO YOURSELF JACK JONES/RCA
- 14 GREATEST HITS ABBA/Epic
- 15 HIT ACTION VARIOUS ARTISTS/K-Tel
- 16 ROCK ON VARIOUS ARTISTS/Arcade
- 17 PETER GABRIEL/Charisma
- 18 SONGS IN THE KEY OF LIFE STEVIE WONDER/Motown
- 19 A NIGHT ON THE TOWN ROD STEWART/Riva
- 20 VISION DON WILLIAMS/ABC
- 21 THE CLASH/CBS
- 22 PORTRAIT OF SINATRA/Reprise
- 23 SIN AFTER SIN JUDAS PRIEST/CBS
- 24 BEST OF THE FACES/Riva
- 25 ANIMALS PINK FLOYD/Harvest

Galdston & Thom at RW



Warner Bros. recording duo Galdston & Thom recently made a visit to the Record World offices to bring by copies of their debut album "American Gypsies." The duo is currently embarking on a mini-tour of the east coast in support of the "American Gypsies" album, bring them to Washington, D.C.; Westport, Connecticut; Roslyn, Long Island; Manhattan and other areas. Shown, from left, at Record World: Mike Sigman, vice president and managing editor of Record World; Phil Galdston; Peter Thom; and Pat Baird, assistant editor, Record World.

ABC Signs Younghearts

■ LOS ANGELES—Steve Diener, president, ABC Records, and Otis Smith, vice president, ABC Records, have announced the signing of a multi-record production agreement with the Shady Lady Company and GTP Productions for the group The Younghearts.

Frisoli

(Continued from page 8) said.

As sketched by Frisoli, the Phonodisc organization places greatest emphasis on a close relationship with each distributed label and operating company. "Since each of our distributed labels has unique traits and style, we strive to gear ourselves to specifically highlight label uniqueness and we do it on a local, as well as national basis."

As Phonodisc's newest distributed label, Island's new Bob Marley and the Wailers' "Exodus" album is probably the label's most potent commercial force now, and the record's sales impact will undoubtedly be watched closely. Leaving as little as possible to chance, Frisoli and Charlie Nuccio, president of Island, scheduled meetings with sales managers from all eleven branches to plan for the release.

Frisoli said, "The same approach, although tailored to the label, was used with the release of RSO's "Here At Last . . . Bee Gees . . . Live" album, Phonogram/Mercury's 10cc "Deceptive Bends," and Polydor's ARS "A Rock and Roll Alternative."

"This approach has assured our distributed lines market penetration with widest possible product exposure, while maintaining the specific unique needs of the individual labels and artists."

Banks Joins QCA

■ CINCINNATI—Mike Banks, associated for the last three years with S&M Music, Atlanta, has been named traveling sales representative for QCA Records, Inc.

In his new position, Banks will travel the country making personal calls on distributors and radio stations to sell and promote QCA product. Banks will work from his native Atlanta.

Columbia Taps Jensen

■ LOS ANGELES — Gail Roberts, west coast director, press and information, Columbia Records, has announced the appointment of Michael Jensen to the position of tour publicist for the label.

Prior to joining Columbia Records press department, Jensen was music editor for the Pasadena Star News. He was, before that, an independent publicist and stringer for the Associated Press.

Back-Room Boys



Following his appearance at Santa Monica Civic, Elektra/Asylum artist Blondie Chaplin entertained a few friends who dropped by to wish him well. Seen from left are Jerry Sharell, E/A, vice president/artist development; Fred DeMann, E/A, national promotion director; Burt Stein, E/A, national album promotion; Blondie Chaplin; and Joe Smith, E/A, chairman. Also along were, from left, back row: Scott Burns, E/A, national college promotion; Ken Buttice, E/A, vice-president/national promotion; George Steele, E/A, vice-president/national marketing; Steve Wax, E/A, president; and Lou Galliani, E/A, regional promotion/western region.

NARM Directors Meet with Manufacturers Advisory Committee

(Continued from page 4)

New Orleans, Louisiana. George Souvall (Alta Distributing Co., Phoenix, Arizona), NARM president, had recently announced his appointments to the committee, as follows: Jules Abramson, Phonogram/Mercury; Harry Anger, Polydor, Inc.; Gordon Bossin, United Artists Records; Skip Byrd, ABC Records; Richard Carter, Phonodisc, Inc.; Jack Craig, CBS Records; Mario De Filippo, RCA Records; Lou Dennis, Warner Bros. Records; Robert Fead, A&M Records; Joel Friedman, WEA Corp.; Mel Fuhrman, Lifesong Records; David Glew, Atlantic Records; Herbert Hershfield, GRT Corp.; Jack Kiernan, RCA Records; Michael Lushka, Motown Record Corp.; Stan Marshall, Elektra/Asylum Records; Jim Mazza, Capitol Records; Richard Sherman, Casablanca Records; Judd Seigal, Arista Records; Paul Smith, Columbia Records; and James Tyrrell, Epic Records.

The manufacturers advisory committee met with the NARM board of directors at a dinner-meeting on Wednesday evening (June 1). This was the first opportunity for a manufacturers advisory committee to meet with NARM's recently appointed staff chief, executive vice president Joseph A. Cohen. On Thursday morning (June 2), the meeting reconvened, and the 1977 NARM Convention, which was held in Los Angeles this past March, was evaluated, from every angle, both business and social. An in-depth examination was made of every facet of the convention program. NARM members who had attended the convention were previously polled by the NARM office

on their reactions, and that input was included in the discussion of the manufacturers advisory committee and the NARM board.

The NARM board of directors met as a body, both prior to and following its meetings with the manufacturers committee. A highlight of its second meeting, which was held on Thursday, June 2, was the inclusion of five representatives of the NOVA group (NARM's "youth" arm). The NOVA representatives to the meeting were chairman Sydney Silverman (United Record and Tape Industries, Hialeah Gardens, Fla.); Don Anthony (Tape City, U.S.A., Metairie, La.); Andrew Chasen (Harmony House, Springfield, New Jersey); David DeFravio (The Record Bar, Durham, No. Carolina); and Ira Heilicher (Pickwick International, Minneapolis, Minn.)

The members of the 1977-78 NARM board of directors are president George Souvall (Alta Distributing Co., Phoenix, Arizona); vice president John Cohen (Disc Records, Highland Heights, Ohio); secretary Joseph Simone (Progress Record Distributors, Highland Heights, Ohio); treasurer Barrie Bergman (The Record Bar, Durham, No. Carolina); past president and director Daniel Heilicher (Pickwick International, Minneapolis, Minn.); past president and director Jay Jacobs (Knox Record Rack, Knoxville, Tenn.); past president and director David Lieberman (Lieberman Enterprises, Minneapolis, Minn.); director John Marmaduke (Western Merchandisers, Amarillo, Texas); and director David Siebert (Siebert's, Inc., Little Rock, Arkansas).

FBI Seizes Tapes

■ KNOXVILLE—Harold C. Swanson, special agent in charge of the Knoxville office of the Federal Bureau of Investigation has announced that on May 26 and 27 a group of agents from the Knoxville office, assisted by RIAA personnel, executed a series of raids on retailers allegedly handling pirate recordings in seven Eastern Tennessee cities from the Knoxville Metropolitan Area east to Bristol, Tenn. A total of approximately 9500 pirate tape recordings were seized from 32 retailers and one distributor.

According to Swanson, these seizures are part of a continuing investigation intended to enforce statutes covering the illicit manufacture and distribution of pirate and counterfeit recordings. Swanson stated that although no arrests occurred during the seizures of tapes, all retailers were given clear warning of the illegality involved in retailing these tapes.

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—EVEN IN THE RIOTOUS MOMENTS DEPT.: **Supertramp**, more popular in Canada than anywhere else in the world, continues to supply evidence of their fanatical domestic following. Tickets for a two day stint in this town went on sale on a Saturday morning and by that afternoon, nothing was left. 28,000 tickets disappeared within hours. This pattern has emerged in every market where Supertramp has appeared on this tour and promises to continue. For the two dates in Toronto, A&M is capitalizing on the fervent local fans by flying in U.S. press to witness the response these five quiet limeys can elicit. Mercury is also planning to fly in U.S. press for the **Max Webster** headline gig at Massey Hall later in June.

NEW WAVE NEWS: Local villains **The Viletones** may be signed to WEA in Canada, though definite news is hard come by at this point. We do know that a serious offer (if one can judge commitment in dollars) was made and was being seriously considered. WEA Canada, obviously in the mood for some local product, has also sent Calgary's **Streethart** into the studio for demo purposes, with a possible signing being the end result. The **Ramones** and **The Dead Boys** are booked into The New Yorker, supplying this town with a raucous evening of entertainment, if not music. California band, **The Nerves**, attracting great attention Stateside, opened a new club called, in good New Wave style, **The Crash And Bum**, along with local New Wave faves **The Diodes**. **The Dishes**, credited with starting the New Wave ball rolling in this town, recently debuted their new EP (on their own Regular Records label), "Fashion Plates," and performed as part of

(Continued on page 87)

GERMANY

By JIM SAMPSON

■ MUNICH—Major changes for **Silver Convention**: the group is leaving Germany, possibly permanently, and the act's production team has split up. Composer **Sylvester Levay** (the Silver of Silver Convention) is moving on to other projects, leaving producer/lyricist **Michael Kunze** with primary responsibility for the group's artistic direction. Kunze denies that the split was inamicable or sparked by the eighth place finish in the Eurovision Song Contest. Meanwhile, the girls leave Germany for New York later this month to concentrate on the American market for the indefinite future. Primary reason for the move: lack of management in Germany (personal management is virtually against the law here). **Nobby Walters** now handles the Silver Convention management as the group goes "back to the roots" in Kunze's words and reverts to a heavily disco-oriented style.

May did not prove to be a good month for concert promoters. A few tours were successful, but most artists faced meager audiences. One show, the **Byrds** reunion, was cancelled on short notice. One explanation for the poor attendance was the quantity of talent available this year. One series of shows not badly effected by the May doldrums was the WEA Music Festival, a concept which linked appearances by many major international acts including **Al Jarreau**, **Manhattan Transfer** and **Emmylou Harris**. Most recently, **George Benson** passed through, jamming in Stuttgart with **Jean-Luc Ponty**, **Larry Coryell** and **Philip Catherine**. WEA's international manager **Killy Kumberger** would get no argument with his claim that the **Eagles** were the high-point of the month; their shows were SRO in large halls, most important critics raved, and both the single and the album "Hotel California" are climbing the charts.

Ralph Peer II, Peer-Southern VP, visited Hamburg with **Runaways** producer **Kim Fowley** for talks with Phonogram about future releases and touring by the all-female rock band. Leading producer **Joachim Heider** has taken his Edition Alfi to **Dr. Joe Bamberger's** UFA pub group. CBS has launched a major "Texas Rock '77" marketing campaign with 11 lps featuring **Willie Nelson**, **David Allan Coe**, **Charlie Daniels** and others.

Chappell's **George Hildebrand** says his firm's rock group **Randy Pie** is in Los Angeles recording a new album with producer **Spencer**

(Continued on page 87)

ENGLAND

By LYNNE WHEELER

■ LONDON—**David Soul** came in for some adverse criticism after his recent "Royal Show" ITV performance. It certainly wasn't up to the same high standards he set for his live concerts in March, but it is worth noting that the day after taping he was admitted to the hospital with pneumonia. Despite feeling unwell beforehand, Soul did the show anyway as the original top of the bill had pulled out, also due to illness, so he could surely be forgiven for sounding and looking a little under par. So not everybody got to see him in concert, putting an end to any doubts about his vocal capabilities, but it was all there in the grooves of two best selling singles. Following his recovery and filming commitments here, Soul returns to Los Angeles where, with producer **Tony Macaulay**, he will complete his second Private Stock album. Macaulay, composer of the current **Donna Summer** single, "Can't We Just Sit Down And Talk It Over," has also written and produced **Dana's** next, "Put Some Words Together Just For Me."

EMI is running a "Great British Rock" campaign based on albums by **Be Bop Deluxe**, **Wings**, **Queen**, **The Beatles**, **Deep Purple**, **Mr. Big**, **ELO** and **Steve Harley**. Displays are available to dealers in mostly southern areas and the slogan "Take Home The Best" is featured in French, German and Scandinavian for the tourists' benefit.

Roy Wood has signed an exclusive worldwide recording contract with Warner Bros. and is currently finishing his new album for the label with his group, **Roy Wood's Wizzo Band**. Tentatively titled "Super Active Wizzo," the album is set for late spring/early summer release. All tracks are composed by Wood, and a single, "The Stroll," is out on June 10th. Although the band has yet to find keyboard and tenor players, **David Donovan** (drums), **Graham Gallery** (bass), **Billy Paul** (alto), **Bob Wilson** (trombone) and Wood will be rehearsing in Scandinavia prior to an American tour this summer and British dates in the autumn.

A very good week for singles with Rocket leading the field by issuing two American "A" sides together on a limited number of 12" pressings, neither of them released as singles in the U.K. before—a remixed version of **Elton John's** "Bite Your Lip" from his "Blue Moves" album, together with **Kiki Dee's** "Chicago." The special edition retails at the slightly higher than usual price of 99p, but regular 7" singles will sell at normal prices. Receiving enough airplay to guarantee good sales are "Fanfare For The Common Man" (**Emerson, Lake & Palmer**—Atlantic), "(Remember The Days Of The) Old Schoolyard" (**Cat Stevens**—Island) and "I'm In You" (**Peter Frampton**—A&M); and outsiders are **Jonathan King** and American girlfriend **Janet Atkinson** with "Love Catechism" (GTO), written and produced by JK, and ex-Bay City **Roller Alan Longmuir**, whose first solo outing for Arista is a **Russ Ballard** song, "I'm Confessing."

Germany Has 'Soul'



Walter Scheel, president of the Federal Republic of Germany, is seen being presented with the album "Golden Soul" by representatives of the United Nations, Arne Torgerson (left) and F. L. Hordejk (right). The album of 12 all-time soul classics, was produced by Atlantic Records in the United States and is released throughout the world via WEA International. Profits from this venture go to the U.N. High Commissioner for Refugees. The production, promotion and distribution of "Golden Soul" were undertaken by Atlantic Records in the United States, and by WEA International and its affiliated companies and licensees on every continent in the world. The album includes golden hits of: Ray Charles, King Curtis, The Drifters, Roberta Flack, Aretha Franklin, Ben E. King, Wilson Pickett, Otis Redding, Sam & Dave, Percy Sledge, Spinners and Joe Tex.

FRANCE

By GILLES PETARD

■ François Grandchamp des Roux, president of Musidisc, has appointed Jean-Jacques Timmel as general manager of French and international productions, while Philippe Thomas remains advisor for the publishing and distributing firm. Timmel was formerly production chief at Pathé-Marconi, United Artists and Phonogram; Gérard Baqué, who was heading the promo department, is now the top manager for French productions at Phonogram.

Serge Gainsbourg, who wrote the music for the movie "Madame Claude," has an album from the soundtrack with the theme song featuring Jane Birkin . . . Vogue signed up the Casablanca label for France, with the exception of Donna Summer, whose records remain with WEA . . . Jean-Louis Détry has left Disc'AZ . . . French comic Thierry Le Luron has switched labels and signed with CBS . . . An incredible and totally unexpected crowd of 14,000 turned up at Bob Marley's recent concert in Paris.

Radijah & Malvina have a single on Pathé that might turn up one of the best discotheque bets this summer. Jennifer, a French Motown production, whose first single was released in the U.S., now has a full album in France. Pathé is heavily promoting The Beatles' Hollywood Bowl album, which is already on the way of becoming a major hit . . . Also chalking up big sales is the soundtrack album from the David Hamilton movie, "Bilitis," featuring Patti d'Arbanville. And the nostalgia-minded (they are numerous!) are catered to by Laurent Voulzy with his "Rockollection," a contemporary song featuring original excerpts from past rock hits . . . After a few years' absence, guitarist-singer Michel Corringe signed up with RCA, which released a new album, "A Suivre" . . . Kudos to Edna Wright, long-time background singer who at last stepped out front with "Oops Here I Go Again" (RCA).

Canada (Continued from page 86)

a fashion show called Geek Chic at the staid King Edward Hotel. John Lovesin, now signed to Smile Records, is working in the studio with a new band.

BITS'n'PIECES: Former April Wine bassist Jim Clench is reported to be in the process of forming a new band with members of Hammer-smith, most likely vocalist Doran Beattie. Dwayne Ford, once leader of Bearfoot, is now out and about looking for a solo contract. Country artist Carroll Baker was awarded with her first gold album by RCA at her recent headline gig at Ontario Place. RCA maintains this is the first CRIA certified gold album awarded to a domestic country artist. Dr. Jan Matejcek has joined the staff of BMIC, coming from CAPAC. Dr. Matejcek will serve as assistant general manager of the international division, looking after the interests of BMIC members abroad in the newly formed department. Many apologies to BMIC for incorrectly reporting that the name change of the organization (to PRO-CAN) was sewed up an effective June 1. Full approval of the name change is still some months away and we apologize for jumping the gun. Brian Ayres, former GRT a&r and national promo, has been appointed VP of a&r for Smile Records. The CBS distributed Anquitaine label has scored a coup in arranging the release of pianist Anton Kuerti's 32 Beethoven sonatas in the U.S. in four volumes. Contrary to popular rumors circulating in this country, there is no truth to the whispers of Mercury opening a Canadian office. Mahogany Rush, now managed by Leber/Krebs, is reportedly planning a Canadian headline tour for early August and September to help promote their new CBS album, "World Anthem." Thin Lizzy is in town recording their next album and Black Sabbath has been facility-hunting for the same purpose for their next album.

Germany (Continued from page 86)

Proffer; Polydor Germany is backing the project, planning release of the new set for fall to coincide with a major tour. The new Glenn Hughes album, "Play Me Out," is out, and it's on Safari Records, the new Andy Buddle/Tony Edwards/John Craig label; Safari claims to have another former Deep Purple member (David Coverdale) in the wings, which comes as a surprise to Polydor. The CBS/Francis, Day and Hunter top rock group Lake, just named winners of the German Schallplatten Prize "Best New Group of the Year" citation, is in Wales for recording sessions. RCA's Frank Valdor, a German bandleader/arranger with a Brazilian flair, has been playing the Palladium in London; his show was taped earlier for airing as a special in October.

The Import Report

TOP SALES

LIVE AT THE STAR CLUB, HAMBURG—The Beatles—Bellaphon
MIRAGE—Klaus Schulze—Island
RATTUS NORVEGICUS—The Stranglers—UA

DISCOUNT RECORDS-AURA SOUNDE/NATIONAL

A BUNCH OF STIFFS—Various—Stiff
AAH LAINE—Denny Laine—Wizard
DAMNED, DAMNED, DAMNED—The Damned—Stiff
FUN HOUSE—The Stooges—Elektra
GREATEST HITS—Nazareth—A&M
GREETINGS FROM L.A.—Tim Buckley—WB
LIVE AT THE STAR CLUB, HAMBURG—The Beatles—Bellaphon
RAW POWER—The Stooges—Elektra
ROLLIN'—Bay City Rollers—Bell
THE NIGHT THE LIGHTS WENT ON IN LONG BEACH—ELO—WB

PANTASIA/NEW YORK CITY

BEATLES SING IN DEUTSCH—Beatles Revival Band—Nova
CLEAR AIR TURBULANCE—Ian Gillan Band—Island
IO TU NOI TUTTI—Lucio Battisti—Numero Uno
LES CONTES DU SINGEFOU—Clear Light—Isadora
LET IT GO—Rogue—CBS
LIFE IS JUST A CARNIVAL—Kolonovits—CBS
MATHEMATICIAN'S AIR DISPLAY—Pekka Pohjola—Virgin
RATTUS NORVEGICUS—The Stranglers—UA
SNEAKIN' SUSPICION—Dr. Feelgood—UA
SPOT OF THE PIGEON (EP)—Genesis—Charisma

RECORD WORLD-TSS STORES/LONG ISLAND

A BUNCH OF STIFFS—Various—Stiff
DAMNED, DAMNED, DAMNED—The Damned—Stiff
801 LIVE—Island
HOLLIES LIVE—CBS
LIVE AT THE STAR CLUB, HAMBURG—The Beatles—Bellaphon
ONCE UPON A STAR—Bay City Rollers—Bell
ROCK FOLLIES—Island
ROLLIN'—Bay City Rollers—Bell
STACK 'O TRACKS—Beach Boys—EMI
THE NIGHT THE LIGHTS WENT ON IN LONG BEACH—ELO—WB

RECORD THEATRE/BUFFALO

BETWEEN HEAVEN & HELL—Jane—Brain
CLEAR AIR TURBULANCE—Ian Gillan Band—Island
DAMNED, DAMNED, DAMNED—The Damned—Stiff
HOLLIES LIVE—CBS
LIKE A MESSAGE FROM THE STARS—Chronicle—All Ears
LIVE AT THE STAR CLUB, HAMBURG—The Beatles—Bellaphon
MIRAGE—Klaus Schulze—Island
RATTUS NORVEGICUS—The Stranglers—UA
STORY OF THE WHO—Polydor
STRANDS OF THE FUTURE—Pulsar—Decca

RECORD & TAPE COLLECTOR/BALTIMORE

BENZADRINE—Tony Verdi—EMI
DIS—Jan Garbarek—EMI
LIVE AT THE STAR CLUB, HAMBURG—The Beatles—Bellaphon
MATHEMATICIAN'S AIR DISPLAY—Pekka Pohjola—Virgin
MIRAGE—Klaus Schulze—Island
POLARIZATION—Julian Priestler & Marine Intrusion—ECM
STAIRCASE—Keith Jarrett—ECM
STOOGES—Elektra
STRANDS OF THE FUTURE—Pulsar—Decca
WATERCOLORS—Pat Metheny—ECM

MUSHROOM/NEW ORLEANS

EROTIC NEUROTIC—The Saints—EMI
JUNCO PARTNER—James Booker—HELP (Island)
LIVE—Irma Thomas—HELP (Island)
NEKTAR LIVE IN NEW YORK—Bellaphon
OVER—Peter Hammill—Charisma
RATTUS NORVEGICUS—The Stranglers—UA
TAKING OFF—Neil Innes—Arista
TREASON—Gryphon—Harvest

INDEPENDENT/DENVER

A BUNCH OF STIFFS—Various—Stiff
LIVE (EP)—Barclay James Harvest—Harvest
LIVE AT THE ROUNDHOUSE—Nektar—Bellaphon
ONCE UPON A STAR—Bay City Rollers—Bell
OXYGENE—Jean Michel Jarre—Motors
RHYME OF THE ANCIENT MARINER—David Bedford—Virgin
SOLID AIR—John Martyn—Island
SOWIESOSO—Cluster—Sky
SPIRAL STAIRCASE—Supersister—Polydor
WALL OF DOLLS—Golden Earring—Polydor

RECORD FACTORY/SAN FRANCISCO

BEST OF BARCLAY JAMES HARVEST—Harvest
BEST OF THE FACES—Riva
801 LIVE—Island
GREATEST HITS—Fleetwood Mac—CBS
GREETINGS FROM L.A.—Tim Buckley—WB
HOLLIES LIVE—CBS
LIVE AT THE STAR CLUB, HAMBURG—The Beatles—Bellaphon
LOTUS—Santana—CBS
STORY OF THE WHO—Polydor
WHITE LADIES—Rick Van der Linden and Trace—RCA

ODYSSEY/NATIONAL

BETWEEN HEAVEN & HELL—Jane—Brain
801 LIVE—Island
LIVE AT THE STAR CLUB, HAMBURG—The Beatles—Bellaphon
MIRAGE—Klaus Schulze—Island
MISTAKEN I.D.—Nasty Pop—Polydor
NEKTAR LIVE IN N.Y.—Bellaphon
NEW ATLANTIS—Wavemaker—Polydor
OVER—Peter Hammill—Charisma
OXYGENE—Jean Michel Jarre—Motors
RATTUS NORVEGICUS—The Stranglers—UA

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

- Love Letters**
Dottie Rambo
HeartWarming R 3454
- Ain't God Good**
Jerry Clower
Word WST 8737
- Flying**
Pam Mark
Aslan ARS 1001
- Mirror**
Evie Tournquist
Word WSB 8735
- The New Earth**
John Michael Talbot
Sparrow SPR 1010
- The Gospel According to I John**
Tony and Susan Alamo
Alamo TSA 333

Soul & Spiritual

- Stand Up For Jesus**
The Savannah Community Choir
with Rev. Issac Douglas
Creed 23075
- New Beginnings**
Jon Owens & Friends
Windy WMR 103
- That All May Be One**
Teddy Huffam and the Gems
Canaan Cas 9809
- Dear Jesus, I Love You**
The Pattersons
Birthright BRS 4007
- Look Where God Has Brought Us**
Rodena Preston Presents Voices
of Faith
Birthright BRS 4012
- Music From The Soul**
Various Artists
Nashboro 27182

Paragon Issues 'Family of God' Hymnal

■ NASHVILLE — A totally new concept in hymnals has been published to reach across denominational lines with a package of "first-ever" resource tools.

"Hymns for the Family of God," a new 672-page volume edited by Los Angeles composer-musician Fred Bock and published by Nashville-based Paragon Associates, incorporates a collection of classic hymnody, gospel songs, early American and folk hymns, and contemporary message songs, plus scripture passages from 10 respected translation and paraphrases, and more than 100 devotional readings selected from a wide range of Christian literature.

In addition to assembling the most valuable and usable selections from the rich traditions of historic hymnody, this volume presents many currently popular sacred songs destined to become the classics of tomorrow, as well

as more than 50 songs never-before-published in any hymnal.

Challenging groups and individuals to use "Hymns for the Family of God" as a daily resource tool, this book assembles inspirational scripture readings from well-respected translations including "The New English Bible," "The Authorized King
(Continued on page 90)

New Day Label Launched by QCA

■ CINCINNATI — QCA Records, Inc. has announced a new subsidiary label, New Day, to accommodate contemporary gospel artists.

Initial single releases on New Day are by Ron Dickerson and Tranquility, a mixed black gospel group, and The Tonemen, a trio from Virginia Beach, Va. Both groups have New Day album releases scheduled.

SOUL & SPIRITUAL GOSPEL

JUNE 11, 1977

1. **JESUS CHRIST IS THE WAY**
WATER HAWKINS—Light 5705 (Word)
2. **TAKING GOSPEL HIGHER**
THE SENSATIONAL WILLIAMS BROTHERS—Savoy GL 14436 (Arista)
3. **LOVE ALIVE**
WALTER HAWKINS & THE LOVE CENTER CHOIR—Light 5686 (Word)
4. **WONDERFUL**
EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS—Birthright BRS 4050
5. **SEE YOU IN THE RAPTURE**
THE SENSATIONAL NIGHTINGALES—ABC/Peacock 59227
6. **THE SOUL AND SPIRIT CONCERT**
REV. MACHEO WOODS & THE CHRISTIAN TABERNACLE CHOIR—Savoy DBL 7011 (Arista)
7. **I FOUND JESUS AND I'M GLAD**
MYRNA SUMMERS & COMBINED CHOIR OF THE REFRESHING SPRINGS C.O. G.I.C.—Savoy SGL 14407 (Arista)
8. **ALL GOD'S CHILDREN**
THE JACKSON SOUTHERNAIRES—Malaco 4352
9. **TOUCH ME**
JAMES CLEVELAND AND THE CHARLES FOLD SINGERS Vol. II—Savoy—DBL 7009 (Arista)
10. **GOTTA FIND A BETTER HOME**
THE ANGELIC GOSPEL SINGERS—Nashboro 7178
11. **RIDE THE SHIP TO ZION**
THE GOSPEL KEYNOTES—Nashboro 7172
12. **WHAT IN HELL DO YOU WANT**
REV. W. LEO DANIELS—Jewel LPS 0110
13. **BEAUTIFUL ZION**
REV. ISSAC DOUGLAS PRESENTS HOUSTON TEXAS MASS CHOIR—Creed 3072 (Nashboro)
14. **JESUS IS THE BEST THING THAT EVER HAPPENED TO ME**
JAMES CLEVELAND & CHARLES FOLD SINGERS—Savoy 7005 (Arista)
15. **MOTHER OF MY CHILDREN**
BILL MOSS & THE CELESTIALS—Jewel LPS 0121
16. **REACH OUT**
THE GOSPEL KEYNOTES—Nashboro 7147
17. **LIVE!**
THE DONALD VAILS CHORALEERS—Savo SGL 14421 (Arista)
18. **TRUTH IS THE POWER**
THE MIGHTY CLOUDS OF JOY—ABC/Peacock AB 986
19. **THE PRESIDENT AND THE MISSIONARY**
THE ANGELIC CHOIR DIRECTED BY REV. LAWRENCE ROBERTS—Savoy 14416 (Arista)
20. **RECORDED IN NEW YORK**
GOSPEL WORKSHOP CHOIR—Savoy SGL 7006 (Arista)
21. **HE TOUCHED ME**
THE BROOKLYN ALLSTARS—Jewel LPS 0109
22. **WHY WAS I BORN**
SLIM & THE SUPREME ANGELS—Nashboro 71777
23. **PUT YOUR WHISKEY BOTTLE DOWN**
REV. W. LEO DANIELS—Gospel Melody Enterprises—GME 101
24. **TURN TO GOD**
THE GABRIEL HARDEMAN DELEGATION—Savoy 14431 (Arista)
25. **TESSIE HILL**
ABC/Peacock PLP 59227
26. **MOTHER IS ON THAT TRAIN**
ERNEST FRANKLIN—Jewel LPS 0114
27. **THIS IS ANOTHER DAY**
ANDREA' CROUCH & THE DISCIPLES—Light 583 (Word)
28. **LIVE AT CARNEGIE HALL**
ANDREA' CROUCH—Light 5602 (Word)
29. **GOD'S GOODNESS**
WILLIE BANKS AND THE MESSENGERS—HSE 1478
30. **THE GOSPEL ACCORDING TO:**
B.C. & S.—Savoy 14417 (Arista)
31. **TO THE GLORY OF GOD**
JAMES CLEVELAND & SOUTHERN COMMUNITY CHOIR—Savoy SGL 14260 (Arista)
32. **WHEN I GET HOME**
LAWRENCE ROBERTS—Savoy 14416 (Arista)
33. **LIVE**
THE DIXIE HUMMINGBIRDS—ABC/Peacock 59231
34. **SAVED**
THE HENRY JACKSON COMPANY—Birthright 4008
35. **ROOTS**
QUINCY JONES—A&M SP 4626
36. **WHEN I GET INSIDE**
BR. NAPOLEAN BROWN & SOUTHERN SISTERS—Savoy 14427 (Arista)
37. **A KNOCK AT MIDNIGHT**
REV. DR. MARTIN LUTHER KING, JR.—Creed 3008 (Nashboro)
38. **I HAVE A DREAM**
REV. DR. MARTIN LUTHER KING, JR.—Creed 3201 (Nashboro)
39. **AMAZING GRACE**
ARETHA FRANKLIN/JAMES CLEVELAND—Atlantic SD 2906
40. **THE LORD IS MY LIFE**
JAMES CLEVELAND & REV. ISSAC WHITMAN WITH GREATER METROPOLITAN CHURCH OF CHRIST CHOIR—Savoy SGL 14425 (Arista)

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CONTEMPORARY & INSPIRATIONAL GOSPEL

JUNE 11, 1977

1. **PRaise II**
THE MARANATHA SINGERS—Maranatha HS 026A
2. **ALLELUIA**
THE BILL GAITHER TRIO—Impact R 3408
3. **GENTLE MOMENTS**
EVIE TOURNQUIST—Word WST 8714
4. **99 44 100's % GOODMAN'S**
THE HAPPY GOODMAN FAMILY—Canaan 9789 (Word)
5. **PRaise BE TO JESUS**
THE BILL GAITHER TRIO—Impact R 3408
6. **12TH ANNIVERSARY**
THE INSPIRATIONS—Canaan CAS 9792 (Word)
7. **THIS IS ANOTHER DAY**
ANDREA CROUCH & THE DISCIPLES—Light LS 5683 (Word)
8. **SOMETHING BEAUTIFUL**
THE BILL GAITHER TRIO—Impact R 3337
9. **GOD'S GONNA BLESS**
JIMMY SWAGGART—Jim 124 (Word)
10. **A BRAND NEW TOUCH**
THE LANNY WOLFE TRIO—Impact R 3407
11. **TOP 10 OF '76**
VARIOUS ARTISTS—Canaan 9802 (Word)/HeartWarming R 3436
12. **COUNTRY RAMBO'S**
THE RAMBOS—HeartWarming R 3429
13. **HOME WHERE I BELONG**
B.J. THOMAS—Myrrh MSA 6571 (Word)
14. **I'M A PROMISE**
THE BILL GAITHER TRIO—Impact R 3344
15. **LIVE, A NIGHT OF INSPIRATION**
THE INSPIRATIONS—Canaan 9803 (Word)
16. **LADY**
REBA RAMBO—Greentree R 3430
17. **PRaise, VOL. I**
THE MARANATHA SINGERS—Maranatha HS 008
18. **KIDS OF THE KINGDOM**
ANNIE HERRING—Sparrow BWR 2002
19. **THE WORD**
KENNETH COPELAND—Kenneth Copeland Productions KCP 1003
20. **SPIRITFEST**
THE DOWNINGS—Impact R 3401
21. **BIRTHPLACE**
THE DOWNINGS—Impact R 3431
22. **JESUS THIS IS JIMMY**
BOBBY GROVE—QCA 350
23. **HEAVEN'S SOUNDING SWEETER**
JIMMY SWAGGART—Jim 125 (Word)
24. **ESPECIALLY FOR CHILDREN**
THE BILL GAITHER TRIO—Impact R 3214
25. **LOVE BROKE THRU**
PHIL KAEGGY—New Song NS 002 (Word)
26. **LIVE**
MIKE WARNKE—Myrrh MSA 6561 (Word)
27. **LIVE**
THE HINSONS—Calvery STAV 5121
28. **THE KING IS COMING**
THE BILL GAITHER TRIO—Impact R 3038
29. **THE SON IS SHINING**
THE RAMBOS—HeartWarming R 3398
30. **BLESSED ASSURANCE**
HENRY & HAZEL SLAUGHTER—Impact R 3255
31. **EVIE**
EVIE TOURNQUIST—Word—WST 8628
32. **EVERGREEN**
NANCY HONEYTREE—Myrrh MSA 6553 (Word)
33. **HIGH VOLTAGE**
THE HINSONS—Calvery STAV 5130
34. **MIRROR**
EVIE TOURNQUIST—Word WSB 8735
35. **JUST BECAUSE**
THE IMPERIALS—Impact R 3390
36. **ONLY JESUS**
JIMMY SWAGGART—Jim 123 (Word)
37. **ONE LIVE FAMILY**
THE HEMPHILLS—HeartWarming R 3352
38. **FLYING**
PAM MARK—Aslan ARS 1001
39. **NEW EARTH**
JOHN MICHAEL TALBOT—Sparrow 1010
40. **ALIVE & PICKIN'**
THE LEWIS FAMILY—Canaan 9798 (Word)



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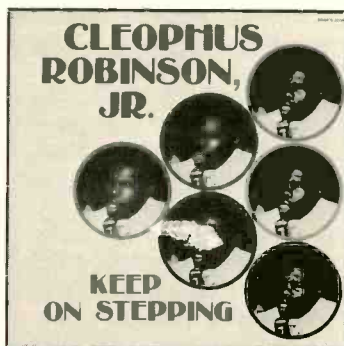
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'Joyful Noise' Aired Nationwide

■ NASHVILLE—With the recent addition of two California stations, Paul Baker's "A Joyful Noise" radio show has now achieved coast-to-coast status. The nationwide syndication, which is distributed from Nashville, Tennessee by GME Radio Productions, is now carried on 17 radio stations from Los Angeles to Richmond, Virginia and features a rock/progressive sound in Jesus Music, one hour weekly.

Additions

The two California additions to the "Joyful Noise Radio Network" are KTNO (Los Angeles) and KQLH (San Bernardino). Other recent additions include WRAI-AM/FM (Illinois) and WOXR-FM (Ohio).

Baker's show, continuously on the air since 1970, is experiencing rapid new growth made possible by the distribution take-over

by GME Radio Productions and the subsequent promotion efforts.

"A Joyful Noise" is now carried in 12 states and is available for a nominal service fee from GME Radio Productions. Inquiries concerning the show should be directed to Jack Bailey.

Pathway Village Bows

■ COLUMBIA, S.C.—Pathway Village, a 57 acre Christian recreational center with a gospel singing dinner club, 18 hole lighted golf course, 18 hole putt-putt course, driving range, fishing ponds and game rooms, has been established in West Columbia, South Carolina.

The supper club will be booking gospel talent seven days a week, Monday through Saturday in the evenings, Sunday in the afternoons, with opening date set for June 27.

Savoy Signs Two

■ NASHVILLE—Savoy Records has announced the signing of the J.C. White Singers and Gloria Griffin.

White is responsible for the crossover hit "One More Day" as well as many others that he recorded with the J.C. White Singers and the Institutional Radio Choir. Ms. Griffin, formerly of the Roberta Martin Singers, is noted for such gospel classics as "God Specializes" and "I'm So Greatful."

Program, Emprise Pact

■ UNION, N.J. — Program one-stop has announced the signing of a long-term distribution agreement with Emprise Records.

Emprise, a Windsor, Conn. based contemporary gospel label, released its first single recently, titled "Inside Of Me" by Rahni Harris and Family Love. An lp will follow soon.

New Gospel Grammys Announced by NARAS

■ NASHVILLE — The National Academy of Recording Arts and Sciences (NARAS) has created two new gospel categories. In addition, Soul Gospel has been moved from the r&b field and placed into the gospel/religious music field. These changes constitute a total of five gospel Grammys to be given in 1978.

All gospel Grammys will be combined for the first time under one voting field and will be categorized as follows: Gospel, Traditional Gospel, Spiritual Gospel (formerly Soul Gospel), Traditional Spiritual Gospel, and Inspirational Gospel (recordings made by artists other than regular performing gospel artists).

'Family of God' (Continued from page 88)

James Version of the Bible," "Today's English Version to the New Testament," "The Revised Standard Version of the Bible," "The New International Version New Testament," "The New

Testament in Modern English," "The Jerusalem Bible" and "Psalms in Modern Speech," in addition to Ken Taylor's paraphrased version, "The Living Bible," and Leslie Brandt's paraphrase, "Psalms/Now."



Holding one each of eight different available colors of Paragon Associates, Inc. new "Hymns for the Family of God" are (from left) Robert MacKenzie, president, Paragon Associates; Bob Rist, sales coordinator, Alexandria House; Bill Gaither, Christian songwriter; Fred Bock, "Hymns for the Family of God" editor; and Bob Huff, general manager, Alexandria House, Inc. Paragon Associates, Inc.—a Nashville-based company—published the innovative hymnal which Alexandria House will distribute.

The Grande Duchesse (Continued from page 28)

had planned a huge Exposition for Paris in the spring of 1867. As the full and complete liner notes point out, the Theater des Bouffes-Parisiens, which was Offenbach's theater, was right on the route to the fair, and the new work was designed to delight those who had come. The composer had made a huge success with *La Vie Parisienne* only the year before and had begun to woo the famous Parisian actress Hortense Schneider for the *Grande-Duchesse* at that time. As he wrote it, he visualized her, and the prima donna accepted. On the night of April 12, 1867, the operetta bowed to an audience that included *tout* Paris assembled. Even then the "Saber Song" wowed the crowd, but the second act went downhill. Offenbach and his two librettists, Ludovic Halevy and Henri Meilhac (who worked not only for Offenbach but for Bizet to produce *Carmen*), began to work on it, and by the third night it was a triumph. The record of crowned heads who appeared at *La Grande-Duchesse* that spring and summer staggers the imagination. One expects to read that the debonair Prince of Wales appeared, but the Tsar of Russia and Germany's Bismarck strike one as exceptional. They all came and Offenbach and Miss Schneider were more than lionized. By the fall the piece had reached 14th St. and 2nd Ave. in New York where the success was duplicated, and the *Duchesse* went on to conquer London, Vienna and even Germany which is obviously being satirized in the libretto.

The operetta needs more than a *Duchesse* to make its proper effect. It must have a strong, French tenor, a light soubrette, a

comic bass and above all a sensitive conductor. Columbia has managed to assemble a fine cast, one that more than surpasses any performance of the work in recent history. The conductor, Michel Plasson, came to the Met for the first time this past season for Poulenc's *Dialogues of the Carmelites*, and he handles the Offenbach with the same deft touch he brought to Poulenc. The music of Offenbach needs a delicate, poetic hand to avoid any suggestion of a brassy, rushed or coarse sound. It is harder to perform correctly than, say, Johann Strauss, whose work is indeed less than easy. In fact, one is tempted to say that fine leadership in operetta is harder than in most opera, because wit and taste must walk such a narrow line.

As tenor, Alain Vanzo brings his own fine French style and sound to Fritz, the object of the *Grande-Duchesse's* affection. It is he that is raised on his looks from private to top military officials in the realm in the twinkling of an eye, and then loses all by marrying Wanda. His voice is brilliant and easy, he sings with taste. As Wanda, Mady Mesple does a fine soubrette job. She is a touch shrill here and there, but the spirit is fine.

And though he does not obliterate memories of Donald Gramm's General Boum in Santa Fe, which was about the funniest comic impersonation of a general ever seen on any stage, Robert Massard sings the role brilliantly and with a real flair. In so far as comedy can come over in singing, he and his compatriots bring it over.

The whole is a delightful addition to the catalogue.

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William Powell Dies

■ CANTON, OHIO — William Powell, Jr., a former member of The O'Jays, died Thursday, May 26, after an extended illness of several years.

Powell, an original member of the Ohio-based O'Jays, enjoyed 18 years as a group member, and contributed tenor vocals to "I Love Music," "Love Train," "Backstabbers," and many others. His illness eventually led to his departure from the group in 1975.

Powell, 35 at the time of his death, is survived by two daughters, Tracie and Stacy Powell, his mother, Lenora Goings, four sisters, and three brothers.

Funeral services for Powell were held Tuesday, May 31 at the singer's home.

Cream Records June LPs Set

■ NEW YORK — Cream Records June release schedule will include the first albums issued since Cream's acquisition of Hi Records. The first Cream releases on the Hi label will be O. V. Wright's "Into Something (Can't Shake Loose)" and Ann Peebles' "If This Is Heaven."

Cream will also issue one lp on the Cream label, Brenton Wood's "Come Softly."

RCA Taps Meis

■ NEW YORK — Allen Meis has been appointed manager, mid-west regional promotion, RCA Records, based in Cincinnati. The announcement was made by Ray Anderson, RCA's division vice president, to whom he will report.

Before joining RCA, Meis was with United Artists Records as a regional promotion manager.

Meis has also worked for Progress Distributors in Cleveland, and has been an on-air personality on WEBO in Cincinnati.

1st Class Bows Office

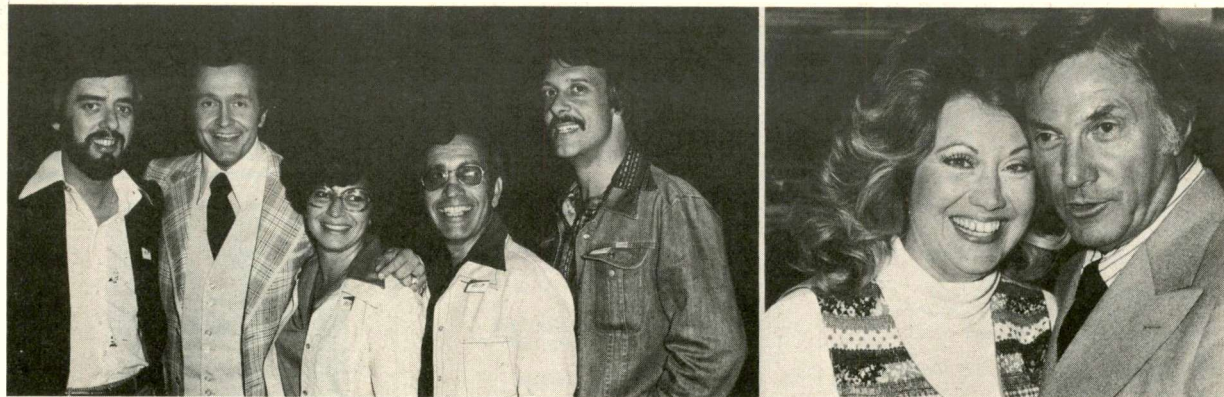
■ LOS ANGELES — Diane Millett, owner and operator of First Class Artists has announced the opening of offices at 1680 N. Vine Street, in Hollywood.

Capitol Releases Seven

■ LOS ANGELES — Capitol Records, Inc. will release seven albums on June 13, according to Jim Mazza, CRI vice president, marketing.

Scheduled for release are Norton Buffalo's "Lovin' In The Valley Of The Moon," Jessi Colter's "Mirriam," Joe Harnell's "Harnell," Bobby Lyle's "The Genie," The Section's "Fork It Over," Tiger's "Goin' Down Laughing" and Nancy Wilson's "I've Never Been To Me."

Anderson at the Palomino



MCA recording artist Bill Anderson, whose new show features Mary Lou Turner and the Po' Folks, appeared for a one night SRO appearance at L.A.'s Palomino. Pictured at the dinner held before the performance are (above from left) Richard Bibby, vice president/marketing; Anderson; Mrs. Sam Passamano; Sam Passamano, vice president/sales; John Brown, country marketing director; Mary Lou Turner and Mike Maitland, president MCA Records.

Balcones Fault: Sounds for All Musical Tastes

By SAMUEL GRAHAM

■ LOS ANGELES — At the recent Grammy awards presentation, Peter Frampton addressed himself to the categorization syndrome within the recording industry. "It's all music," he said, expressing the hope that the need for all of the boundaries between musical styles would soon be eliminated and that the term "cross-over" would become a regularity, not an exception.

Balcones Fault, a band now making its first moves for national recognition after establishing itself as a premier act in its native Texas, is literally banking on Frampton's predictions being accurate. To call this band eclectic is to call the population of Los Angeles "an ethnic mixture": it's true, but it doesn't begin to cover the whole situation. Balcones Fault's music is a reflection of the legion of styles and influences that regularly crisscross in the nation's heartland; their presentation, both onstage and on their debut album for Cream Records, is like a thoroughly entertaining musical history lesson without a

hint of the oppressively pedagogical overtones of the classroom.

The band members are proud of the wide variety of their material, and they have gone to unusual lengths to ensure that it is maintained. Their album was independently financed and recorded on speculation at the Record Plant in Sausalito; according to Jack Jacobs, co-founder, co-leader and singer/guitarist, they decided that "if you want to have a mixture of music on your record, you have to finance it yourself. We were the only project the Record Plant has handled that wasn't signed to a label—instead of a contract, we had a letter of credit from a bank." Jacobs adds that "most of the major labels wanted nine or ten tracks of exactly the same thing. But Don Graham (Cream vice president, promotion) was willing to take a chance—he wasn't so concerned with the classification thing."

Balcones Fault (the name comes from an extinct volcanic fault near Austin and Dallas, Texas, which is some indication of the unusual nature of this group) also bought

its own 30 second radio spots to spread the name beyond the home front. The financial gamble has so far been a smart one, as the album is garnering encouraging sales and airplay in its early weeks.

"It's All Balcones Fault" is an engaging first album — genres from Dixieland to blues to r&b to rock and beyond are covered without fanfare and in the band's own style—but by their own admission, "the whole object for us is getting on stage. People really have to hear us to appreciate us." A recent gig at Austin's Armadillo World Headquarters, one of their strongholds of fan support, confirmed this feeling. The eight-man unit's stage act, tied together by a Spike Jones/Mothers of Invention streak of pure insanity and a large dose of audience participation, included the following material: a Fats Waller medley, Willie Dixon's "Back Door Man," the J. Geils Band's "Give It To Me," a Dixieland-flavored "42nd Street," Randy Newman's "You Can Leave Your Hat On," a version of the Mongo Santamaria jazz classic "Afro Blue" (popularized by John Coltrane) featuring a stunning duet by bassist Dean Stimulus and cellist (also keyboardist) Doug Harmon, several hilarious Mexican/cumbia selections and various original tunes by Jacobs, drummer/lead vocalist Michael McGear and others. One of the encores was "Jesus Christ was a Teenager, Too," with guitarist/singer (and the other co-founder and co-leader) Fletcher Clark exhorting the crowd like some colorful and crazed rural evangelist. They've even "invented" their own genre, courtesy of horn man Don Elam; he calls it "caliche," referring to the white, dusty earth indigenous to west Texas. All in all, a Balcones Fault show is a fascinating tour through North American music with the common denominator of accessibility to any listener.

Head East Heads West



Congratulations were in order after Head East's set at the Santa Monica Civic. On hand to party with the band were (top row, from left) Dan Birney, Head East; Lee Cadorette, A&M publicist; John Schlitt, Head East; (standing) Jordan Harris, A&M product manager, Dorene Lauer, A&M's west coast publicity director; Gil Friesen, president of A&M Records; Mike Somerville, Head East; Jan Basham, Southern California promotion person for A&M; Roger Boyd, Head East, and David Dashev, A&M's national director of artist development.

COUNTRY SINGLES PUBLISHERS LIST

(AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN Roy Dea (PiGem, BMI)	78
ALLIGATOR MAN Shelby S. Singleton, Jr. (Newkeys, BMI)	89
A PASSING THING Ray Griff (Blue Echo, ASCAP)	25
A SONG IN THE NIGHT Billy Sherrill (House of Gold, BMI)	63
A TEAR FELL Ron Chancey (Duchess, BMI)	60
BLUEST HEARTACHE OF THE YEAR A. V. Mittelstedt (Publicare, ASCAP)	34
BORN BELIEVER Bob Ferguson (Filmways, ASCAP)	18
BROOKLYN Prod. Not available (Colgems/Tiny Tiger, ASCAP)	99
BURNING MEMORIES Mel Tillis & Jimmy Bowen (Cedarwood, BMI)	9
CAN'T HELP IT Margie & Marcy Cates (Sound Corp., ASCAP)	86
CHEAP PERFUME AND CANDLELIGHT Eddie Kilroy (Tree, BMI)	24
COME SEE ABOUT ME Walter Haynes (Twitty Bird, BMI)	22
COMING AROUND Ray Baker (Tree, BMI)	73
COTTON DAN Howard Knight (Crooked Creed, BMI)	100
COUNTRY PARTY Nelson Larkin (Matragun, BMI)	46
COWBOYS AIN'T SUPPOSED TO CRY Ray Baker (Acuff-Rose, BMI)	88
DIFFERENT KIND OF FLOWER Jim Fogelsong (Memory, BMI)	61
DIXIE HUMMINGBIRD Ray Stevens (Ray Stevens, BMI)	76
DON'T GO CITY GIRL ON ME Ron Chancy (Tree, BMI)	15
DO YOU WANNA MAKE LOVE Glen Pace & James Pritchett (American Broadcasting, ASCAP)	70
FOOL Johnny Morris (Narvel the Marvel, BMI)	28
GENTLE TO YOUR SENSES Johnny MacRae (Loaves & Fishes, BMI)	81
HEAD TO TOE Buddy Killen (Tree, BMI)	16
HEARD IT IN A LOVE SONG Paul Hornsby (No Exit, BMI)	56
HONKY TONK MEMORIES Eddie Kilroy (Chappell, ASCAP)	82
I CAN'T HELP MYSELF David Malloy Briarpatch/Deb Dave, BMI)	3
I CAN'T LOVE YOU ENOUGH Owen Bradley (Down 'N Dixie/Irving/Screen Gems-EMI, BMI)	45
I CAN'T STOP LOVING YOU Jim Malloy & David Malloy (Acuff-Rose, BMI)	44
I'D BUY YOU CHATTANOOGA Ray Pennington (Tuckahoe, BMI)	93
I DON'T HURT ANYMORE Johnny Morris (Anne-Rachel, ASCAP)	67
I DON'T KNOW WHY (I JUST DO) Billy Sherrill (Pencil Mark/Fred Ahlert, TRO-Cromwell, ASCAP)	30
I DON'T WANNA CRY Fred Foster (First Generation, BMI)	40
I HATE GOODBYES Jim Vienneau (Jack & Bill, ASCAP)	53
I'LL BE LEAVING ALONE Jerry Bradley & Charley Pride (Hall Clement/Maple Hill/Vogue, BMI)	21
I'LL DO IT ALL OVER AGAIN Allen Reynolds (Hall Clement/Vogue, Maple Hill, BMI)	8
IF PRACTICE MAKES PERFECT Jerry Kennedy (First Generation, BMI)	17
IF WE'RE NOT BACK IN LOVE BY MONDAY Fuzzy Owens & Ken Nelson (Tree, BMI)	2
IF YOU GOTTA MAKE A FOOL OF SOMEBODY Roy Dea (Good Songs, BMI)	97
IF YOU WANT ME Larry Butler (Ben Peters, BMI)	23
I JUST CAME IN HERE (TO LET A LITTLE HURT OUT) Gene Kennedy (Door Knob, BMI)	64
I'LL HOLD YOU IN MY HEART Unlisted (Adams, Vee & Abbott, BMI)	74
I LOVE WHAT LOVE IS DOING TO ME Glenn Snoddy (Starship, ASCAP)	50
I'M A MEMORY Felton Jarvis (Willie Nelson, BMI)	32
(I'M COMING HOME TO YOU) DIXIE Larry Rogers (Partnership, ASCAP/Julep, BMI)	95
I'M GETTING GOOD AT MISSING YOU (SOLITAIRE) Norro Wilson (Maple Hill/Vogue, BMI)	10
I'M SORRY FOR YOU, MY FRIEND Ray Baker (Fred Rose, BMI)	55
I'M THE ONLY HELL (MAMA EVER RAISED) Billy Sherrill (Tree, BMI)	72
ISHABILLY Eddie Kilroy (Tree, BMI)	71
IT'S A COWBOY LOVIN' NIGHT Jerry Crutchfield (Newkeys, BMI)	6
IT'S NOTHING TO ME Chet Atkins & Bud Logan (Gregmark/Libijon, BMI)	19
IT'S TOO LATE TO LOVE ME NOW Larry Rogers (Chappell & Co., ASCAP)	69

IT WAS ALMOST LIKE A SONG Tom Collins & Ronnie Milsap (Chess/Casa David, ASCAP)	26
I WAS THERE Jerry Kennedy (American Cowboy, BMI)	14
LADIES NIGHT Bob Montgomery (Brougham Hall, BMI)	96
LET ME LOVE YOU ONCE BEFORE YOU GO Billy Sherrill (Almo, ASCAP/Peso, BMI)	58
(LET'S GET TOGETHER) ONE LAST TIME Billy Sherrill (Algee, BMI)	39
LIGHT OF A CLEAR BLUE MORNING Dolly Parton & Gregg Perry (Velvet Apple, BMI)	12
LOVE'S EXPLOSION Norro Wilson (Jidobi/Al Gallico, BMI)	84
LUCILLE Larry Butler (Brougham Hall/Andite Invasion, BMI)	49
LUCKENBACH, TEXAS Chips Moman (Baby Chick, BMI)	1
MAKIN' BELIEVE Brian Ahern (Acuff-Rose, BMI)	36
MARGARITAVILLE Norbert Putnam (Coral Reefer, BMI)	29
MARRIED BUT NOT TO EACH OTHER Tom Collins (Ordena/Bridgeport, BMI)	4
ME AND MILLIE Chip Young (House of Gold, BMI)	27
MERRY-GO-ROUND Billy Sherrill (Low-Twi/Young World, BMI)	65
MOBILE BOOGIE Hank Williams, Jr. & Terry Woodford (Lois, BMI)	42
OLD KING KONG Billy Sherrill (Julep, BMI)	43
ONLY LOVE CAN BREAK A HEART Bob Morgan (Arch, ASCAP)	92
PAPER ROSIE Russ Reeder (Doubleday/Quality, BMI)	59
PICKING UP THE PIECES OF MY LIFE Rick Hall (Song Painter, BMI)	62
PLAY GUITAR PLAY Owen Bradley (Twitty Bird, BMI)	38
ROLLIN' WITH THE FLOW Billy Sherrill (Algee, BMI)	54
SATURDAY NIGHT TO SUNDAY QUIET George Richey (Chess, ASCAP)	77
SHE'S GOT YOU Owen Bradley (Tree, BMI)	48
SHE'S LONG LEGGED Norro Wilson (Al Gallico, BMI)	52
SHE'S PULLING ME BACK AGAIN Eddie Kilroy (Jack & Bill, ASCAP)	47
SHE'S STILL ALL OVER YOU Chip Young (Hall-Clement/Maplehill/Vogue, BMI)	98
SHE'S THE GIRL OF MY DREAMS Bill Walker (Wiljex, ASCAP)	75
SILVER BIRD Eddy Bachinger (Intersong, ASCAP)	20
SO MANY WAYS Tommy Hill (Times Square, BMI)	37
SOMEBODY TOOK HER LOVE (AND NEVER GAVE IT BACK) Jerry Gillespie (Twitty Bird, BMI)	68
SOME BROKEN HEARTS NEVER MEND Don Williams (Maple Hill & Vogue, BMI)	11
SWEET DECEIVER Charlie Black (House of Bryant, BMI)	83
TAKE ME TONIGHT Gordon Mills (Arch, ASCAP)	85
TEN YEARS OF THIS Roy Dea (Forrest Hills/Rose Bridge, BMI)	35
THAT WAS YESTERDAY Stan Silver (Prima Donna, BMI)	7
THE BEST PART OF MY DAY (ARE MY NIGHTS WITH YOU) Stephen A. Davis (Hacienda, ASCAP)	66
THE MAN STILL TURNS ME ON Snuffy Miller (Stallion, BMI)	91
THE RAINS CAME/SUGAR COATED LOVE Huey Meaux (Crazy Cajun, BMI)	31
THANK GOD SHE'S MINE Steve Stone (Tree, BMI)	13
THAT'S WHEN THE LYIN' STOPS (AND THE LOVIN' STARTS) Norro Wilson (Easy Listening/Dusty Roads, BMI)	41
THIS GIRL (HAS TURNED INTO A WOMAN) Peter Yarrow & Barry Beckett (Silver Dawn, ASCAP)	33
UNTIL I MET YOU Jimmy Bowen (Papoose, BMI)	90
WE'RE ALL ALONE Jimmy Ford (Boz Scaggs, ASCAP)	80
WE'RE STILL HANGIN' IN THERE, AIN'T WE JESSIE Chuck Glaser (Great Legend, BMI)	94
WHAT A DIFFERENCE A DAY MAKES Earl Richards (Stanley Adams, ASCAP/E. B. Marks, BMI)	79
WHAT DID I PROMISE HER LAST NIGHT The General (Sawgrass, BMI)	87
YESTERDAY'S GONE Gary S. Paxton (Gar Pax, ASCAP)	51
YOU ARE MY SUNSHINE Mother Texas Prod. & Duane Eddy (Peer, Intl., BMI)	57
YOUR MAN LOVES YOU, HONEY Jerry Kennedy (Hallnote, BMI)	5

COUNTRY ALBUM PICKS

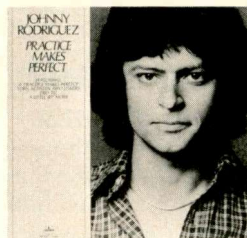
Sonny James In Prison, In Person. With His Tennessee State Prison Band.



SONNY JAMES IN PRISON, IN PERSON

Columbia 34708

Backed up by a band made up exclusively of Tennessee State Prison inmates, James kicks this album off with his current single, "In The Jailhouse Now." The live concept lp includes such classics as "Heartaches By The Number," "Wildwood Flower" and "Amazing Grace."



PRACTICE MAKES PERFECT

JOHNNY RODRIGUEZ—Mercury 1 1144

Featuring the title cut, which is currently bulleting up The Country Singles Chart, this lp is Johnny's best yet. Along with some excellent self-penned tunes the best cuts are "I'd Build A Bridge," "Eres Tu" and fine renditions of "Torn Between Two Lovers" and "A Little Bit More."



FIRST CLASS

MICKEY GILLEY—Playboy 34776

Definitely a first class collection, which includes not only his previous #1 hit, "She's Pulling Me Back Again," but also his current release, "Honky Tonk Memories." With product like this, the new CBS/Playboy affiliation can't help but work. "Chains Of Love" is a standout.

CBS Israel Names Schmidt Managing Dir.

■ TEL AVIV — Shirley Schmidt has been promoted to the position of managing director of CBS Records Israel by Peter de Rougemont, vice president, CBS Records International in Paris. Mrs. Schmidt succeeds her husband, Simon Schmidt, who, according to De Rougemont, "is relinquishing the position to attend better to the increasing demands on his time as "area director." As part owner of CBS Records Israel, however, Schmidt will remain a member of the board.

Mrs. Schmidt has been with CBS Records Israel from its inception in 1964. During the past 13 years she has acted in various capacities within the company.

Zaehler to WEA

■ LOS ANGELES — Russ Bach, Warner-Elektra-Atlantic's Los Angeles regional branch manager, has announced the appointment of Fred Zaehler as the Elektra/Asylum promotion representative for the Seattle market.

Zaehler, a nine-year veteran of the radio and record industries in Seattle, most recently was the promotion man for Epic Records. Previously, Zaehler had been the buyer for Fidelity Records and Tapes, a staff announcer for KOL-FM and the local promotion man for Capitol Records in Seattle.

Berger to O'Donovan

■ LOS ANGELES — Shelly Berger has been appointed executive vice president of American operations for Danny O'Donovan Enterprises, Inc., it was announced. The appointment signals an immediate step-up in the multi-media activities of the British based entrepreneur.

The company has been responsible in the past for European, Australian and other world tours of such artists as Diana Ross, Frank Sinatra, Stevie Wonder and others. The firm is also organizing a series of 25 concerts as part of Queen Elizabeth II's Silver Jubilee Celebration in England.

Berger, who will also serve on the company's board, joins O'Donovan after 11 years at Motown Industries, where he was involved in management development of Motown artists. Berger will work out of the company's Los Angeles offices at 9200 Sunset Blvd., where he will oversee the company's music, film and legitimate theatre activities, which are scheduled to shift from Britain to Los Angeles within a year.

CBS International Promotes Jay Edelman

■ NEW YORK — Jay B. Edelman has been promoted to the position of controller, CBS Records International, by Dick Asher, CRI president. The appointment was effective June 1.

ABC Persistence Pays Off for Ryles Single

By **LUKE LEWIS** and **MARIE RATLIFF**

■ **NASHVILLE** — Perseverance on the part of ABC/Dot's promotion department, under the direction of Larry Baunach, vice president of sales and promotion for the label, is paying off in a big way for John Wesley Ryles' current single, "Fool."

The record, which was released January 11, entered **RW's** Country Singles Chart at #95 on March 26, moved to #93 and held the following two weeks, and on April 16 fell off the chart. In most cases that would be the end of the story and the record, but as Baunach puts it, "we never for a minute considered it dead."

"At no time did we give up on it like we might a normal record that fell off the trade charts," said Baunach, "because the record kept growing in the Houston market at KIKK, KENR and KNUZ. WBAM in Montgomery was doing well with the record, too, and Bibb One-Stop in Charlotte made three or four big re-orders. You

WB Signs Glenn

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

ABC/Dot Inks Bresh

■ **NASHVILLE** — Jim Foglesong, president, ABC/Dot Records, has announced the signing of Tom Bresh to an exclusive long-term recording contract.

Bresh's current single, "Until I Met You," will be included on "Kicked Back," his upcoming debut album on ABC/Dot. The album was produced by Jimmy Bowen and is scheduled for a June release.

always know you've got a country hit if it sells in the Carolinas."

Being a long record, an unknown song and a new artist, it needed good rotation in order to have a chance. Houston and WBAM gave it good play and they should be credited with breaking it, according to Baunach.

After sending out mailgrams every week and reseriving the record with four different flyers the persistence finally paid off. "Fool" went to #1 in Houston, 22 reporting stations re-added the record and on April 16 it re-entered **RW's** chart at #80 with a bullet. This week it is bulleted at #28 and still making strong gains.

Baunach says, "We would like to work as hard on all of our records, but in this case the potential was being evidenced and these days you've got to work harder on these that are showing that they have commercial appeal. Some stations and a lot of other people put down that old '50s country rock, blues sound, but that stuff sells like crazy and this record is proving that out. We still have to convince a few stations that as soon as it gets enough airplay it happens, but at this point it seems to be proving itself."

1977 Fan Fair Agenda Announced

■ **NASHVILLE** — The number of registrations received indicates that the 1977 Sixth Annual Country Music Fan Fair will be the biggest year ever for the festivities, which will feature the largest line-up of talent and activities ever offered in the event's history. The \$30 registration fee includes a bluegrass concert, grand masters fiddling contest, picture taking and autograph sessions with the stars, live entertainment, lunches (3 days), tickets to Opryland, USA, tickets to the Country Music Hall of Fame, and a tour of the Old Opry House (Ryman Auditorium). There will be Opry tickets reserved for Fan Fair registrants; the price is not included in the registration fee.

The agenda is as follows:

MONDAY, JUNE 6—7:30 a.m.-6:00 p.m., Slow-Pitch Softball Tournament (Two Rivers Park);

TUESDAY, JUNE 7—7:30 a.m.-6:00 p.m., Slow-Pitch Softball Tournament (Two Rivers Park); 7:30 p.m., Square Dance (Plaza Deck);

WEDNESDAY, JUNE 8—10:00 a.m.-12:00 noon, Mercury Records Show; 1:00 p.m.-5:00 p.m., Bluegrass Show; 6:00 p.m., IFCO Banquet & Show (Plaza Deck & Auditorium, not included in registration);

THURSDAY, JUNE 9 — 10:00

a.m.-9:00 p.m., Exhibit area, lower level; 10:00 a.m.-12:00 noon, Hickory Records Show; 12:00 noon-3:00 p.m., Lunch (Plaza Deck); 3:00 p.m.-5:00 p.m., CBS Records Show; 7:00 p.m.-9:00 p.m., RCA Records Show; 9:30 p.m.-11:30 p.m., Independent Labels Show;

FRIDAY, JUNE 10—10:00 a.m.-9:30 p.m., Exhibit area, lower level; 10:00 a.m.-12:00 noon, ABC/Dot Records Show; 12:00 noon-3:00 p.m., Lunch (Plaza Deck); 3:00 p.m.-5:00 p.m., Capitol Records Show; 7:00 p.m.-9:00 p.m., MCA Records Show; 9:30 p.m.-10:30 p.m., Cajun Music Show; 10:30 p.m.-11:30 p.m., Nashville Songwriters Show;

SATURDAY, JUNE 11 — 10:00 a.m.-2:00 p.m., Exhibit area, lower level; 10:00 a.m.-12:00 noon, International Show; 12:00 noon-3:00 p.m., Lunch (Plaza Deck); 2:00 p.m.-5:00 p.m., Reunion Show;

SUNDAY, JUNE 12 — 12:00 noon-6:00 p.m., Grand Masters Fiddlin' Championship (Opryland, USA).

RW To Host Hospitality Booth

■ **NASHVILLE** — As a service to the industry, **Record World** will be hosting a "Hospitality Booth" in addition to its regular booth at the Municipal Auditorium at Fan Fair, Wednesday through Saturday.

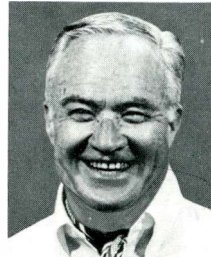
The Hospitality Booth will be open to any industry people wishing to take a break or use the telephone.

For the third consecutive year, **RW** will offer a message service to record labels.

The phone number will be **RW's** regular Nashville office number—(615) 329-1111—and anyone wishing to call artists or industry officials at the Auditorium may do so by dialing that number.

NASHVILLE REPORT

By **RED O'DONNELL**



■ **Barbara Mandrell** and her airplane pilot-husband **Ken Durney** celebrated their tenth wedding anniversary by getting married again, then took off for a Florida "vacation-honeymoon" with their two young children. (Barbara's current single is "Married But Not to Each Other") . . . RCA artist **Charley Pride** is one of three entertainers on NBC-TV's June 18 telecast of the 56th annual "Photoplay Gold Medal Awards" show in Hollywood. **Pride**, **Johnny Cash** and **Roy Clark** are nominees in the "Favorite Country Music Star" category.

MCA's **Jerry Clower** set to appear Wednesday on the 9th annual St. Jude's "Shower of Stars" show in Memphis. The show, organized

(Continued on page 95)

COUNTRY PICKS OF THE WEEK

SINGLE **ELVIS PRESLEY**, "WAY DOWN" (L. Martine, Jr., Ahab, BMI)/"PLEDGING MY LOVE" (F. Washington/D. Robey; Leon, BMI). RCA says this one's for real, and from the sound of it Elvis is hitbound once again. "Pledging My Love" proved itself in the '50s and is poised for a repeat, while "Way Down" provides a funky alternative. RCA 10998.

SLEEPER **RONNIE McDOWELL**, "ONLY THE LONELY (KNOW THE WAY I FEEL)" (R. Orbison/J. Molson; Acuff-Rose, BMI). McDowell has revived Roy Orbison's smash hit with very few alterations. The song's old magic is still there and the performance on this rendition is solid enough to elicit strong response. Watch it. Scorpion 0533.

ALBUM **BARBARA MANDRELL**, "LOVERS, FRIENDS AND STRANGERS." Definitely the best collection yet by this pretty lady and it could be the one to put her right on top of the heap. There will be no problem finding a follow-up for her current hit single, "Married But Not To Each Other." The title cut and "We Are The One" are standouts. ABC/Dot 2076.



COUNTRY RADIO

By CHARLIE DOUGLAS

■ The line-up at WKDA (Nashville) is **Dale Turner**, **Mike Hanes**, **Tom Bootle**, **Les Acree**, **Phil Davis**, **D. J. Jones**, **Paul Lyle** (sports) and **Mike Hammond** (news director). The station has been running "Ishabilly" contests with winners receiving Playboy Records T-Shirts if they can sing the tricky part of the record on the air. Dale Turner said the whole thing is fun and simple, which may be the best part of all, and he reports excellent audience reaction.

As of May 30, WHNE became the new country signal in the Norfolk market. **Bob Sinclair**, GM, moved **Carolina Charlie** from across the street at WCMS and brought **Jack Gayles** in to do the morning show. The station was an all-news outlet with the call letters WKLX. It's a full time 5 kw facility at 1350 . . . **Nancy Turner**, WJVA (South Bend), is looking for a morning personality, and **Tom Edwards** at KEED (Eugene, Ore.), is taking tapes for future openings . . . KCKN's **Don Rhea** has been immortalized in Kansas City with his very own picture on the official Don Rhea T-shirt, which, hopefully, most folks will wear inside out . . . **P. J. Winn** has moved into the AM slot at KWMT (Fort Dodge), and comes from KXEL (Waterloo).

Ken Rainey, WOKK (Meriden, Miss.), did an excellent job in producing the four nights of shows at the Jimmie Rodgers Memorial Festival, May 25-28. The station goes all out in promotion of this community-wide event which this year saw entertainers like Willie Nelson, Freddie Hart, Charlie Louvin, Stella Parton, James Talley, Sue Richards, Charlie McCoy, Kenny Price, Tony Douglas, Ernest Tubbs and Hank Snow and far too many more to mention give of their time and talents again for one of the most important projects of all. The JRMF committee announced that there will be a commemorative stamp issued by the U.S. Postal Service in 1978 honoring the Father of Country Music.

Chuck Urban has moved from WXCL (Peoria) to KMPS (Seattle) in p.m. drive, and **Tim Akers** has been promoted to PD at WHOK-FM (Lancaster, Ohio) . . . The Kentucky Fried Chicken folk are pumping out nicely done promo kits suggesting that you and your station might want to participate in their contest to find the Great American Country Song. They have T-shirts to give away and will award prizes to winners and so forth. Should you decide to run with it, however, please keep in mind that it must be logged as commercial and should you choose to play the winning song from your station that song in its entirety would probably be logged as commercial . . . **Larry Scott** did his usual impeccable job as the ad hoc network radio commentator on the recently broadcast "Country In New York" concert from Carnegie Hall. Scott, who is probably one of the most knowledgeable men going when it comes to country music, is PD at KFDI (Wichita) and a member of the board of FICAP.

Sometime back we ran a story on the George Carlin broadcast by WBAI (New York) which contains the so-called comedy piece on the seven words which you can't broadcast on television. At the first trial the courts determined that the FCC's decision against the broadcast of the record was a violation of freedom of speech. The courts have since refused an FCC retrial in that case and those even words which were heretofore not considered suitable for broadcast are now acceptable at least in the eyes of that learned and august body of judges at the U.S. Court of Appeals. The striking down of the commission's obscenity regulation stands.

A DOWN TO EARTH SONG
ABOUT A TAR DIPPING, HARD WORKING MAN

"DADDY'S PICNIC"

By
NELLA ARNOLD

Produced By: Chet Bennet & Steve Wells



COUNTRY HOTLINE

By MARIE RATLIFF

■ **Mickey Gilley** puts the best of the ballad and the blues into "Honky Tonk Memories" and he's got a hit! Among those jumping on it out-of-the-box are WDAF, WINN, KENR, KAYO, KJJJ, WIRE, KCKC, WTSO, KIKK, KTTS, WPOC, WBAM, WKDA, WCMS, WUNI, KLAJ, KSO, KNIX, WIVK and WNRS.

Moe Bandy is showing early action on "Cowboys Ain't Supposed to Cry" at WPLO, KNIX, KERE, KSO, KLAJ, WBAM, KIKK, KENR and WIRE.

New MCA artist **Dan McCorison** is gaining attention in Denver, Detroit, Wheeling and Wichita on "That's The Way My Woman Loves Me."



Mickey Gilley

Pop flavored singles are showing considerable country potential; cases in point include **Olivia Newton-John's** "Making A Good Thing Better," which is playing at WUNI, WTSO, WTIK, KXLR, WNRS, KGFX, WCMS and KD JW. **Linda Ronstadt's** "Lose Again" is beginning to show at WHN, KLAJ, WIVK, WMAD, WCMS, KXLR, WUNI, KSOP and KD JW. **Dr.**

Hook's remake of the classic "Walk Right In" is starting in Denver, Houston, Montgomery and Indianapolis.

Johnny Russell's "Obscene Phone Call" is sparking hilarious promotional stunts and early adds at KNIX, WIVK, WBAM, KRMD, KTTS, WINN and KFDI.



Del Reeves

Sunday Sharpe is making inroads on playlists with "I'm Not The One You Love (I'm The One You Make Love To)" at WAME, KVOO, WSDS, WTSO and KD JW. **Debi Hawkins'** updating of the years ago pop hit by Kitty Lester, "Love Letters," showing at KKYX, WHK, WJQS, KGFX, KENR and KSOP.

Multi-talented **Ray Stevens** is already buzzing with "Dixie Hummingbird" (which he also wrote, published and produced) at KBOX (#39), WBAP, WITL, WIVK, WJQS, KENR, KXLR, WINN, WKDA, KGFX, WXCL, WIRE, KD JW and WCMS.

Del Reeves' "Ladies Night" is popular with listeners at WHOO, KRMD, WMAD, WIRE, KKYX, KD JW and KSO; **Buck Owens'** "It's Been A Long Time" is added quickly in Atlanta, Norfolk and Des Moines.

Super Strong: **Billy Crash Craddock**, **Johnny Paycheck**, **Johnny Duncan**, **Charlie Rich**, **Loretta & Conway**.

SURE SHOTS

Elvis Presley — "Way Down"

Sonny James — "In The Jailhouse Now"

LEFT FIELDERS

Starland Vocal Band — "Liberated Woman"

Micki Fuhrman — "Goodbye Darling, I'm Over You"

Johnny Carver — "Down At The Pool"

Twiggy — "A Woman In Love"

AREA ACTION

Engelbert Humperdinck — "Goodbye My Friend" (WBAM)

Dale McBride — "Love I Need You" (WBAP)

Paul Craft — "You Know Better" (WMC)

N'ville Sound Expands

■ NASHVILLE—Nashville Sound, Inc. has expanded its Houston office to include the new division, Entertainers Employment Group, headed by Jim Bailey. The initial project will be the management of ABC/Dot artist Randy Cornor.

Other Companies

In addition to Entertainers Employment Group, Nashville Sound, Inc. includes a studio, Sound Masters; a production company, A-Ball; and publishing wings.

Kennedys Buy All WIG Stock

■ NASHVILLE—The board of directors of World International Group, Inc. (WIG) of Nashville have announced the recent purchase of all WIG stock by Gene and Linda Kennedy.

WIG has been in operation as a national record distribution outlet for independent labels for approximately ten months. Since the beginning of 1977, WIG has distributed two national chart records by Peggy Sue on Door Knob Records. Other labels who have recently signed to be distributed by WIG are Denim Records of Philadelphia, Kansa Records of Kansas City, Aquarian Records of Macon, Ga. and BMA Records (formerly Pyramid) of Nashville.

Transfer

The transfer of all stock is effective immediately. There will be no changes in personnel, and World International Group, Inc. will continue to occupy its present offices at 22 Music Square West, Nashville, 37203. The phone number at WIG will remain (615) 256-3351.

William Morris Agency Signs Stonewall Jackson

■ NASHVILLE — The William Morris Agency has signed Stonewall Jackson for full representation according to Bob Neal, manager of the Nashville office.

'Waterloo'

Jackson, a Grand Ole Opry member, has several hit records to his credit, including "Waterloo," "Don't Be Angry" and "A Wound Time Can't Erase."

True Signs Two

■ NASHVILLE — Dave Conway and Leon Everette have signed recording contracts with True Records of Nashville. Howard A. Knight, Jr., president of the label, is producing both acts.

Releases

Conway's first True release is scheduled for early July. Everette's release is targeted for early Aug.

Nashville Report (Continued from page 93)

by **Danny Thomas**, also includes performances by **Wayne Newton**, **Lola Falana**, **Dave Barry**, **Ed McMahon**, **Florence Henderson** and **Thomas**. All proceeds benefit St. Jude's Research Hospital for Children in Memphis.

Hank Williams, Jr. is in the U. of Virginia Medical Center, Charlottesville, for what he hopes will be final of a series of surgery sessions he has undergone the past year to correct injuries suffered during a mountain-climbing accident in Montana.

"It was a facial operation to correct the level of his eyes," said the singer's manager, **James R. Smith** of Cullman, Ala. "He should be out of the hospital by this weekend," Smith added.

On June 18 **Hank Jr.** and **Rebecca White** are to be married at the Mer Rouge, La. Methodist Church. They'll honeymoon until July 1, when Williams embarks on a tour of the midwest.

Add **Mel Tillis'** moonlighting assignments: He's been named broadcasting spokesman for Teaberry Electronics Corp., which manufactures citizen band radios. "I have a tough time pronouncing T-T-Teaberry," admits stuttering Mel, whose CB handle is "Fluttering Lips." (I can remember when Teaberry was a chewing gum.)

Tommy Cash has exited brother Johnny's road show and is touring with his 5-piece **Tomcats** band. He's also out with a Monument recording of "The Cowboy and the Lady," which is (was) the title of a 1938-produced movie that starred Gary Cooper, Merle Oberon, Patsy Kelly and Walter Brennan. (Peggy Russell wrote the song but is too young to recall the film.)

It took **Barry Grant**, program director of WIRK-FM (West Palm Beach) and Warner Bros. artist **Rex Allen, Jr.** five hours to complete a five-minute phone interview.

It began at 10 a.m. in Tampa Airport. They exchanged a few brief sentences, then Rex Jr. said, "Gosh, Barry, I gotta catch a plane." Later from Atlanta Rex Jr. was apologizing after a short conversation, "Got to run Barry. I'll call you from Nashville." He did at 3 p.m.—from WB's office.

Dolly Parton told interviewers in England: "I would like to appear in a movie—a comedy." Dolly told interviewers in Los Angeles: "'Coat of Many Colors' is my favorite song. It proves you don't have to be wealthy to be rich" . . . **Dennis Weaver** is here to tape guest shots on some syndicated TV shows. (Dennis' "McCloud" series has been axed by NBC.)

Evangelist **Bob Harrington**, performing with country music shows when he isn't preaching from the pulpit or lectern, was featured on the George Jones' show in Long Pond, Pa. last weekend. Harrington calls his act, "holy humor."

Patti Page signed to tape a guest shot on the "Hee Haw" series. She'll sing "Tennessee Waltz," her recording of which is perhaps the top selling country music single . . . The Postal Service has announced it will issue a stamp during 1978 to the memory of country music singer **Jimmie Rodgers**, whose records sold in the millions nearly 50 years ago. Rodgers—"The Singing Brakeman"—was the first person inducted into the Country Music Hall of Fame in Nashville.

Talk persists around town that **Chet Atkins** is designing a pool-shaped guitar . . . **Elvis Presley's** CBS-TV special, set for airing next fall, will be taped the week of June 17-25 in two midwestern cities. Elvis is booked for concerts in Omaha, Cedar Rapids, Kansas City, Mo., Springfield, Mo. and Cincinnati that week. (Presley's record producer, **Felton Jarvis**, is talent coordinator for the show) . . . Concorde is name of a new record company here. Better not play its releases too loud near any airports or the environmentalists might squawk???

Where is **Bobby Lord** these days? Bobby's enthusiastically involved in real estate business at Nettles Island, Fla. . . . Add cities with Music City angles: Asheville, N.C. where **Bruce Fuller** operates the "Nashville Club" that features country music acts. You betcha! . . . Broadcast Music, Inc. (BMI) pop awards presentation set Tuesday, June 14 during banquet at Century Plaza Hotel in Los Angeles.

Let's hear it for birthdayers **Joe Stampley**, **Wynn Stewart**, **Vernon Oxford**, **Wilma Burgess** and **Penny Jay**.

Memos publisher **Jim Pelton**: "Charlie Rich's recording of 'Rollin' With The Flow' reminds me of the way a lot of us try to drive to work every morning in the traffic. And," adds Pelton, "Wayne Carson's single of 'Bugle Ann' recalls how much I hated to get up in the morning while serving in the army." (Pelton's bugler must have been a WAC?)

Rita Coolidge—recovered from a miscarriage—slated to join hubby **Kris Kristofferson** next Saturday in concert at Austin, Tex., and later this month in Phoenix, Ariz. and Denver. When Kris completes his acting in the "Convoy" movie (next month?), they'll embark on a series of one-nighters that extends through early September.



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WJDE	WLBB	KPRB
WMAJ	WTMT	KNAC
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COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

TWIGGY—Mercury 73923

A WOMAN IN LOVE (Bugatti/Musker; Chappell, ASCAP)

Twiggy should find her way onto the charts easily with this enjoyable ballad. The former model shows strong promise as a recording artist.

LITTLE DAVID WILKINS—MCA 40734

IS EVERYBODY READY (D. Wilkins; Forrest Hills, BMI)

This appealing, self-penned tune should find immediate acceptance. Wilkins' delivery is supported well by Owen Bradley's spirited production.

SONNY JAMES—Columbia 3 10551

IN THE JAILHOUSE NOW (J. Rodgers; Peer International, BMI)

Producer George Richey has captured the excitement generated by James' live performance at the Tennessee State Prison utilizing an inmate back-up band. It could go all the way.

STARLAND VOCAL BAND—Windsong 10992

LIBERATED WOMAN (B. Danoff; Cherry Lane, ASCAP)

Bill Danoff's song is a gem and the group's finely honed treatment should see it on its way.

ENGELBERT HUMPERDINCK—Epic 8 50365

GOODBYE MY FRIEND (A. Bernstein/R. Adams; Silver Blue, ASCAP)

Marked by a lush arrangement and Humperdinck's powerful vocals, this one should find favor across the board.

JOHNNY CARVER—ABC/Dot 107707

DOWN AT THE POOL (B. Reneau/D. Goodman; Low Ball, ASCAP/High Ball, BMI)

With summertime upon us, the time seems right for this thumping topical cut which could prove to be Carver's biggest record to date.

JACK BLANCHARD & MISTY MORGAN—UA 1004

LIVING TOGETHER (J. Blanchard; Hall-Clement, BMI)

The duo's first release on UA sounds like a winner. Sparkling instrumentation accentuates the bright, bouncy cut. Watch for it.

ROY HEAD—ABC/Dot 17706

JULIANNE (R. Bowling/B. Emerson; Brougham Hall/Golden Horn, BMI)

A brisk, percussive cut should provide welcome relief for ballad laden playlists. Head conveys the tale of a mountain lady headed for the hills.

JOHNNY FREE—Stop 500

PARADISE KNIFE AND GUN CLUB (C. Rains; Bundin/Unichappell, BMI)

This one is a peppy honky tonker spiced by a spirited piano track and clever lyrics. It should provide Free a long ride on the charts.

ASLEEP AT THE WHEEL—Capitol 4438

SOMEBODY STOLE HIS BODY (L. Preston; Asleep At The Wheel, BMI)

The Wheel turns to gospel on this uplifting cut, which should provide the momentum to keep them rolling along.

LOU ROBERTS—Autumn 7642

EVEN IF ITS WRONG (R. Mainegra/M. Blackford; Unart, BMI/United Artists, ASCAP)

Roberts does it right on this outing and the results should launch a gifted vocalist chartward.

RANDY BARLOW—Gazelle 413

CALIFORNIA LADY (R. Barlow/F. Kelly; Frebar, BMI)

Barlow employs a California sound on this breezy cut, which has all the makings of a hit.

MICKI FUHRMAN—Louisiana Hayride 7626

GOODBYE DARLING I'M OVER YOU (L. Morris; Dixie Queen/Hayseed, BMI)

Micki proves to be an exceptionally talented vocalist with this fine effort. Her treatment of this appealing ballad is impeccable.

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- ★ June 20-25—Colorado Country Music Convention—Denver, Colorado—The Continental Denver
- ★ July 1-2-3-4—Mountain Music Park Festival of Music—Shortts Gap, Virginia
- ★ July 9—E.T.'s Record Shop Show—WSM
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THE COUNTRY ALBUM CHART

JUNE 11, 1977

JUNE 11	JUNE 4		WKS. ON CHART
1	1	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	4
2	2	KENNY ROGERS/United Artists LA689 G	31
3	3	I REMEMBER PATSY LORETTA LYNN/MCA 2265	8
4	5	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	5
5	4	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/RCA APL1 2188	15
6	9	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ ABC AB 990	16
7	11	BEST OF FREDDY FENDER/ABC/Dot DO 2079	4
8	6	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/ RCA APL1 2261	9
9	14	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	6
10	8	YOUR PLACE OR MINE GARY STEWART/RCA APL1 2199	8
11	12	ABOUT LOVE TOM T. HALL/Mercury SRM 1 1139	6
12	7	PLAY GUITAR PLAY CONWAY TWITTY/MCA 2262	21
13	13	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601	13
14	18	SNOWBLIND FRIEND HOYT AXTON/MCA 2263	7
15	15	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	20
16	20	SONGS OF KRISTOFFERSON KRIS. KRISTOFFERSON/Columbia PZ 34687	5
17	16	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI/RCA APL1 1312	71
18	17	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	25
19	34	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	3
20	19	VISIONS DON WILLIAMS/ABC/Dot DOA 2064	18
21	21	TOUCAN DO IT TOO AMAZING RHYTHM ACES/ABC AB 1005	8
22	22	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/Epic PE 34468	14
23	25	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	41
24	26	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	12
25	28	A RETROSPECTIVE LINDA RONSTADT/Capitol SKBB 11629	4
26	10	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	8
27	23	HEART HEALER MEL TILLIS/MCA 2252	15
28	24	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	26
29	29	FARGO COUNTRY DONNA FARGO/Warner Bros. BS 2996	15
30	39	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	2
31	32	RIDIN' RAINBOWS TANYA TUCKER/MCA 2253	14
32	33	HIGH RIDING ALVIN CROW & THE PLEASANT VALLEY BOYS/ Polydor PD 1 6102	5
33	30	I JUST CAME HOME TO COUNT THE MEMORIES CAL SMITH/ MCA 2266	6

34	38	MY MUSIC & ME ROY CLARK/ABC/Dot DO 2072-2	4
35	47	LET'S GET TOGETHER TAMMY WYNETTE/Epic KE 34694	2
36	40	REX REX ALLEN, JR./Warner Bros. BS 3054	3
37	—	SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/Epic KE 34693	1
38	—	ALL TIME GREATEST HITS, VOL. I GEORGE JONES/Epic KE 34692	1
39	43	I NEED YOU ALL THE TIME EDDY ARNOLD/RCA APL1 2277	5
40	60	SCORPIO BILL ANDERSON/MCA 2264	2
41	31	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	68
42	42	ONE NIGHT STANDS HANK "BOCEPHUS" WILLIAMS, JR./Warner Bros. BS 2988	7
43	—	PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/Mercury SRM 1 1144	1
44	49	HAPPINESS MARGO SMITH/Warner Bros. BS 3049	2
45	48	LONESOME ROAD DOC & MARLE WATSON/United Artists LA725 G	4
46	46	BEST OF DOLLY PARTON/RCA APL1 1117	55
47	57	ONE MAN SHOW FREDDY WELLER/Columbia KC 34709	2
48	50	FLOYD CRAMER & THE KEYBOARD KICK BAND/RCA APL1 2278	3
49	35	BEST OF DONNA FARGO/ABC Dot DO 2075	16
50	37	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125	19
51	45	REUNITED RAY PRICE & THE CHEROKEE COWBOYS/ABC/Dot DO 2073	8
52	—	RABBITT EDDIE RABBITT/Elektra 7E 1105	1
53	27	THE WHEEL ASLEEP AT THE WHEEL/Capitol ST 11620	11
54	41	CONWAY TWITTY'S GREATEST HITS, VOL. II/MCA 2235	30
55	44	PAPER ROSIE GENE WATSON/Capitol ST 11597	13
56	52	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755	40
57	—	HELP ME RAY PRICE/Columbia KC 34710	1
58	36	JOHNNY DUNCAN/Columbia KC 34442	16
59	51	RONNIE MILSAP LIVE/RCA APL1 2043	28
60	54	BEST OF CHARLEY PRIDE, VOL. III/RCA APL1 2023	32
61	53	ADIOS AMIGO MARTY ROBBINS/Columbia KC 34448	16
62	62	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	87
63	58	JOHN DENVER'S GREATEST HITS, VOL. 2/RCA APL1 2072	13
64	55	THE TOUCH OF FELTS NARVEL FELTS/ABC/Dot DO 2070	9
65	—	THE VASSAR CLEMENTS BAND/MCA 2270	1
66	65	THE TROUBLEMAKER WILLIE NELSON/Columbia/Lone Star KC 34112	35
67	64	HOTEL CALIFORNIA EAGLES/Asylum 7E 103	20
68	63	GILLEY'S SMOKING MICKEY GILLEY/Playboy PB 415	30
69	59	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ABC/Dot DOSD 2020	100
70	66	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS/RCA APL1 1816	48
71	56	I.O.U. JIMMY DEAN/Casino GRT 8014	3
72	67	I'M SORRY FOR YOU MY FRIEND MOE BANDY/Columbia KC 34443	14
73	61	BIG BOSS MAN/MY MOUNTAIN DEW CHARLIE RICH/RCA APL1 2260	7
74	69	TAKE ME CHARLIE RICH/Epic KE 34444	15
75	73	DAVID ALLAN COE RIDES AGAIN/Columbia KC 34310	15

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THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

JUNE 11 JUNE 4

WKS. ON CHART

JUNE 11	JUNE 4	TITLE, ARTIST, Label, Number	WKS. ON CHART
1	1	LUCKENBACH, TEXAS WAYLON JENNINGS RCA PB 10924 (4th Week)	9
2	2	IF WE'RE NOT BACK IN LOVE BY MONDAY MERLE HAGGARD/MCA 40700	11
3	4	I CAN'T HELP MYSELF EDDIE RABBITT/Elektra 45390	11
4	5	MARRIED BUT NOT TO EACH OTHER BARBARA MANDRELL/ ABC Dot DO 17688	11
5	6	YOUR MAN LOVES YOU HONEY TOM T. HALL/Mercury 73899	10
6	8	IT'S A COWBOY LOVIN' NIGHT TANYA TUCKER/MCA 40708	9
7	9	THAT WAS YESTERDAY DONNA FARGO/Warner Bros. WBS 8375	7
8	3	I'LL DO IT ALL OVER AGAIN CRYSTAL GAYLE/ United Artists XW948 Y	12
9	11	BURNING MEMORIES MEL TILLIS/MCA 40710	8
10	10	I'M GETTING GOOD AT MISSING YOU (SOLITAIRE) REX ALLEN, JR./Warner Bros. WBS 8354	10
11	7	SOME BROKEN HEARTS NEVER MEND DON WILLIAMS/ ABC Dot DO 17683	14
12	12	LIGHT OF A CLEAR BLUE MORNING DOLLY PARTON/ RCA PB 10935	10
13	14	THANK GOD SHE'S MINE FREDDIE HART/Capitol 4409	9
14	16	I WAS THERE STATLER BROTHERS/Mercury 73906	7
15	21	DON'T GO CITY GIRL ON ME TOMMY OVERSTREET/ ABC Dot DO 17697	6
16	19	HEAD TO TOE BILL ANDERSON/MCA 40713	6
17	23	IF PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/ Mercury 73914	5
18	24	BORN BELIEVER JIM ED BROWN & HELEN CORNELIUS/ RCA PB 10967	6
19	22	IT'S NOTHING TO ME JIM REEVES/RCA PB 10956	8
20	25	SILVER BIRD TINA RAINFORD/Epic 8 50340	10
21	31	I'LL BE LEAVING ALONE CHARLEY PRIDE/RCA PB 10975	4
22	26	COME SEE ABOUT ME CAL SMITH/MCA 40714	7
23	28	IF YOU WANT ME BILLIE JO SPEARS/United Artists XW985 Y	6
24	30	CHEAP PERFUME AND CANDLELIGHT BOBBY BORCHERS/ Playboy ZS8 5803	5
25	27	A PASSING THING RAY GRIFF/Capitol 4415	8
26	35	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA PB 10976	3
27	15	ME AND MILLIE RONNIE SESSIONS/MCA 40705	10
28	34	FOOL JOHN WESLEY RYLES/ABC Dot DOA 17679	10
29	38	MARGARITAVILLE JIMMY BUFFETT/ABC AB 12254	6
30	37	I DON'T KNOW WHY (I JUST DO) MARTY ROBBINS/ Columbia 3 10536	4
31	13	THE RAINS CAME/SUGAR COATED LOVE FREDDY FENDER/ ABC Dot DO 17686	13
32	39	I'M A MEMORY WILLIE NELSON/RCA PB 10969	5
33	33	THIS GIRL (HAS TURNED INTO A WOMAN) MARY MacGREGOR/Ariola America 7662	8
34	17	BLUEST HEARTACHE OF THE YEAR KENNY DALE/Capitol 4389	15
35	43	TEN YEARS OF THIS GARY STEWART/RCA PB 10957	4
36	49	MAKIN' BELIEVE EMMYLOU HARRIS/Warner Bros. WB 8388	3
37	41	SO MANY WAYS DAVID HOUSTON/Starday 156	7
38	18	PLAY GUITAR PLAY CONWAY TWITTY/MCA 40682	15
39	20	LET'S GET TOGETHER (ONE LAST TIME) TAMMY WYNETTE/ Epic 8 50349	13
40	51	I DON'T WANNA CRY LARRY GATLIN/Monument 221	3
41	29	THAT'S WHEN THE LYIN' STOPS (AND THE LOVIN' STARTS) PAL RAKES/Warner Bros. WBS 8340	11
42	32	MOBILE BOOGIE HANK WILLIAMS, JR./Warner Bros. WBS 8361	10
43	52	OLD KING KONG GEORGE JONES/Epic 8 50385	4
44	50	I CAN'T STOP LOVING YOU SAMMI SMITH/Elektra 45398	5
45	61	I CAN'T LOVE YOU ENOUGH LORETTA & CONWAY/ MCA 40728	2
46	59	COUNTRY PARTY JOHNNY LEE/GRT 125	4
47	36	SHE'S PULLING ME BACK AGAIN MICKEY GILLEY/ Playboy 6100	17
48	40	SHE'S GOT YOU LORETTA LYNN/MCA 40679	16



49	42	LUCILLE KENNY ROGERS /United Artists XW929 Y	20
50	60	I LOVE WHAT LOVE IS DOING TO ME LYNN ANDERSON/ Columbia 3 10545	3
51	44	YESTERDAY'S GONE VERN GOSDIN/Elektra 45353	15
52	45	SHE'S LONG LEGGED JOE STAMPLEY/Epic 8 50361	10
53	63	I HATE GOODBYES LOIS JOHNSON/Polydor PD 14392	4
54	71	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392	2
55	46	I'M SORRY FOR YOU MY FRIEND MOE BANDY/Columbia 3 10487	14
56	56	HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn 0270	7
57	57	YOU ARE MY SUNSHINE DUANE EDDY/Elektra 45359	5
58	47	LET ME LOVE YOU ONCE BEFORE YOU GO BARBARA FAIRCHILD/Columbia 3 10485	14
59	48	PAPER ROSIE GENE WATSON/Capitol 4378	20
60	76	A TEAR FELL BILLY CRASH CRADDOCK/ABC Dot DO 17701	2
61	67	DIFFERENT KIND OF FLOWER RAY PRICE/ABC Dot 17690	3
62	69	PICKING UP THE PIECES OF MY LIFE MAC DAVIS/ Columbia 3 10535	3
63	82	A SONG IN THE NIGHT JOHNNY DUNCAN/Columbia 3 10554	2
64	58	I JUST CAME IN HERE (TO LET A LITTLE HURT OUT) PEGGY SUE/Door Knob WIG DK 7029	9
65	84	MERRY-GO-ROUND FREDDY WELLER/Columbia 3 10539	3
66	74	THE BEST PART OF MY DAYS (ARE MY NIGHTS WITH YOU) DAVID WILLS/United Artists XW988 Y	4
67	75	I DON'T HURT ANYMORE NARVEL FELTS/ABC Dot 17700	3
68	73	SOMEBODY TOOK HER LOVE (AND NEVER GAVE IT BACK) JIMMIE PETERS/Mercury 73911	3
69	72	IT'S TOO LATE TO LOVE ME NOW CHARLY McCLAIN/ Epic 8 50378	4
70	70	DO YOU WANNA MAKE LOVE BOBBY SMITH/Autumn RPA 7623	5
71	78	ISHABILLY MACK VICKERY/Playboy ZS8 5800	3

CHARTMAKER OF THE WEEK

72	—	I'M THE ONLY HELL (MAMA EVER RAISED) JOHNNY PAYCHECK Epic 8 50391	1
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73	83	COMING AROUND CONNIE SMITH/Monument 219	2
74	68	I'LL HOLD YOU IN MY HEART JAN HOWARD/Con Brio NSD 118	6
75	85	SHE'S THE GIRL OF MY DREAMS DON KING/Con Brio 120	2
76	—	DIXIE HUMMINGBIRD RAY STEVENS/Warner Bros. WBS 8393	1
77	77	SATURDAY NIGHT TO SUNDAY QUIET SUSAN RAYE/ United Artists XW976 Y	6
78	87	(AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN DOTTSY/RCA PB 10982	3
79	79	WHAT A DIFF'RENCE A DAY MAKES BOBBY LEWIS/ RPA 7622	7
80	80	WE'RE ALL ALONE LaCOSTA/Capitol 4414	6
81	—	GENTLE TO YOUR SENSES MEL McDANIEL/Capitol 4430	1
82	—	HONKY TONK MEMORIES MICKEY GILLEY/Playboy ZS8 5807	1
83	94	SWEET DECEIVER CRISTY LANE/LS GRT 121	2
84	53	LOVE'S EXPLOSION MARGO SMITH/Warner Bros. WBS 8339	14
85	92	TAKE ME TONIGHT TOM JONES/Epic 8 50382	2
86	90	CAN'T HELP IT CATES SISTERS/Caprice 2032	4
87	91	WHAT DID I PROMISE HER LAST NIGHT BILLY PARKER/ SCR 144	2
88	—	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/ Columbia 3 10558	1
89	89	ALLIGATOR MAN JIMMY C. NEWMAN/Plantation PL 153	4
90	—	UNTIL I MET YOU TOM BRESH/ABC Dot DO 17703	1
91	—	THE MAN STILL TURNS ME ON MARY LOU TURNER/ MCA 40727	1
92	93	ONLY LOVE CAN BREAK A HEART BOBBY VINTON/ ABC AB 12265	2
93	100	I'LL BUY YOU CHATTANOOGA KENNY PRICE/MRC 1001	2
94	96	WE'RE STILL HANGIN' IN THERE, AIN'T WE JESS! JEANNIE SEELY/Columbia 3 10550	2
95	—	(I'M COMING HOME TO YOU) DIXIE SHYLO/Columbia 3 10534	1
96	—	LADIES NIGHT DEL REEVES/United Artists XW989 Y	1
97	54	IF YOU GOTTA MAKE A FOOL OF SOMEBODY DICKEY LEE/ RCA PB 10914	13
98	—	SHE'S STILL ALL OVER YOU JEANNE PRUETT/MCA 40723	1
99	55	BROOKLYN CODY JAMESON/Atco 7073	8
100	—	COTTON DAN CLAUDE KING/True 103	1

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