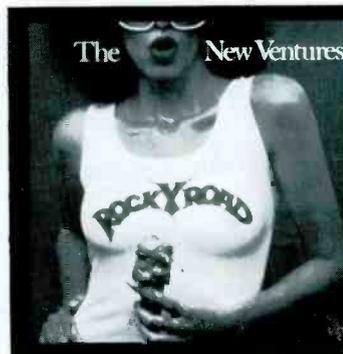


PRESENCE — Led Zeppelin — Swan Song SS 8416 — Producer: Jimmy Page — List: 6.98

The long awaited return to the ring by heavy-weight champs Led Zeppelin is marked by the release of their newly developed punch, "Presence." The tunes are long and strong, the production clean and crunchy. All members of this rock institution are definitely in their prime as they blitz their way through heavies like "Achilles' Last Stand" and "Hots On For Nowhere." "Royal Orleans" is the only cut whose length makes it suitable for AM airplay without considerable cutting, but don't let that scare you off. Much of this LP will find its way onto the airwaves, with play potential covering AM and FM markets like a blanket.

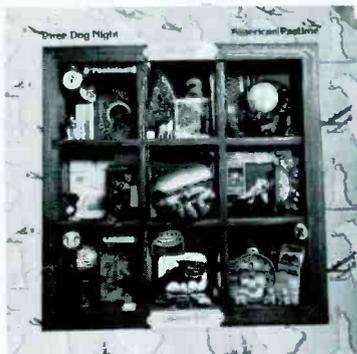


ROCKY ROAD — The New Ventures — United Artists LA 586 G — Producer: Denny Diante — List: 6.98

They've come a long way since the days of surf music. The Ventures are definitely "new" as is proved with this album. A solid shot in the ever-popular disco vein, "Rocky Road" displays some fine playing and clean production work. Strings, vocals and disco rhythm are all synthesized into a cohesive unit creating that tasty sound that is so much in demand in such a wide variety of markets. Contemporary, MOR and easy listening programmers will find the entire LP usable while the AM/pop programmers should see some action out of "Moonlight Serenade" and "The Stroke," disco in the Silver Convention tradition.

AMERICAN PASTIME — Three Dog Night — ABC D928 — Producer: Bob Monaco — List: 6.98

"American Pastime" takes Three Dog Night in a new direction, featuring a collection of tunes ranging from slick production cuts to the ever popular disco beat. Vocals are as clean and distinctive as ever, leaning toward a meticulous pop production. AM programmers will find "Billy the Kid" and "Southbound" prime pop cuts, while "Drive On, Ride On" and "Everybody's A Masterpiece" should appeal to the growing disco market. Some cuts (witness "Easy Evil") will work nicely in easy listening and MOR areas.



FREE PARKING — Stu Daye — Columbia PC 33936 — Producer: Jack Douglas — List: 6.98

Stu Daye's new release, "Free Parking," is an exciting excursion into the original. Opening with the soaring harmonies of "Firefly," his treatment has the feel of an early Byrds flight via heavymetal wings. "Foxes Owl" and "The Good Head" are cuts which graphically display Daye's lyric-writing abilities, as well as his penchant for no nonsense vocals and instrumentation. Daye takes three chord rock to new vistas with his cover of the Simon and Garfunkel hit "The Boxer," adding distinct FM possibilities to the LP's list of potential markets.

COUNTERPOINTS — Argent — United Artists LA 560G — Producers: Chris White, Ron Argent — List: 6.98

"Counterpoints" is a consistently strong offering by Argent, long a leader in the progressive arena. The group's instrumental innovativeness does indeed provide fine counterpoints for its soaring, popish harmonies. Ron Argent's inimitable keyboard style stands out as the group's strongest reference point. While tunes like "On My Feet Again" and "I Can't Remember, But Yes" will delight progressive audiences, the album also contains some cuts whose clean, straight ahead approach should appeal to pop markets as well. "Rock 'n' Roll Show" and "Butterfly" show possibilities for AM play.



LAVADA — Lavada — Pye 12126 BS — Producer: Peter K. Siegel — List: 6.98

Lavada sings about experiences. Lavada is an experience. Her songs are glimpses into a sweeping panorama of life, portrayed in an intensely personal and dramatic medium. From the humor of "Neighbors" to the emotional appeal of "Central Park And Me," Lavada expresses herself in a very theatrical manner. Sparse piano accompaniment leaves the listener to be confronted by the stark reality of Lavada, and the listener can't help but be drawn into Lavada's last-for-life approach to her music. MOR programmers should watch this one, paying special attention to her tribute to the Hollywood sign, "Big H."

VENUS — Frankie Avalon — DeLite DEP 2020 — Producer: Billy Terrell — List: 6.98

In a very strong comeback Frankie Avalon shows himself to be a versatile artist. "Venus" is an excellent showcase of Frankie's smooth vocals and professional poise. This album is an easy listening natural with its rich and lustrous tunes sung by Frankie in the flowing style that he popularized with his timeless hit, "Venus." "Venus" is represented in this collection, but not as an MOR love ballad. Frankie added some slick strings and backing voices and upped the tempo to make it a very palatable disco tune. AM programmers should pick up on "It's Never Too Late," a tune with strong pop potential.



WATERCOURSE WAY — Shadowfax — Passport PPSD 98013B — Producers: Marty Scott, Larry Fast — List: 6.98

"Watercourse Way" is a study in contrasts. Songs range from the shape of ordered chaos, as in "The Shape Of A Word," to the pastoral bliss of the Vivaldi-flavored "Petite Aubade." Classical interludes featuring light reeds dramatically set off progressive passages in the likes of "Book Of Hours" and "A Song For My Brother" while the application of an almost eerie oboe is intricately laced throughout the eastern fascination of the title track. A strong offering in the progressive genre, this album should find a welcome home at FM progressive stations.

REBEL — John Miles — London PS 669 — Producer: Alan Parsons — List: 6.98

"Rebel" is a presentation of ultra-clean production and vocals, tasty guitar and keyboard lines and credible lyrics all wrapped up in a slick pop offering that should turn some heads. Miles' vocals, reminiscent of Arthur Lee and Michael Fennelly, work well with his tasteful keyboard posturings, particularly on the single cut, "Highfly." The album also showcases Miles' versatility on such tunes as the Stevie Wonder flavored ballad, "Lady Of My Life." Several great AM offerings include "Everybody Wants Some More" and "When You Lose Someone So Young."



HIT THE ROAD — Stampede — Quality QLP 1001 — Producer: Mel Shaw — List: 6.98

The Stampede cover the country-rock genre with a collection of tunes which run the musical gamut from mellow country to clean rock, never missing a step in between. The production is clean, lending a polished and pleasing force to the horn section. The overall feel bears a striking resemblance to Bachman-Turner Overdrive in its rough-and-ready approach which should prove an excellent selling point, particularly to the AM market. "Sweet Love Bandit" is a choice cut as is the BTO-flavored "San Diego."

REGGAE, SOUL, AND ROCK'N'ROLL — Johnny Wakelin — Pye 12131 BS — Producers: Robin Blanchflower, S. Elson and K. Rossiter — List: 6.98

As the title implies, this album is a strong offering of reggae, soul and rock'n' roll featuring a predominance of disco flavored tunes. The disco cuts (witness the title track) are characterized by clean strings and tight overall orchestration plus strong rhythm work. Though several cuts have definite reggae overtones, "Cream Puff" is full on reggae and along with Wakelin's cover of the Stones' "Out Of Time" makes competent MOR fodder. Rock cuts lean to the pop ambience displaying a clean sound reminiscent of Gary Puckett and the Union Gap. "Me, I'm A Capricorn" is well-suited to the AM/pop market.



OUR PLEASURE TO SERVE YOU — The Stanky Brown Group — Sire SASD 7516 — Producer: Jim Mason — List: 6.98

"Our Pleasure To Serve You" is an album with something for every musical taste. Moods range from the quietly emotional "Masquerade" to the cinematic "A Hundred Times Around." James Brown's deft handling of the keyboards adds depth and cohesion to the band's structural dynamics. Always pleasant and varying, this LP provides several singles possibilities. Watch this offering for solid AM, MOR and even some FM action.