HITS OF THE WEEK

SINGLES

WAR, "L.A. SUNSHINE" (prod. by Jerry Goldstein, Lonnie Jordan & Howard Scott) (writers: group & Jerry Goldstein) (Far Out, ASCAP) (3:45). A summer hit for War is as natural as five o'clock traffic on La Cienega, and this tribute to their "home town—it's a funky town" should start in the west and quickly fly eastward. Blue Note 1009 (United Artists).

NATALIE COLE, "PARTY LIGHTS" (writer: Shuggie Otis) (Unart, BMI) (3:02). The selection of a good song is a fine choice. Capitol 4439.

JAMES TAYLOR, "HANDY MAN" (prod. by Gene Barge) (writer: Tennyson Stephens) (Utom, BMI) (3:35). With 106 stations tracking several cuts from "Unpredictable," second-guessing Cole's singles gets harder all the time. But this fast-paced disco reading of a good song is a fine choice. Columbia 3-10557.

THE BROTHERS JOHNSON, "STRAWBERRY LETTER 23" (prod. by Quincy Jones) (Kidada/Ofisong, ASCAP) (5:45). Foster's song about the Beatles has been much-requested from his first album, and the signature Beatles riffs that dot the song make for hook after hook. It could well establish his pop radio career. Millenium 602 (Casablanca).

SLEEPERS


KENNY LOGGINS, "I BELIEVE IN LOVE" (prod. by Phil Ramone & Bob James) (writers: K. Loggins-A. Bergman-M. Bergman) (First Artists/Emanuel/Grossos/Threesome, ASCAP) (3:30). Loggin's single debut is a sort of disco samba with enough light, individual production touches to add to what should be an auspicious debut. Columbia 3-10569.

ALBUMS

NEIL YOUNG, "AMERICAN STARS 'N BARS." Probably Young's most country effort since "Harvest" throughout side one, he has enlisted some very capable vocal support from Linda Ronstadt and Emmylou Harris on several tracks. Side two features Young with Crazy Horse on four songs that date back to 1974 but are previously unreleased. Reprise MSK 2561 (7.98).

THE EMOTIONS, "REJOICE." The group's gold debut introduced the vocal talents of these three songstress and with this second Maurice White produced lp, they have set a new standard for themselves. The insistent "Best Of My Love" is already unfolding as a major success and "Love's What's Happening" will not be far behind. Col PC 34762 (6.98).

JOAN BAEZ, "BLOWIN' AWAY." A new page in the career of Baez unfolds with this lp as it points to an apparently new found musical sensibility manifested in songs like "I'm Blowin' Away" and a sense of humor which takes a poke at the music industry in "Time Rag" and "A Heartfelt Line Or Two." Portrait PR 34697 (CBS) (6.98).

"STAR WARS" (AN ORIGINAL SOUNDTRACK). With the movie currently the hottest screen attraction around, there has been much interest in this soundtrack recording which blossoms on The Album Chart this week at number 78 with a bullet. Currently shaping up as one of the biggest lps of its kind, it is an easily programmable piece of music. 20th Century 21541 (7.98).

Who In The World: K.C. and the Sunshine Band
Trooper's third album is ready and geared to "knock" them down for a count.

Trooper - Rock 'n' Rollers with a multi-tossed attack.

Trooper on stage sends you reelin'.

Trooper is produced by Randy Bachman (MCA-2275)
NARM/RIAA Committee Gives Go-Ahead For Universal Products Code Format

By SAM SUTHERLAND

LOS ANGELES—The institution of an industry product code for the recording industry came closer to reality last week as the joint NARM/RIAA Industry Coding Committee concluded its eight-month study of product coding by giving the green light to the projected UPC (Universal Products Code) format, and presenting preliminary proposals for its usage. Meeting at the Century Plaza Hotel here, committee members and representatives from the manufacturing, distributing and retailing arms of the industry reviewed the committee's findings and recommendations as presented in earlier meetings, and forecast the probable economic and operational hurdles still to be crossed before the code is successfully adopted on an industry-wide basis.

RIAA president Stanley Gotikov chaired the meeting, which he termed at the Tuesday (7) morning session's opening "the climax of a couple of decades of industry interest in an industry code." Gotikov's stated goal of reaching a consensus on the UPC code and setting up deadlines for its preliminary implementation, achieved at day's end with unanimous support for the basic decision to adopt a UPC code, marked the culmination of efforts started at last year's NARM Mid-Year Conference in Chicago (RW, Oct. 2, 1976), which led to the committee's formation under the joint sponsorship of NARM and the RIAA.

Gotikov is currently preparing

(Continued on page 29)

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(Continued on page 29)
Another Go-Round for Performers Royalty

By MICHAEL SHAIN

WASHINGTON—The proposed copyright for performers of recorded music has, these past two decades, led a somewhat Draculalike existence; dying every summer, only to be re-born again each fall.

News Analysis twilight. The pros and cons of the controversial new copyright are being hashed out once again this summer, this go-around being held at the U.S. Copyright Office in Washington.

The performers royalty would extend copyright protection to the musicians and singers whose recordings are played for commercial gain by broadcasters, juke box operators, and background music services such as Muzak. Extended protection would permit performers and their record companies to collect royalties similar to the manner in which composers and the publishers are paid for the performances of written compositions.

Congress directed the Copyright Office to conduct a study of the proposed performers royalty last year when it passed the

Ira Heilicher Resigns From Pickwick Intl.

LOS ANGELES — Ira Heilicher has resigned his post as vice president, in charge of distribution for Pickwick International. Heilicher finished out last week in the operation’s Wayzata, Minnesota headquarters, where he told RW the decision was largely personal.

Heilicher stressed that his move wasn’t triggered by changes at headquarters, where he told RW (Continued on page 32)

Bernikier Exits RCA

NEW YORK—Record World has learned that Mike Bernikier has resigned his position as division VP, popular a&r, RCA Records. It is rumored that he will be working with Rick Taylor’s Soulistic Inc.

Powerhouse Picks

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

Bay City Rollers (Arista) "You Made Me Believe In Magic"

One of their most quickly and strongly received attempts, it shows fantastic strength as a phone item in front and follows through with over-the-counter sales.

A&M Fla. Distribution Will Be Handled By New ‘Together’ Office

LOS ANGELES—A&M Records is moving its distribution for the Florida market from Pickwick International, its current distributor, to a new office to be opened by Together Distributors, the Atlanta-based distribution operation jointly owned and operated by A&M and Motown.

The projected Miami office will handle only A&M, with Motown slated to remain with Pickwick in that market. Bob Lavalle, who has been Pickwick’s distribution manager there, will be heading the Together operation, according to Bob Fead, senior vice president, sales and distribution, for A&M (Continued on page 10)

A&M Promotes Reitman, La Porta, Ayeroff

LOS ANGELES—A&M Records president Gil Friesen has appointed Bob Reitman, formerly A&M’s creative director of advertising, to the position of director of advertising and merchandising for the label. Jeff Ayeroff has been named the new director of creative services and product managers. Kiki LaPorta, formerly advertising manager, has been promoted to advertising media di-

Fitzgerald Named VP For RSO/Island Promo

LOS ANGELES — Rich Fitzgerald has been appointed to the position of vice president, national promotion, for the newly-formed RSO/Island promotion company. The announcement was made jointly by Al Coury, RSO Records president, and Charley Nuccio, Island Records president. Fitzgerald, formerly national sales manager, will begin his new position (Continued on page 75)
Richard Pryor on Warner Bros. records & tapes.
By LENNY BEER

Fleetwood Mac (WB) tops The Album Charts for the third and consecutive fourth overall week with another solid sales week which far outdistanced its nearest competitors. The album is now solidly locked into the top spot and both retail and rack locations with huge quantities reported almost everywhere. The Eagles (Asylum) held onto the #2 position, but there are two new contenders on the horizon this week and another that could be in the thick of it next week, Peter Frampton (A&M).

The Wes Farrell Organization, including those owned by Chelsea Lefrak, has agreed to acquire the principals of The Entertainment Company and The Wes Farrell Music Publishing Organization, that The Entertainment Company has agreed to acquire all of the musical copyrights of The Wes Farrell Organization, including those owned by Chelsea Music, Pocket Full of Tunes, Every Little Tune and Coral Rock Music.

In addition to the Farrell Organization’s existing catalogue, The Entertainment Company and Wes Farrell have agreed to a co-publishing arrangement for the next horizon weeks with respect to all future publishing activities of Wes Farrell and his active staff of writers.

### Fleetwood Mac, Marvin Gaye Top LP, Singles Charts

#### Heart LP Hot

- **By LENNY BEER**
- Fleetwood Mac (WB) tops The Album Charts for the third and consecutive fourth overall week with another solid sales week which far outdistanced its nearest competitors. The album is now solidly locked into the top spot and both retail and rack locations with huge quantities reported almost everywhere. The Eagles (Asylum) held onto the #2 position, but there are two new contenders on the horizon this week and another that could be in the thick of it next week, Peter Frampton (A&M).

- Steve Miller (Capitol) has surged into the #3 position with solid sales at all levels, while Barry Manilow (Arista) moves to #6 with the racks leading. The Frampton is just reaching most accounts as this story is being written and should be in full distribution by research time for next week’s charts.

- Other albums in the top part of the chart with solid sales activity include Heart (Portrait), off and away with their first for CBS, which jumps to #10; Brothers Johnson (A&M), with solid sales at #14; Waylong Jennings, with his crossover smash, “Ol’ Waylon” (RCA), a strong #21; Bee Gees (RSO), with their third straight big selling album—this time a live double set—exploding 48 to 23; Parliament (Casablanca), another with a live double album scoring well at #26; and Outlaws (Arista), with solid support for their latest now at #30.

- Moving strongly toward future positions in the national top 30 are the O’Jays (Phila. Intl.), with solid r&B sales and some cross-over movement; Dan Fogelberg (Full Moon), with surprisingly quick pick-up on his latest; Crusaders (ABC), last week’s Chartmaker, with a second strong week; the Moody Blues (London), with good initial reaction to this double pocket set; UFO (Chrysalis), with retail solidly behind this album, which could be the breakthrough for the group; Bob Marley & the Wailers (Island), with good pop sales and solid r&B action for the first time for this forerunner group of the reggae movement; Donna Summer (Casablanca), with yet another hit for one of the country’s biggest selling females on the album side.

- New on the top 100 this week are Ted Nugent (Epic), with his third straight big hit album, debuting at 74 with Chartmaker of the week honors; “Star Wars” (20th Century), the hottest movie in the country which is quickly turning into one of the hottest albums on the street today with sales pick-up following the movie and in some areas even preceding release; Neil Sedaka (Elektra), with his first under the new label affiliation; and the Gregg Allman Band (Capricorn), with much stronger action this week than last.

#### Cassidy Single Strong

- *Continued from page 63*
- In his seventh consecutive week at the top of the R&B Singles Chart, Marvin Gaye (Tamla/Scepter) has pocketed double by ascending to the top of the pop chart with his first #1 record since “Let’s Get It On.” “Got To Give It Up,” the current charttopper, was produced by Tommy Lipuma and it marks the second #1 single in the past month for the red-hot Motown family of labels. Fleetwood Mac (WB) finished a close second with “Dreams,” by far their biggest single in the current streak. The Fleetwood single is easily the top aired record nationally, and its sales are increasing at a significant pace each week.

#### Top 10

- Other strong hits in the top 10 include Bill Conti (UA) with the “Theme From ‘Rocky,’” now at 4 with a bullet, Alan O’Day (Pacific) at 5 with a bullet, and the incredibly strong Shahn Cassidy (Warner/Curb) at 10 with a bullet, up from 21 last week. The Cassidy record is the hottest request item in the country and has ascended to the top 10 in only six weeks. All signs point to the Cassidy single going all the way with sales and airplay solid.

#### Contenders

- Outside the top 10, the strongest contenders are Steve Miller (Capitol) at 12, the Sylvers (Capitol) at 13, and Barry Manilow (Arista) charging fast at 14. Miller and Manilow are also both riding hot top 10 albums containing versions of their hit songs. Also scoring well in this area are the Eagles (Asylum), now almost an automatic at radio; Peter Frampton (A&M), with what easily looks like his biggest single yet; Jimmy Buffett (ABC) forcing his way up weekly; Andy Gibb (RSO), with a record that was forced home by solid secondary radio action; Peter McCann (20th Century), with a hit on his first try; and Rita Coolidge (A&M), with the single which could explode her career and the catalogue of strong albums available.

- Good moves are being made in the thirties by ABBA (Atlantic), which is especially strong in the West; Barbara Streisand (Columbia), with what could be her second straight big hit; England Dan & John Ford Coley (Big Tree), with a strong ballad; and Alice Cooper (WB), with his third straight hit ballad.

#### Heart

- Other strong early signals were turned in by Heart (Portrait), with a strong album leading and solid action on the single; the Commodores (Motown), who are breaking with the “Easy” cut while stations are also programming “Brickhouse” as a hot album cut; Bay City Rollers (Arista), with sensational early moves at indicator stations; Rod Stewart (WB), with his third release from the “Night on the Town” album; Teddy Pendergrass (Phil. Intl.), exploding in the east this week with strong

#### REGIONAL BREAKOUTS

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#### A&M Raises Price On ‘Frampton Live’ LP

**By JOHN MANKIEWICZ**

- L.A. SIEGES — In a letter dated June 6, A&M Records informed its distributors that Peter Frampton’s “Frampton Comes Alive” had gone from a $7.98 list to $8.98, effective immediately. Coincidentally, the letter was received on the day that Frampton’s “I’m In You” was shipped at a $7.98 suggested retail price.

**Fead Comments**

Bob Fead, sales chief at A&M told RW that the timing of the price raise had nothing to do with the Frampton disc. “When we first had the album, Fead said, talking about the two record live set, “We thought
"Midnight Special" Experiments with New TV Combinations

By SAMUEL GRAHAM

■ LOS ANGELES—The presentation of pop music on television, an area that has been subject to very little experimentation recently, is heading in a new direction at the hands of NBC-TV's "The Midnight Special" program. The increasingly conservative, hit-oriented approach used for many television music shows has been expanded by "The Midnight Special's" producers, who have planned occasional programs featuring various combinations of aesthetically homogeneous artists.

Several weeks ago, "The Midnight Special" ran a show that featured George Benson, Van Morrison, Carlos Santana, Etta James, Dr. John and others. Last Friday (10), another program aired with Little Feat, Bonnie Raitt, Delaney & Bonnie, Wincheter and Weather Report among the guests. Both shows were part of a plan described

New BMI Schedule Increases Royalties

■ NEW YORK — The new BMI payment schedule, which doubles minimum rates for local FM performance, greatly increases payment for network television music and some radio use and outlines a new song bonus system, is being distributed to writers and publishers affiliated with the performing rights organization. The new schedule takes effect July 1, 1977 and details the increased minimum rates BMI will pay for popular songs and concert works on radio, as well as television feature performances, themes and background music. However, as a non-profit making organization, the schedule points out, BMI distributes "all available income from all sources by a voluntary increase in some or all of the rates described for commercial radio and television performances in any quarter in which additional distribution is available."

BMI computes network performance royalties by multiplying minimum rates by the number of stations carrying the program. A new rate of one cent per feature FM performance will now be paid. Payment for the popular song feature performance on American television is being increased from 36 cents to $2.25 on Group A Time programs, and from 24 cents to $1.25 on Group B Time programs. Group A network television themes will receive 22 cents for each Group A half-hour show, and 18 cents for each Group B half-hour show.

From left: Ace Adams, RW publisher Bob Austin, Daily News assistant managing editor Jack Walsh.

(Continued on page 78)

Wald & DeBlasio Form Mgmt. Team

■ LOS ANGELES—Jeff Wald and Ron DeBlasio have jointly announced the formation of a new management company, Jeff Wald/Ron DeBlasio Associates. The new firm will be involved in personal management of Helen Reddy, Donna Summer, David Steinberg, Peter Boyle and Richard Baskin.

Wald and DeBlasio were partners from 1968-71, during which period they represented Tiny Tim, Deep Purple and George Carlin, among others. After separating their business interests, Wald devoted full time to managing his wife, Helen Reddy, while DeBlasio worked with Richard Pryor and the late Freddie Prinz.

In addition to personal management, Wald and DeBlasio will be associated with the development, renegotiation and production of major television and motion picture properties, including the music, "Limo."

Offices are located in Los Angeles at 9120 Sunset Boulevard (273-2191).

Abkco Reports Profit

■ NEW YORK — Abkco Industries, Inc. has announced the results of its operations for the six months ended March 31, 1977 with revenues of $4,917,107 and a profit of $21,171 or 16c per share. This compares to revenues of $3,660,657 and a loss of $232,618 or 16c per share for the corresponding period in 1976.

Operating for the second quarter ended March 31, 1977 resulted in a profit of $89,579 or 6c per share compared to a loss of $91,939 or 6c per share for the same period in 1976. Revenues for the quarter amounted to $2,150,053 as compared to $1,884,049 for the same period in 1976.

During the six months ended March 31, 1977 the company reported income of $162,139, net of related expenses, in connection with settlement of litigation with the "Apple Companies." During the six months ended March 31, 1976 litigation expenses amounted to $621,517. Income for the quarter ended March 31, 1977 amounted to $359,101, net of related expenses, whereas litigation expenses for the quarter ended March 31, 1976 amounted to $346,010.

On January 8, 1977, Abkco Industries, Inc. reached a settlement of all outstanding litigation with the Beatles and entities controlled by them ("Apple Companies"). The settlement provides

(Continued on page 64)
Try a DIAMANTINA COCKTAIL. Now Being Served.

On Harvest Records and Tapes

A Diamantina Cocktail is an Australian drink made with a glass of Bundaberg Beer, a dollop of condensed milk, one surely whipped emu's egg, poured briskly over half ice, garnished with a gum leaf, and goodnight gungadin.
'Annie' Sweeps Tony Awards

NEW YORK — "Annie," the tradition-honoring musical that has been the biggest hit of this Broadway season, won seven Tony Awards at their 31st presentation here last week.

The musical based on the comic strip "Little Orphan Annie" was cited as Best Musical, Best Musical Book and Best Musical Score. Dorothy Loudon was named Best Actress in a Musical for her performance in the show, Peter Gennaro was named Best Choreographer, David Mitchell Best Scenic Designer and Theoni V. Aldredge Best Costume Designer.

The book for "Annie" was written by Thomas Meehan; the music by Charles Strouse and the lyrics by Martin Charnin. It was produced by Lewis Allen and Mike Nichols. The "Annie" original cast album has been released by Columbia Records.

Barry Bostwick, who starred this season in "The Robber Bridegroom," was honored as Best Actor in a Musical. Kenny Baker was named Best Featured Actor in a Musical for "I Love My Wife." Dolores Hall was named Best Featured Actress in a Musical for "Your Arms Too Short To Box With God." (Available on ABC Records.) Gene Saks was named Best Director of a Musical for "I Love My Wife." (An album of that show is slated for mid-July release by Atlantic Records.)

The Sherwin M. Goldman-Houston Grand Opera production of "Porgy and Bess" was honored in a new category, "Most Innovative Production of a Revival." The original cast album of that production has been released by RCA Red Seal.

Special Tony Awards were given to three performers, Barry Manilow, Diana Ross and Lily Tomlin, who starred on Broadway this season in their own shows.

The Antoinette Perry Awards are given each year by the American Theatre Wing and the League of N.Y. Theatres and Producers.

The "Annie" Sweeps Tony Awards;

Cam To Open Master Division

NEW YORK—The CAM operation is opening a new division effective June 15 called CAM-Master, according to Victor Benedetto, vice president and general manager of C.A.M.-U.S.A., and executive producer of CAM Productions. CAM-Master will serve as an agency for producers and artists who have finished masters and are interested in placing them with labels.

Benedetto indicated that anyone interested in contacting him in regard to a finished master can do so via CAM at 489 Fifth Avenue, New York City, 10017; phone: (212) 682-8400.

Stevens Goes Gold

LOS ANGELES — A&M artist Cat Stevens’ "Tea for the Tillerman" album has been certified gold by the RIAA.

Baez Bash

CBS Records recently threw a party for Portrait recording artist Joan Baez, celebrating the release of her debut album for the label titled "Blowin' Away." Pictured above at the party held after her sold out concert at the Palladium are (from left) Walter Yetnikoff, president CBS/Records Group; Bruce Lundvall, president, CBS Records; Ron Alexenburg, senior vice president, Epic, Portrait, and Associated Labels; Baez and Larry Harris, vice president and general manager, Portrait Records; (center) Lollie's Nono Hnda with Jimmy Somit Kit, and Baez and Alexanburg; (right) Ed Mariani of the New York Jets; Alexenburg, and Sal Marciano and Storm Field of WABC-TV News.
Ashford & Simpson
"Over and Over"

The hit single from their latest album, So So Satisfied.

A&S sell-outs: New York’s Bottom Line (8 performances); Carnegie Hall (2 performances); Philadelphia’s Shubert Theatre (2 performances); Howard University, Washington, D.C. (2 performances); Kennedy Center, Washington (1 performance); Baltimore’s Painter’s Mill (2 performances); Louisville Gardens (1 performance); Newark’s Symphony Hall (1 performance).
Who In The World:

KC & Sunshine Band's Super Success

**KC and The Sunshine Band (TK) is one of the industry's big success stories of the late seventies. They are a group that seemed to have simply burst on the record scene a few years back and every album and single released since then has found a spot on the top of the sales charts and immediate acceptance at discos around the world.**

The latest single, "I'm Your Boogie Man," grabbed the #1 and #2 spots on the pop and R&B charts, respectively, and the current album, "Part 3," is bulletted pop at #75 this week and is #6 on the R&B album chart. Not bad for a group that started out as a collection of semi-anonymous studio musicians and engineers.

In 1973 KC (Harry Wayne Casey) and Rick Finch arranged, produced and performed on the first Sunshine Band (then known as KC and The Sunshine Junkenno Band) record, "Blow Your Whistle." That and the next two

Witofsky Promoted
By CBS International

**NEW YORK—Marvin M. Witofsky has been promoted to the position of vice president, business affairs after four years away from CBS where he had served first as attorney then as senior attorney for Columbia Records from August, 1969 to May, 1972. In the interim he was senior attorney for RCA Records, assistant attorney general of Pennsylvania, and chief counsel of that state's Department of Banking. He was subsequently deputy attorney general and chief of the human services division of the Pennsylvania Department of Justice.**

Extraordinary music publishing career opportunity at one of the world's leading music publishers.

**Famous music publishing companies is seeking two additional experienced/successful professional men with strong artist/production/label contacts. Call Marvin Gane June 13, 14, 15 at Beverly Hills Hotel (213) 276-2251 or at Famous Music offices (213) 161-3091.**

Donny & Marie Get Gold

Polydor/Kelab recording artists Donny and Marie Osmond were recently presented with a gold record for their album "Featuring Songs From Their Television Show" during their three-week engagement at the Las Vegas Hilton. Seen at the presentation are, from left: Lou Simon, executive vice president and general manager of Polydor Incorporated; Rick Stevens, east coast a&r director; Irwin Steinberg, executive vice president of the Polygram Corporation, U.S.A. and president of the Polygram Record Group; Jan Cook, vice president of finance for the Polygram Corporation, U.S.A.; Marie and Donny Osmond.

Jem, Goldfarb Pact

**NEW YORK—Jem Records, Inc., South Plainfield, N.J. and Reseda, California, has announced the appointment of Herb Goldfarb Associates Inc. of New York as marketing consultants for their independently distributed Import Records label.**

New distributors lined up by HGA are: London Records Midwest Distributing Corp. in Chicago, Tara Record and Tape Distributing Co. in Atlanta, Bib Distributing Co. in Charlotte, N.C., Hot Line Record Distributors in Dallas and H.W. Daily, Inc in Houston.

In addition to serving as consultants to the Import Records label, HGA will be assisting in an artist development program for Pezband and in a promotion for their new single, "Baby It's Cold Outside," on the Passport Records label (distributed by ABC).

Buddah Taps Volpe

**NEW YORK—Diane Volpe has been appointed a&r and creative services coordinator for Buddah Records by Milton Sincoff, the company's vice president for creative services and manufacturing. Ms. Volpe will be responsible for pre- and post-production logistics for albums and singles. Her responsibilities include scheduling, studio time, label copy, mastering, lacquers, etc. She will also be responsible for tape configuration and will work with Sincoff in packaging and merchandising areas.** Prior to coming to Buddah, Ms. Volpe was director of artist development for Virgin Records. She also served as the executive assistant to the executive vice president of Arista Records. In her new position, Ms. Volpe will report directly to Sincoff.

Doobies Golf Gala

The 1st annual Doobie Brothers Golf Classic, held in conjunction with Wolf and Kimmier Concerts for the United Way, took place June 6th, at the Calabashers Park Country Club. Among the tournament's events was the first reunion in 15 years of the cast of "Leave It To Beaver." Pictured at the tournament are (above, from left) top row: band member Jeff Baxter, Jim Rissmiller, Gary Molloy of ABC-TV's "Family," band member Keith Knudson, Edwin Starr, Warner Bros. president Ma Oxin, Peter Marshall, John McInlay, Deneen Williams, and band members Tina Porter and John Hartman; (bottom row) Larry Vallen, Bobbi Latkin, band member Michael McDonald, "My Little Margie"'s Gia Storm, band member Patrick Simmons and Doobie Brother's manager Bruce Cohn; (top row) Parlor, Simmon, Hugh Beaumont ("Wally Cleaver"), Barbara Billingsley ("June Cleaver"), Jerry Weil ("Judy Henley"), Knudson, Jerry Mathers ("Beaver Cleaver") and Tony Dow ("Wally Cleaver"); (bottom row) McDonald, Ken Osmond ("Eddie Haskell") and Hartman.
The second collaboration between the master drummer of The Moody Blues, Graeme Edge and master guitarist Adrian Gurvitz.

On London Records and Tapes,
Winchester Reception

Warner Bros. and Bearsville Records recently celebrated Jesse Winchester's Roxy engagement in Los Angeles with a reception in the Renaissance Room of the Biltmore Hotel. Among those in attendance were (above, from left) Winchester, Cher, Warner Bros. board chairman and president Mo Ostin; Leslie and Jesse Winchester, Bearsville chief operating officer Paul Fishkin, Dan Henley, Glen Frey and Winchester's manager Arnie Naiditch.

Peggy March Wins Musical Mallorca Fest

NEW YORK — The top prize in the third annual Musical Mallorca song contest was captured by Peggy March for the song "You and I," composed by Les Reed and Tony Macaulay.

Kimmelman Named Screen Gems Exec. VP

LOS ANGELES — Bhaskar Menon, chairman of the board and chief executive officer, Screen Gems-EMI Music, Inc., has announced that Barry E. Kimmelman will be elected executive vice president of Screen Gems effective July 1, 1977. Kimmelman, currently vice president, administration and business development, Capitol Industries-EMI, Inc., will resign as an officer of that corporation.

Columbia recording artist Valerie Carter recently appeared at New York's Bottom Line for three nights, in support of her recent album release, "Just A Stone's Throw Away." The song was the West German entry, but was penned by two Englishmen and sung by the American songstress who has spent the last eight years living in Germany. The prize, a golden trophy and $10,000, was awarded by a jury of screen personalities and music industry notables under the chairmanship of Lalo Schifrin.

The second place prize was awarded for "Les Petits Matins," the French entry sung by Soula Markisi and composed by Michel Legrand and Jaques Lanzman. In third place was Japan's "Simple Love," penned by Ken Satch and Takashi Matsumoto and sung by Junko Ohashi. The fourth and fifth place awards were presented to the U.S. for "You Gotta Move" and France for "Rien N'A Change."

The winning entry is a strong, melodic song concerning an extra-marital affair sung convincingly by March whose last hit, "I Will Follow Him," was on the chart in 1963.

Mecca Inks Reed

NEW YORK — Vivian Reed, who starred in the Broadway musical "Bubbling Brown Sugar," has signed an exclusive booking contract with Mecca Artists, Inc., it has been announced by her manager Danny Holgate and Mecca Artists president Stu Ric.

Wax Promotes Josell

NEW YORK — Jessica Josell has been named executive director of the promotion department at Morton D. Wax & Associates, it has been announced by Mort Wax, president of the firm. She joined the firm last year as a promotion woman.

Ms. Josell's first project in her new position will be for Wax Firm to handle national promotion on Olivia Newton-John's new single, "Making A Good Thing Better."

Famous Pacts with Melodie Der Welt

NEW YORK — Sidney Herman, executive vice president of finance and administration for Famous Music Corporation, a division of Paramount Pictures, has announced that he has completed negotiations for Melodie Der Welt, headed by Johann Michel, to administer the famous catalogue in the territories of Germany and Austria. This long-term pact was negotiated by Herman on his recent business visit to Europe.

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It looks as though a lot of people have seen the light.

Record World 75 to 60
Billboard 151 to 89
Cashbox 144 to 99

Their new album on Chrysalis records and tapes.
New York, N.Y.

By DAVID McGEE & BARRY TAYLOR

■ ROCK AND ROLL: New York is a Led Zeppelin town. No doubt about it; only the Rangers and the Knicks have played Madison Square Garden more times. The group's six performances in eight days only reconfirmed their preeminence as rock's stellar concert attraction. While Zeppelin's marathon three hour plus performance (including an acoustic set) is designed to satisfy any fan, the 65 minute late start on opening night (reportedly a standard practice on this tour) only succeeded in riling a young, temperamental audience whose patience was being tried and tempers fanned by the choice of material which was played over the p.a. As the house lights dimmed and the group finally made its way to the stage, an eruption of explosions, firecrackers, smoke bombs and sparklers rained over the orchestra and continued to intersperse with the music until Robert Plant finally chided the crowd later in the set. A myriad of effects came and clouds of smoke. One particularly dramatic moment was reached during "Kashmir" when Jimmy Page stood under a pyramid of laser beams, but in the long run, it's the music that counts and there was nothing else left to be desired following a magnificent version of "Stairway To Heaven" and the encores of "Whole Lotta Love" and "Rock and Roll."

WE'VE GOT SO MANY JOCKEY SHORTS THIS WEEK THAT THEY'RE TURNING INTO LONG UNDERWEAR: In the bad news department, the Dave Edmunds and Hollies tours have been cancelled. It appears that "King Size" Taylor has been playing with his tape recorder again. For the U.S. release of The Beatles' Hamburg album, Atlantic is replacing four tracks with four others not included on the import: "I'm Gonna Sit Right Down and Cry Over You," "Where Have You Been All My Life," "Sheila" and "Til There Was You". The Daily News inaugurates its Friday music section with an interview with Arista president Clive Davis.

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— Cherry Hill, N.J.—Joseph A. Cohen, NARM executive vice president, has begun a series of regional meetings which will continue over a period of nine months and cover the entire width and breadth of the country. These regional are introductory efforts on Cohen's part to meet with the regular members of NARM in smaller face-to-face sessions to discuss NARM's future.

The first regional was held in New Orleans at a dinner on Tuesday, May 31, at the Hyatt Regency Hotel, the site of the 1978 NARM Convention. Invited to attend were all NARM regular members in Louisiana, and regular membership attendance was 100 percent of all the area companies. At the meeting with Joseph Cohen, NARM executive vice president, and George Souvall (Alta Distributing Co.), NARM president, were representatives of All South Distributing Company (New Orleans), Warren Hildebrand and Richard Brown; Rockcoo Records (Lafayette), George Berry; Stan and Ron Lewis of Stan's Record Service (Shreveport); Hugh Youngblood, Jr. of Specialty Sound (Monroe); and Don Anthony, Patty and Royce Ballard and Mike Townsen of Tape City, U.S.A. (Metairie).

The discussion held was focused on the needs of the NARM regular members. They expressed their hopes for the NARM organization, and indicated what (Continued on page 79)

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On a recent continental tour, Al Jarreau succeeded where many else have failed. He brought Europe together. His inventive vocal stylings resulted in a complete takeover, both critically and at the box office. He was selected Best International Vocalist in Germany, and easily walked away with the Italian Record Critics Award for Best Foreign Singer, 1977.

His new live album is the chronicle of that barnstorming European tour. It's Jarreau at his improvising, breathtaking best in Berlin, Hamburg, Munich, Zurich, Vienna, Paris and Dusseldorf.

Produced by Al Schmitt and Tommy LiPuma
On Warner Bros. Records and Tapes
(2BZ 3052) Al Jarreau's
LOOK TO THE RAINBOW
(Continued from page 3)

extensive sales / service / marketing program, dubbed “Partners in Profit,” that will involve broadening Sears’ product base in records and prerecorded tapes; replacing basic brown decks with colorfully-designed fixtures; augmenting Sears’ present computer system with ABC’s more thorough Store Inventory Replenishment System (SIRS); introducing complete and aggressive in-store merchandising and promotional programs keyed to heavy print and radio advertising.

If successful, the ABC-Sears alignment will have the twofold effect of proving the viability of properly supported racked record departments in the age of the super retailer, as well as enhancing the former company’s low-profile image in the music industry.

“We’re trying to pull the company together, give it a national image and a national identity,” said Herb Mendelsohn, president of ABC Record and Tape Sales Corp. on the eve of the opening of the “More Music Than Ever Before Stores,” as the Sears record departments will be known. “What we’re trying to demonstrate here is that regardless of what other rack jobbers are doing we think we have it all together. We have an act that’s comprised of some of the outstanding players—in marketing operations, creative services, what have you—in this business. We think we’re ready to make the promise and keep it because we have the wherewithal and the organization to make it happen. We want to help our customers sell more product more profitably.”

The Sears-ABC departments, ranging in size from 400 to 800 square feet and staffed by Sears personnel, will carry more than 5000 records and 2000 tapes, including cutouts and overstocks (which will comprise roughly eight to 10 percent of the merchandise), oldies and children’s product—between 200 and 250 pieces, according to Steve Kugel, VP, marketing, ABC Records and Tape Sales.

A multiple pricing program will first pick album of the week advertised at a sale price of approximately $4.27 on $6.98 list product, as well as 10 feature albums going for approximately $4.98. Every day price on catalogue product will be approximately $5.67.

Eye-catching waterfall-type display racks, marquequee signs, balloons, banners and mobiles of all types are part of the new look being introduced to Sears by ABC. As well, all merchandise will be divided into 12 categories and keyed, by category, to a hue on a color wheel located at the entrance to the department, thereby facilitating a customer’s search for specific types of music.

According to Kugel, ABC hopes to establish for Sears a reputation as a place where new major releases can always be found. To this end, an ABC “record maven” will visit each department weekly to insure that the top releases in pop, rock and soul are in stock. In-How-ventory management on the whole is led by SIRS, a complex computerized system that bases calculations on information submitted in the form of individual store profiles, predetermined inventory levels and daily store reports.

“These computers are important,” explained Bob Packrandt, VP, operations at ABC R&T. “They allow us to know exactly what’s selling by category and by title, in 10 Detroit outlets catering to diverse clientele. What we’ve done is to use the technology to determine the shopping pattern of each store and therefore to help us tailor this inventory to each store’s particular needs." Sears’ own computers, added Pockrandt, give ABC a daily reading on retail activity and combine with SIRS in what Pockrandt termed “a pretty good marriage.”

Mendelsohn indicated that the “Partners in Profit” program might be extended to other Sears outlets if the Detroit experiment proves fruitful—provided, of course, that Sears gives ABC the go ahead (only the Motor City stores are currently being racked by ABC). “It is our hope,” said Mendelsohn, “to convince Sears, by demonstrating what we can do in a very important market like Detroit, to say, ‘For gosh sakes, take over something else, will you please? We like your style.’ And that’s how it will happen with the other stores.”

Chalice Taps Choran

LOS ANGELES—Lee Lasseff and David Chackler, co-presidents of the Chalice Music Group, have announced the appointment of Eddie Choran to the position of vice president, artist development.

In his new post, Choran will work as a direct liaison between artists, management, and record companies on furthering the development of artists’ careers.

An industry veteran, Choran was most recently director of entertainment at the Starwood club in Hollywood. Previously, he served as a professional manager at United Artists Music Publishing. He was also in the artists management division of The Robert Stigwood Organisation.

A&M Promotions

(Continued from page 4)

In his new capacity as director of advertising and merchandising, Reitman will be responsible for developing comprehensive campaigns for all A&M product and will work closely with the label’s regional merchandising staffs.

Jeff Ayeroff, a native of Los Angeles and graduate of both UCLA and USC Law School, joined A&M in October 1974 after practicing entertainment law. He subsequently became director of product management and special assistant to Gil Friesen. In his new assignment as director of creative services, Ayeroff will be responsible for coordinating all aspects of the company’s image and will work closely with the advertising and merchandising department. He will also continue as director of the label’s product management department.

Ms. La Porta, who joined A&M in 1973 as national advertising manager, is a graduate of USC who previously worked at Motown and Warner Bros. in a similar capacity.
A&M Records is proud to announce the release of the first single from the gold album "Right On Time."

SP 4644

The Brothers Johnson

"Strawberry Letter 23"
SINGLE PICKS

JIMMY WEBB—Atlantic 3407
IF YOU SEE ME GETTING SMALLER I'M LEAVING (prod. by George Martin) (writer: Webb) (White Oak, ASCAP) (3:30)
Webb's Atlantic debut is one of his better efforts of recent years, an unusual ballad that shines under George Martin's impeccable production touch.

DENICE WILLIAMS—Columbia 3-10556
THAT'S WHAT FRIENDS ARE FOR (prod. by Maurice White & Charles Stepney) (writers: Williams-McDonald-Basket-Groves) (VIF-Newbog) (3:46)
Williams, one of the brightest young female soul stars, could well break through to pop and MOR with a light ballad that should make a lot of friends.

FRANKIE VALLI—Private Stock 154
SECOND THOUGHTS (prod. by Charlie Caleo) (writer: Paul Anka) (Paulanne, BMI) (3:15)
A solid Paul Anka ballad with a romantic theme, a typically well-done Valli vocal—pop and MOR programmers shouldn't have second thoughts about this.

TANGERINE DREAM—MCA 40740
BETRAYAL (SORCEREI THEME) (prod. by group) (writers: Froese-Franke-Baumann) (Leeds/ Front Line, ASCAP) (3:38)
This German group hopes that their soundtrack for this forthcoming shocker will hit like Oldfield's "Exorcist" score—synthesizer-dominated, it's scary.

CROWN HEIGHTS AFFAIR—De-Lite 1592
DO IT THE FRENCH WAY (prod. by Friedo Neranis & Brit Brion) (writers: same as prod.) (Delightful/Cabirio, BMI) (4:01)
A raft of double-entendres based on TV commercials make this single an offbeat entry into the disco sweepstakes. R&B and pop are likely, too.

LIGHTHEART—Janus 269
THE SONGS SOUND DIFFERENT TO ME NOW (prod. by Marc Peters) (writers: Nussbaum-Cohn) (Ahmea/Gravenhurst, BMI) (3:43)
If songs sound different now, there are still plenty, like this one, that pay tribute to the English pop tradition with strong vocal efforts.

Q—Epic 8-50404
SWEET SUMMERTIME (prod. by Q & C. Maduni) (writer: Peckman) (Ameb/Gravenhurst, ASCAP) (2:42)
The album is moving chartward, the single is an engaging dance number with seasonal appeal, and the result could be a repeat of the Wild Cherry success.

LIQUID BLUE—HDM 501 (Amherst)
This light soul tune establishes an enjoyable groove and stays with it; the chorus, sung by high female voices, should prove memorable to pop listeners.

THE BEACH BOYS—Brother/Reprise 1389
HONKIN' DOWN THE HIGHWAY (prod. by Brian Wilson) (writer: Brian Wilson) (Brother, BMI) (2:31)
The undisputed masters of the summer song could well hit again with this rock-rubbed driving song, Brian is back, and the group should soar.

CAROLE BAYER SAGER—Elektra 45395
Ms. Sager makes the move from writer to performer with this uniquely-structured ballad. Her voice is distinctive, and the production sets it out front.

BELLA M BROTHERS—Warner Bros. 8401
YOU MADE ME (prod. by Phil Gerhardt) (writer: David Bellamy) (Famous, ASCAP) (3:26)
The Bellamys make their hardest-rocking statement yet with an engaging song that should take its blend of a good melody with rock touch ups to the charts.

ELKIE BROOKS—A&M 1953
SUNSHINE AFTER THE RAIN (prod. by Jerry Leiber & Mike Stoller) (writer: Ellie Greenwich) (Unart, BMI) (3:23)
Leiber-Stoller production and an Ellie Greenwich song...Brooks isn't quite in the Brill Building mold, but her renditions of this song does her proud.

THE ELUSIONS—Epic 8-50402
I'D LIKE TO SAY I LOVE YOU (prod. by Michael Zager) (writers: G. Mitchell-B. Sohmer) (Suns, BMI/Lovice Jack, ASCAP) (3:36)
Distinctive production touches — that clarinet break, for instance — set off a fine R&B ballad with a good vocal, something in a Harold Melvin vein.

MFSB—Phila. Intl. 8 3626 (CBS)
PICNIC IN THE PARK (prod. by Kenneth Gamble & Leon Huff) (writers: same as prod.) (Mighty Three, BMI) (2:40)
It's another tested summertime theme, a hot disco number with particular significance for the time of year, that could well be a dance, R&B and pop choice.

NRBQ—Red Rooster 1001
RIDIN' IN MY CAR (prod. not given) (writer: Al Anderson) (NRBG, ASCAP) (2:52)
This Connecticut outfit could have its first major hit with a rock 'n' roll saga of lost love with some appropriate pop touches, sure to get good mileage.

BABYFACE—ASL 1011
HOW LONG CAN A ROCK 'N' ROLL BAND KEEP ON CARRYING ON (prod. by Dan Holmes) (writer: Borth) (Tektra, BMI) (2:51)
This Minneapolis-based group comes closer to a national hit with each release; this crisp pop-rock tune with a familiar theme could take them all the way.

AALON—Arista 0249
CREEK CITY (prod. by Jerry Goldstein) (writers: Aalon Butler-Jerry Goldstein) (Milwaukee, BMI) (3:20)
Aalon (that's Ay-lon, folks) finds a powerful riff early on and it carries this engaging rhythm and blues number. It could well be his first chart hit.

STEPHEN DEES—RCA 11018
COUNTING ON YOU (prod. by Daryl Hall with Stephen Dees) (writer: Dees) (Little Gino, BMI) (3:09)
Dees, the former bassist with Daryl Hall & John Oates, is an able pop craftsman himself, as this single, a rock and soul tune with interesting changes, shows.

THE MOUSEKETEERS—Bueno Vista 569
DISCO MOUSE (prod. by Al Capp) (writer: Jimmie Dodd) (Wait Disney, ASCAP) (2:52)
20 years later, the Mickey Mouse Club theme has been rearranged for the discs (and hipper little kids) with sax work by Tom Scott. Why? Because we like you.

THE FLOATERS—ABC 12284
Cut down from an 11:49 original, this single is already receiving some pop attention, and with a light, rhythmic style has MOR and R&B prospects, too.

TROOPER—MCA 40738
WE'RE HERE FOR A GOOD TIME (prod. by Randy Bachman) (writers: Smith-McGuire) (Little Legend/Legendary, BMI/CBM) (3:30)
The chorus, oft-repeated and catchy, is the hook here on a pleasant sing-along song with a message of sorts. Its party spirit could make it a hit.

THE GAP BAND—Tattoo 10990 (RCA)
LITTLE BIT OF LOVE (prod. by John Ryan) (writers: Kissoff-Kirke-Rogers-Fraser) (Ackee, ASCAP) (2:58)
A fine Free composition from some years back is given a good R&B-reggae treatment here. It has a positive, enjoyable feel, and could well be a summer hit.

TOUCH—Brunswick 55538
ME AND YOU (prod. by Tony Valor & Tom Moulton) (writer: Touch) (Julio-Brian/Listi, BMI) (2:59)
Female vocals dominate this smooth, pleasant dance number that combines elements of an R&B ballad with a familiar, thumping up-tempo arrangement.

GARRETT SCOTT—West End 1204
NA NA KISS HIM GOODBYE (prod. by Garrett Scott) (writers: DeCarlo-Frasher-Lekao) (Chappell, BMI) (3:38)
Scott was lead singer of Steam when this song was a hit for them in 1969; here, the "hey heys" have been dropped, the tempo speeded to disco pace.
A human machine capable of creating the desire in you to move, to feel The Funk — A machine that has appeared on over 4 million records sold this past year.

The Munich Machine —

Appearing on three International hit albums by Donna Summer, Giorgio Moroder, Roberta Flack and others —

Plug into The Munich Machine!
RICHARD PRYOR'S GREATEST HITS
Warner Bros. 856 3057 (7.98)

Pryor's distinct brand of humor comes through on these two sides of material culled from his "Craps (After Hours)," "That Nigger's Crazy" and "Is It Something I Said" albums with the addition of the previously unreleased "All." Radio stations will encounter some trouble finding programmable material, but it's never hurt his sales in the past.

LIFESTYLE (LIVING & LOVING)
JOHN KLEMMER—ABC AB 1007 (6.98)

Klemmer's mellow sound which he has been forging of late, places less emphasis on electronics with more attention to pure blowing. He creates a series of sensitive instrumental moods with his tenor sax work which is highlighted by some very tasteful arrangements and occasional strings.

LIFELINE
ROY AYERS UBIQUITY—Polydor PD-7-5108 (6.98)

Ayers has disco-fied his sound as never before and the results should reach a much wider audience. With an excellent lead vocalist in Sylvia Cox and Ayers' vibes and electric piano work, he offers a set of tunes covering jazz, r&b and disco stlyings. "Lifeline," and "Cincinnati Growl" are highlights.

THE BOOK OF INVASIONS
HORSLIPS—DJM DJLP-10 (6.98)

A "Celtic Symphony" is how the group describes this cross pollination of rock forms and traditional Irish music. The group's seventh lp (fourth to be released here) draws inspiration from a twelfth century chronicle of the pre-Christian colonization of Ireland. Concepts aside, the music is imaginative and exciting.

SORCERER
[AN ORIGINAL SOUNDTRACK]—MCA 2277 (6.98)

The soundtrack to William Friedkin's latest shock epic is performed by Tangerine Dream, who the director cites as "a major inspiration" for the film itself. The group composed the eerie, synthesized music without having seen footage of the film and yet, as Friedkin says, "The film and the score are inseparable."

NEW DIRECTIONS
THE METERS—Warner Bros. BS 3042 (6.98)

New Orleans' number one rhythm outfit has finally made the kind of album it has wanted to all along under the production guidance of David Rubinson. The lp is made up in large part of original material (Peter Tosh's "Stop That Train" the notable exception) with the group showing much improvement.

SHAUN CASSIDY
SHAUN CASSIDY—Warner/Curb BS 3067 (6.98)

This latest teenage heart throb who has been tearing up the charts with his revival of the Crystals' "Da Doo Ron Ron" has come up with an album full of songs in the same vein. Notable among them are Eric Carmen's "That's Rock 'N Roll," and "Take Good Care Of My Baby."

SEASON OF LIGHTS
LAURA NYRO—Columbia PC 34786 (6.98)

Recorded on her long awaited "come-back" tour of last summer, Nyro is in excellent voice and her band (with John Tropea, Richard Davis, Andy Newmark among others) is superb. Her sultry reading of "And When I Die," "Sweet Blindness," and "Upstairs By A Chinese Lamp"—insure a good response.

HOT TRACKS
NAZARETH—ABM SP-4643 (6.98)

Already a proven seller as an import in a slightly different package, these dozen tracks culled from six lps and a single, point to the global success of a band with an impressive catalogue of material. "Love Hurts" did it for them here and "This Flight Tonight" sounds like the belated but obvious follow-up.

LOOK TO THE RAINBOW
AL JARREAU—Warner Bros. 2BZ 3052 (8.98)

Having emerged last year as a stellar interpreter of other people's material with two excellent albums, this unique song stylist has chosen mostly original tunes with this two record set recorded on a recent European tour. Utilizing his expressive voice as an instrument, Jarreau cuts through jazz, rock and r&b.

PARADISE BALLOON
THE GRAEAE EDGE BAND—London PS 686 (6.98)

Edge's second post Moody Blues album has a distinct soulful flavor, the result of some recording of strings and horns at Ardent Studios in Memphis. The group's polished sound is achieved in most part from the vocals and the improved guitar work of Adrian Gurvitz. The title track and "Everybody Needs Somebody" top.

ROCK & ROLL WITH THE MODERN LOVERS
JONATHAN RICHMAN & THE MODERN LOVERS—Beserkley PZ-34800 (CBS) (6.98)

To say that Richman is an eclectic artist would be an understatement. Opening sides one and two with a Chinese and South American folk song, he goes on to provide his own distinct and often-times bizarre insights with acoustic instrumentation to offer a unique sound quality.

PIERCE ARROW
Columbia PC 34805 (6.98)

The group is comprised of Jeff Kent, Doug Lubahn, Robin Batteau, David Buskin, Werner Fritzsching and Bobby Chouinard, six people who have been with various groups, and together, have formed a kind of east coast American Flyer. The beat of the N.Y. streets can be felt in the lyric.

DANCING IN YOUR HEAD
ORNELLE COLEMAN—Horizon SP-722 (A&M) (6.98)

A significant lp from one of jazz's most significant saxmen, only Coltrane has had as important an influence on the music. Recorded last March, the lp combines eastern and western improvisational jazz forms. (Continued on page 47)
Fresh from her recent sold-out tour, Olivia sparkles on her new album. "Making A Good Thing Better" the single and album produced by John Farrar.
THE COAST

BY SAMUEL GRAHAM and SAM SUTHERLAND

TOM WAITS FOR NO MAN, not even an undercover L. A. sheriff's office agent, which may have been part of the problem on so ago when the long—and, in this case, plainclothes—arm of the law nabbed Waits and collaborator Chuck Weiss in one of the weirdest scenarios we've heard in a while.

As everyone but the tour bus conductor knows, Waits generally resides in the Tropicana Motor Hotel, one of Santa Monica Boulevard's less, uh, imposing architectural wonders and site of Duke's Coffee Shop, unofficial Elektra/Asylum commissary and home of some pretty funky omelettes. Duke's clientele has always been heavily infiltrated by music biz folks and long-hair players, but on one recent afternoon, when Waits and Weiss were had in for some coffee and grub, there's this stand-up comedians register.

As reconstructed by Herb Cohen, with help from some of the 20 or so eyewitnesses, agents Whelan, St. Clair and Irmas had been at the front of the shop when Waits and Weiss were paying their bill. When one of the agents reportedly called a long-haired young person (the type inclined to rock 'n roll, we're told) a "freak," the kid was understandably amused, and reported the comment to the room at large, triggering some replies from the regulars.

From there out the details are murky, but a witness is believed to have made a crack to one of the agents about Waits' drinking, leading to a rapid exit to the street, in pursuit of the poets. Waits and Weiss were waiting near a bystander, one Peter Graves, who had attempted to intervene, shouting, "What the hell are you guys doing? These two didn't do anything."

The agents thought otherwise, although they had some difficulty deciding just what it was Waits and friend did. Their report alleges that Waits had challenged them to a fight while still inside, and had been waiting for that rumble when the LASO boys emerged on the street. Initial charges of drunk and disorderly and homosexual soliciting—the latter particularly amusing, in view of Tom's rather salty and pronounced old-line hetero stance—were eventually reduced to disturbing the peace.

But Cohen isn't so amused he's letting it slide. At press time, he'd rounded up a long list of witnesses to testify. For as Waits, he was his usual philosophical self: he turned up at a taping for "Fernwood Tonight" not long after, where he told host Martin Mull, "I'd rather have a bottle in front of me than a frontal lobotomy."

We'll drink to that.

IT USED TO BE THE SILVER SCREEN, but now it's vinyl, what with the considerable amount of pop artists who've been contributing to film soundtracks lately. Roderick Falconer and Peter Ives have produced the music for "Grand Theft Auto," a film produced by Jon Davison and starring "Happy Days" Ron Howard (who also directed, his first go at that capacity). The music was written by Ivers, and he will perform it with his band, which seems to be called Nirvana, Cuba. Ivers and Falconer also co-produced the latter's new UA album, "Victory in Rock City," which is slated for a July 7 release.

Meanwhile, Hoyt Axton has been at MRI studios, producing certain songs for Peter Fonda's "Outlaw Blues" flick. Participants have included Jerry Jeff Walker, Steven Fromholz and Jeff Baxter. Seals and Crofts have been doing some film work of their own—the duo will be heard on the Paul Williams/Charles Fox soundtrack for "One On One," a new Warner Bros. film, and they are also working on the score for an animated Hungarian picture, "Forever Like A Rose."

PARTING IS SUCH SWEET SORROW: COAST is sorry to hear that Peter Knight and Bob Johnson have left Steeleye Span, apparently to pursue independent production projects. Respectively violinist and guitarist for Steeleye, Knight and Johnson have spent a lot of time recently working on a musical version of Lord Dunsany's (a 19th century poet) "fairy tale for adults" called "The King of Elfland's Daughter," and may try to adapt the work for stage or screen. But the news about Steeleye Span isn't all bad, though: Martin Carthy, a highly respected English musician and original Span member, will rejoin the band, which should more than take up the slack left by Knight and Johnson. In that regard that Carthy will be playing melodeon, while John Kirkpatrick will be added on concertina.

LET THE SMOOTH SIDE SHOW: Jesse Winchester's long-awaited (and in this case, that's the truth) appearance at the Roxy finally came to pass a couple of weeks ago, and it was worth every bit of the wait. Winchester's songs, voice, band, personality, you name it, had a charm that was simply irresistible—and if the current tour doesn't move his appeal from cult status to full-fledged "star" (a

On The Case

'Special' Innovations

(Continued from page 8)

Various acts, though critically acclaimed and with followings of the cult variety, were not necessarily chartbusters—have not been common in recent years, nor have they been particularly successful. "The Midnight Special" itself has tended increasingly towards MOR or top 40 oriented artists; ABC's "In Concert" series, with a philosophy closer to "Soundstage" and Ehrlich's new "Midnight Special" formats, succeeded long ago to bad ratings, and "Don Kirshner's Rock Concert" has not been consistently strong in the Nielsen's. But audiences are changing, says Ehrlich; the generation that grew up with rock and roll in the 60's has come of age, and this is the generation that watches most of the pure music shows (as opposed to the musical/variety type) on television. The Benson and Little Feat formats are attracting this and a younger audience ("We don't feel we're losing any of 'The Midnight Special's' regular audience," Ehrlich says, "but we are bringing in a whole new set of viewers.") and the hope is that eventually similar programs will invade the prime-time hours.

The new formats will be added gradually, one every five to seven weeks; the producers, while they admit they are taking a chance with lesser-known talent, are confident that they can build on "The Midnight Special's" reputation as a solid, perennially successful show. "This isn't a purely altruistic move," Ehrlich says, "where we've just decided that these people are all so great that they deserve their own TV show. We fully expect to help ourselves, too, by showing that new, creative things can be done on network TV."
FOUR NEW MILESTONES!

FLORA PURIM • ENCOUNTER
(M-9077)
The most unusual effort yet from this most unique singer—a series of encounters with a star-filled cast that includes Airto, Ron Carter, George Duke, Hermeto Pascoal, plus two historic duets with McCoy Tyner. Produced by Orrin Keepnews.

JOHNNY HAMMOND • STORM WARNING
(M-9076)
Up to this point Hammond has been known as one of the funkiest multi-keyboard players around. With Storm Warning he adds some exciting new roles: as arranger, composer (four strong new tunes here are his), and co-producer (with Orrin Keepnews).

Distributed by Fantasy Records, 10th and Parker, Berkeley, Calif.

OPA • MAGIC TIME
(M-9078)
Opa's debut album, Goldenwings, blew a lot of minds with its very personal blend of rock, Latin, and jazz; their second seems certain to be the magic one that develops the promise of the first into full-scale success. 

Produced by Airto.
AGAC To Continue Weekly Rap Sessions

NEW YORK — Lew Bachman, director of AGAC (The American Guild of Authors and Composers), has announced that the Guild’s weekly free rap sessions for songwriters will continue straight through the summer.

The June 16 lunchtime seminar to be held at the AGAC office will feature artist/writer/publisher Hector Stratta, who will be on hand at noon to field questions on all aspects of the music business.

Don Oriolo, professional manager of April/Blackwood, will appear on June 23 and Estelle Levitt, staff writer at Chappell, will be guest “pro” on Thursday, June 30.

The ASKAPRO seminars are open to allcleffers who call the AGAC (212-757-8833) N.Y. office, 40 West 57th Street.

Paul Drew

Case, although now as head of his own firm.

Drew told RW the decision to return to his earlier independent status began in the fall of ’76. “It’s been in the works for a long time,” he commented. There are no plans for any announcement of a staff lineup for the consultancy prior to July 1.

Asked why Drew felt the timing was right for the return to consulting, he said, “For two reasons. One is that I have extreme confidence in the people who are programming the stations now on a day-to-day basis. I really don’t need to supervise their activities that closely.

And it seems to me that I’ve got some things I’ve wanted to do for awhile still ahead of me, and now I’ll have a lot more time to do them.” Drew views the shift as having little impact on the RKO operation, stressing that “All that has really changed is the structure, which now allows me to grow and develop a greater client list on a non-competitive basis.” He has also noted an interest in branching out into other areas of the entertainment industry and pursuing unspecified governmental interests.

At RKO Radio, inside sources confirm that Drew’s exit isn’t expected to affect the chain’s programming, since he will continue as consultant. There are no plans to appoint a new executive to Drew’s vacated vice presidency.

Drew served in his capacity as programming VP for the chain for four years.

England Dan & John Ford Coley (Big Tree). The gradual buildup over the last few weeks has split wide open this week with major market adds and strong upward movement on all radio charts. New on WHWQ, WCLG, KFRC, WDMP, KLUE, WPRO-FM and KERN.

Numbers include 27-20 WPWC, 21-17 WMAK, 24-21 WOKY, 22-19 KSLQ, 18-15 WQAM, 23-20 13Q, 24-20 WKBW, 22-21 WQXI, LP-36 WLAC, HB-29 Z93, 33-30 WCOL, 13-12 KXOK, 26-25 KCBQ, 22-15 KLUE, 26-17 KWKG, 10-7 WPLB, 10-7 KAKC, HB-28 K100, 21-15 KKLS and 29-24 KXKL.

Heart (Portrait). This first release off the rightly successful LP, the first on the new label, hits hard this week with KFRC, WGCL, Z93, KSLQ and WOKY. Also on KXOK, KJR and WQXI, among others. (Note: LP is 13 with a bullet list from 28 on this week’s LP chart.)


Shaun Cassidy (Warner/Curb)

Already #1 in at least five key markets — WLS 12—1, CKLW 1—1, WOKY 2—1, WRKO 3—1, WCLG 1—1 — and headed in that direction for everyone who plays it. 13—6 WQXI, 7—3 WIFJ, 21—15 WPWC, HB—24 KFRC, 24—14 WQAM, 38—30 WLAC, 24—8 KSLQ, HB—17 KJR, 16—17 KXOK, 16—13 KLIF, 3—2 WDNR, 21—15 Z93, 30—24 WMAK, 15—12 WQAM, 28—23 13Q and 9—9 Y100.

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"Pierce Arrow" by Pierce Arrow.

Take a group of New York City musicians with years of experience and drive to succeed, add a sophisticated vision of the country to precision and energy, and you've got Pierce Arrow.

The members of this band have impressive credentials. **Jeff Kent** and **Doug Lubahn** originally came from Dreams, by way of Clear Light and The Doors. **Robin Batteau** appeared with Compton & Batteau and Appaloosa, while **David Buskin** has two solo albums and a worldwide tour with Mary Travers to his credit. **Werner Fritzsching**'s worked with everyone from Herbie Mann to Dave Mason. And **Bobby Chouinard**, after graduating from the legendary new England band Orphan, went on to play with Tom Rush and Jonathan Edwards.

Now their collective musical experiences join together to produce their debut album, "Pierce Arrow."

"Pierce Arrow" by Pierce Arrow. A taste of country living from deep inside New York City.

On Columbia Records and Tapes.
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memberships for the approval of the proposed code by the UPC Council, which is expected to vote on the measure on June 28. With early indications that passage of the proposal will be quickly achieved, manufacturers’ representatives in attendance predicted that bar codes would be appearing on albums as early as September of this year.

Although the UPC format as presented to the Council will provide code components for 12 inch stereo disks, stereo eight-track cartridges, cassettes and singles, only albums are expected to be coded during the first months of the system’s implementation, owing to as yet unresolved problems in packaging and product size for the other configurations.

The format as outlined in the meeting is the same basic ten-digit computer readable bar code that emerged as the most likely solution to the recording industry’s coding needs during the committee’s first meeting here in October (RW, Oct. 23, 1976). Although early code structures probed the possibility of incorporating price information, the final format comprises a four-digit manufacturers number, five-digit selection designator, and single digit configuration number. The use of supplemental codes to imbed pricing information, an early topic of discussion, remained an open question, although there was little apparent interest from the manufacturers there in resorting to such a code. Thus, supplemental discretionary use of companies applying for a manufacturers’ number.

To facilitate manual data retrieval, as well as permit an interface with OCR scanning equipment already in use by some large wholesalers and retailers, the code will also include human-readable characters, dropped below the characteristic computer-readable bar code, printed in OCR font “A.” Those operations using the OCR format will need to program their systems for retrieval of the OCR-printed number.

Anticipation of resistance from some artists and art directors to the addition of a bar code to liner graphics has led to early consideration of reducing the overall symbol size and the added option of truncating the symbol’s height. But after evaluating the printing tolerances required for a suggested 80 percent reduction of the optimum 100 percent symbol, which measures 1” by 1 1/2”, it was agreed that the 100 percent format would be recommended, and manufacturers should wait to see how preliminary printing tests fare before reducing symbols below 90 percent of optimum size.

Also outlined were probable costs to manufacturers imprinting codes and retailers and

(Continued on page 70)
CBS Intl. Names
Moore Personnel Dir.

NEW YORK—Edward A. Moore has been appointed to the position of director, personnel, CBS Records International, by Paul Russell, vice president and assistant to the president.

In his new post, Moore will be responsible for directing all personnel activities for CBS, its regional offices and subsidiary companies overseas. He replaces Reginald Maton, who is moving to other responsibilities.

Moore came to CBS in 1972 as a benefits analyst with the treasurer's department. In 1973 he joined the compensation department as a compensation manager and most recently has held the position of manager, exempt compensation.

Epic Promotes Kirksey

NEW YORK—Jon Kirksey has been appointed to the post of regional album promotion manager, southwest region, Epic, Portrait and Associated Labels. The announcement was made by Jim Jeffries, director, national promotion, Epic Records.

Duties

In his new position, Kirksey will be responsible for all album promotion activity to FM progressive radio stations in the southwest region. He will report directly to Rick Swig, director, national album promotion, Epic, Portrait and Associated Labels.

Kirksey has been involved in the music business for 14 years. He joined Epic Records in 1973 as local promotion manager, southwest region.

Thomas Picks Peaches

Epic Recording artist Mickey Thomas made an in-store appearance recently at Peach's Records & Tapes in Atlanta to help promote his debut album, "As Long As You Love Me." Pictured outside the store are, from left: Rick Backhill, MCA Atlanta promotion; Jeff Scheible, MCA southeastern district manager; Stan Gleason, Peach's store manager; Mickey Thomas; Mrs. Mickey Thomas; Jim Hardiman, MCA Atlanta sales manager; Glenn Horner, MCA Atlanta sales manager; Jack Quinn, MCA southern regional product development manager.
love and kisses from Casablanca

Direct from France, one of the hottest disco records in the world. And now, Casablanca Record and FilmWorks brings it to the U.S.

NBLP 7063
Produced by Alec R. Costandinos
DISCO FILE TOP 20

JUNE 18, 1977

1. DEVIL’S GUN - WINGS OF FIRE/BOOGIE MUSIC - METRO (disco cut)
2. I FEEL LOVE - I’VE FOUND LOVE - Love & Kisses ( lp cut)
3. DEVIL’S GUN - WINGS OF FIRE/BOOGIE MUSIC - METRO (disco cut)
4. COULD HEAVEN EVER BE LIKE THIS - I’VE FOUND LOVE - Love & Kisses ( lp cut)
5. MAGIC BIRD OF FIRE - Salsoul Orchestra/Salsoul (disco cut)
6. I’VE FOUND LOVE/TAKE ME - CERRONE/Malligator (import lp cut)
7. I’VE FOUND LOVE - FIRST CHOICE/Gold Mind (disco cut)
8. SWEET DYNAMITE - CLAUDIA BARRY/Salsoul (lp cut)
9. DO YOU WANNA GET FUNKY WITH ME - PETER BROWN/TK (disco cut)
10. SUPERSTAR/LET’S GO ALL THE WAY DOWN - BRENDA & THE TABULATIONS/Chocolate City (lp cut)
11. WINGS OF FIRE - DENNIS COFFEY/Westbound (lp cut)
12. THE NICE TRICK - JOHN DAVIS & THE MONSTER ORCHESTRA/Sam (lp medley)
13. BEST OF MY LOVE - MOTIONS/Columbia (lp cut)
14. I’VE FOUND LOVE - SHEILA/Epic/Soul (import lp cut)
15. LOVE’S UNKIND - SUMMER'S NIGHT/Capitol (lp cut)
16. GET TO GIVE IT UP - MARVIN GAYE/Tamla (lp cut)
17. TURN THIS MUTHA OUT/ TASTY CAKES - IRISS MUHAMMAD/Kudu (lp cut)
18. YOU CAN’T HIDE FROM YOURSELF - I’VE FOUND LOVE - Love & Kisses (lp cut)
19. DISCOMANIA - THE LOVERS/TK (disco disc)
20. SLOW DOWN - JOHN MILLS/London (disco disc)

Ira Heilicher

(Continued from page 4)

which had been purchased from Heilicher Bros. and then later renamed "It was just coincidental that the timing was so close to the acquisition of Pickwick by American Can Co.

"If there’s any regret in leaving, it’s that I’ve chosen to separate myself from the best marketing team in the industry." In Woodbury, N.Y., there was no corporate comment from Pickwick International. After Monday (13), Heilicher can be reached at (612) 927-4353.

Bob James Label

(Continued from page 3)

jazz, it is believed that the label will not be devoted exclusively to jazz, but will develop into pop areas and have more participation in marketing.

James will himself record for the label and is currently in the studio working on his next album which will be released before the end of the year.

The agreement between Bob James and Columbia marks the first time that Columbia has entered into a joint ownership deal with an artist.

Capitol Remodels Recording Studios

- LOS ANGELES — Capitol's recording department is undergoing changes to make its studios more technically advanced.

- The changes include the expansion and remodeling of Studio "B," one of three Capitol recording studios. After the finishing touches are made on construction (by the end of June), the recently purchased $160,000 NECAM automated mixing system, and a second level artist lounge accessible from Studio "A" will be in operation.

The studios are located on the first floor of the Tower in Hollywood.

Pickwick/American Can

(Continued from page 3)

"We view the acquisition of Pickwick as a significant step in our diversification program and consistent with our goal of profitably expanding American Can's consumer products distribution business. With the addition of Pickwick, our consumer products sales now total almost one billion dollars a year and account for more than 35 percent of pre-tax income," Howard said.

According to Howard, Pickwick’s senior management team, consisting of Amos Heilicher, Daniel Heilicher, Seymour Leslie and Charles Smith, will play important roles in helping to develop American Can’s future course in consumer products.

Leslie has been appointed general manager and chief operating officer of Pickwick and will be a member of its management executive committee. He had been vice president and chief operating officer. Leslie has been named chairman of the management executive committee and will focus his efforts in the important areas of future planning, acquisition, and communications. A new executive committee has been appointed.

Members of Pickwick’s management executive committee will include Howard; William S. Woodside, president of American Can; Lionel N. Sterling, American Can senior vice president and Montague Lewis, head of Pickwick's U.K. operation.

Bob James Label

(Continued from page 3)

TRINITYS/NEW ORLEANS

Dj: Shu Neel
BABY LOVE, SWEET SWEET LOVE/ DONNA HAS A PARTY—Wilton Place Street Band—Island (lp disc)
COULD HEAVEN EVER BE LIKE THIS/ TAKE ME—O’Jays—Kudu (lp cut)
I FEEL LOVE/ DONNA UNKIND—Donna Summer—Casablanca (lp cut)
LASO SQUARE/ANOTHER STAR—Laso—MCA (lp cut)
SWEET DYNAMITE/DANCE, DANCE—Claudia Barry—Salsoul (lp cut)
NA NA KISS HIM GOODBYE—Garrett Scott—West End (lp cut)
SWEET DYNAMITE/DANCE, DANCE—Claudia Barry—Salsoul (lp cut)
THE BOATHOUSE/ REHOBOOTH BEACH, DELAWARE
Dj: Tom Webb
CERRONE’S PARADISE/TAKE ME—Cerrone—Malligator (import lp cut)
DEVIL’S GUN—C. J. & Co.—Westbound (lp cut)
DOCTOR LOVE—First Choice—Gold Mind (lp cut)
EXPRESS YOURSELF—New York Community Choir—RCA (lp disc)
I FEEL LOVE—Donna Summer—RCA (lp cut)
I NEED A MAN—Grace Jones—Beam (lp cut)
THE MAGIC IS YOU—John Davis & the Monster Orchestra—Som (lp medley)
TERROR ON THE DANCE FLOOR—Charles Thompson—Casablanca (lp cut)
THE MORE I GET, THE MORE I NEED—LAURA JANGSA—ABC (lp cut)
I’VE FOUND LOVE—LOVE 8 KISSES—Casablanca (lp cut)
I FEEL LOVE—Donna Summer—Casablanca (lp cut)
THE MORE I GET, THE MORE I NEED—LAURA JANGSA—ABC (lp cut)
SWEET DYNAMITE—CLAUDIA BARRY/SALSoul (lp cut)
THE HIGHLIGHTS/Ringo Starr—Apple (lp medley)
THE MAGIC IS YOU—John Davis & the Monster Orchestra—Som (lp medley)
TERROR ON THE DANCE FLOOR—Charles Thompson—Casablanca (lp cut)
THE BOATHOUSE/ REHOBOOTH BEACH, DELAWARE
Dj: Tom Webb
CERRONE’S PARADISE/TAKE ME—Cerrone—Malligator (import lp cut)
DEVIL’S GUN—C. J. & Co.—Westbound (lp cut)
DOCTOR LOVE—First Choice—Gold Mind (lp cut)
EXPRESS YOURSELF—New York Community Choir—RCA (lp disc)
I FEEL LOVE—Donna Summer—RCA (lp cut)
I NEED A MAN—Grace Jones—Beam (lp disc)
THE MAGIC IS YOU—John Davis & the Monster Orchestra—Som (lp medley)
TERROR ON THE DANCE FLOOR—Charles Thompson—Casablanca (lp cut)
HEILICHER COuseum OF AMERICAN RADIO HISTORY

Record World June 18, 1977
SUNSHINE
THE NEW HIT SINGLE FROM ROADSHOW RECORDS
b/w
SEXY LADY

by
Enchantment

from their HIT album

Roadshow/Records
Distributed by United Artists Records
1977 United Artists Music and Records Group, Inc.
"I don't wanna rock and roll—But I can't help it."

"I'm gettin' kinda pale,
Lookin' kin'ca thin,
But you'll see me
on the streets tonight,
Crazy again." — B. McCall

If you see Katy Southern out there tonight, tell this sensational new singer from Columbus, Georgia, that we're going crazy over her single, "Crazy Again." It's a wild and wonderful way to go.

On Epic Records.
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<th>TITLE</th>
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<th>Label</th>
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THUNDERFIST—Jelly Roll
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CAUGHT LIVE + FIVE—Moody Blues—London
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BLOWIN' AWAY—Joan Baez—Portrait
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MAKE LOVE TO THE MUSIC—Leon and Mary Russell—Paradise
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RUMOURS—Fleetwood Mac—WB
IZITO—Cat Stevens—A&M
TIME LOVES A HERO—Little Feat—WB
LITTLE QUEEN—Heart—Portrait
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NEITHER LANDS—Dan Fogelberg—Epix
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BOOK OF INVASIONS—Warhorse
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VASSAR CLEMENTS BAND—MCA
DETECTIVE—Swan Song
FREE AS THE WIND—Cradles—Blue Thumb
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NOW—T克斯—A&M
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PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
RUMOURS—Fleetwood Mac—WB
WOJ/FM/ORLANDO ADDS:
FOOLS GOLD DISCOVERED
AT COLUMBIA!!

Fools Gold
Mr. Lucky
including:
Sweet Country Air
Captain/Wouldn't I Love To Love You
Runnin' And Hidin'/Gypsy Brew

"Mr. Lucky." Big Strike!!
"Their voices are pure,
their harmonies are tight,
their songs are fantastic!"

One of the major finds of the year
has to be the Columbia debut album
of Fools Gold. After attracting na-
tional attention as Dan Fogelberg's
back-up band, they're ready to stake
their own claim to stardom in the
music world. Tom Kelly and Denny
Henson are the super songwriters
in question—ably assisted by Kerry
Hatch (bass), Scott Shelley (gui-
tar), Geoff Lieb (piano) and Kelly
Shanahan (drums).

Fools Gold Is Sweeping
The Nation!!

Columbia Records' Fools Gold is
sweeping the entire nation on their
summer tour with Dan Fogelberg.
Over 40 dates have been confirmed
so far. The band, which has already
received plenty of national expo-
sure, will be performing the songs
from their new album, "Mr. Lucky."

Man In The News

Fools Gold's producer Keith Olsen
has worked with Fleetwood Mac
and the Grateful Dead.

FOOLS GOLD TOUR DATES

6/8 The Palace, Waterbury, Conn.
6/11 Merryweather, Columbia, Md.
6/12 Civic Center, Wheeling, W.V.
6/14 The Mosque, Pittsburgh, Pa.
6/15 Taft Auditorium, Cincinnati, Ohio
6/18 Freedom Hall, Johnston City, Tenn.
6/19 Grand Ole Opry, Nashville, Tenn.
6/21 Starlight Amphitheater, Indianapolis, Ind.

6/22 Mississippi River Festival, Edwardsville, Ill.
6/24 Coliseum, Jackson, Miss.
6/26 Moody Coliseum, Dallas, Tex.
7/5 Tanglewood, Lenox, Mass.
7/6 Tower Theater, Philadelphia, Pa.
7/7 Tower Theater, Philadelphia, Pa.
7/9 Central Park, New York, N.Y.
7/10 Rain Date for the 9th
7/11 The Blossom, Cuyahoga Falls, Ohio
7/13 Chicago Auditorium, Chicago, Ill.
7/15 Northrop Auditorium, Minneapolis, Minn.
7/16 Performing Arts Center, Milwaukee, Wis.
7/18 The Gardens, Louisville, Ky.
7/19 Civic Auditorium, Birmingham, Ala.
7/21 Fox Theater, Atlanta, Ga.
7/23 Hixon Convention Hall, Tampa, Fla.
7/24 Jai Alai Fronton, Miami, Fla.
8/7 Red Rocks, Boulder, Colo.
8/9 Gammage Auditorium, Phoenix, Ariz.
8/12 Community Center, Tucson, Ariz.
8/13 Civic Theater, San Diego, Calif.
8/14 MCA Amphitheater, Los Angeles, Calif.
8/16 MCA Amphitheater, Los Angeles, Calif.
8/19 County Bowl, Santa Barbara, Calif.
8/20 Greek Theater, Berkeley, Calif.
8/21 Civic Auditorium, Sacramento, Calif.
8/24 Paramount Theater, Portland, Oreg.
8/25 Paramount Theater, Seattle, Wash.
8/26 Queen Elizabeth Theater, Vancouver, Canada

On Columbia
Records and Tapes.
TOP AIRPLAY

BOOK OF DREAMS
STEVE MILLER BAND
Capitol

BOOK OF DREAMS
STEVE MILLER BAND
Capitol

BOOK OF DREAMS
STEVE MILLER BAND
Capitol

RUMOURS
Fleetwood Mac
WB

LITTLE QUEEN
Heart
Portait

NETHER LANDS
Dan
Capitol

IZITSO
Col Stevens
A&M

FOREIGNER
Atlantic

SWEET FORGIVENESS
Cat Stevens
A&M

INDEX

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

LITTLE QUEEN
Heart
Portait

TIME LOVES A HERO
Little Feat
WB

DIAMANTINA COCKTAIL
Little River Band
Capitol

RUMOURS
Fleetwood Mac
WB

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**Import Albums**

**IN THE CITY**

*The Jam—Polydor 2383 447 (U.K.)*

The group comes with a reputation for being a new wave Who and their first lp provides a good argument for it. The three man line-up is led by guitarist Paul Weller, who penned the bulk of the material and handles his Rickenbacker with all the aplomb of a young Peter Townshend during “In The City.”

**NEW AGE OF EARTH**

*Manuel Gottsching—Asylum Records 9003 (Germany)*

Composer/producer Gottsching played all of the keyboard and synthesizer parts in creating a spacey, flowing texture of sound that is not unlike the recent works of Klaus Schulze. Less eerie than similar synthesized environmental albums, it should be his biggest import.

**WOMAN OVERBOARD**

*Linda Lewis—Arista SPARTY 10003 (U.K.)*

Four producers (Allen Toussaint, Cat Stevens, Bert DeCoteaux and Jim Cregan) have been used for this effort which, as one can imagine, casts the songstress in different settings. The most successful songs are the Stevens produced “Bonfire” and the Cregan produced “My Friend The Sun” with their pop spirit.

**A RARE CONUNDRUM**

*Bert Jansch—Charisma CAS 1127 (U.K.)*

Jansch’s third album for Charisma is only the latest from an artist who has shown a steady development as a guitarist and songwriter since his days with Pentangle. Ralph McTell and Rod Clements are among those who contribute to this varied program of songs spanning both traditional and original stylings.

**LET IT GO**

*Rogue—Epic EPC 81987 (U.K.)*

The second album by the trio of Guy Fletcher, J.W. Hodkinson and Alan Hodge again features a better than average selection of material (penned by Fletcher and Doug Flett) that is unfortunately obscured by an overly dulcet production and arrangement. The title song stands out as one that could benefit by a cover version.

**CLEAR AIR TURBULENCE**

*Ian Gillan Band—Island ILPS 9500 (U.K.)*

Gillan left Deep Purple in 1973 when the band was at its peak, but this is only his second lp as a solo artist. The group that he has assembled includes Ray Fenwick, John Gustafson and Mark Nauseef. The unit hints at better things to come, but they must first tighten up their songs, which are still a bit lengthy.

**WINDOWS**

*Tai Phong—Warner Bros. 56 204 (France)*

Despite the exotic looking cover and name of the group, Tai Phong is a very melodic outfit whose lyrics are in English despite their pedigree. Their songs go on a bit too long, but are structured to fit into progressive programming with an ethereal sound that is at times reminiscent of the Pink Floyd or Genesis.

**Album Picks**

(Continued from page 22)

**MOTIVATION**

*Bob Crewe—Elektra 7E-1103 (6.98)*

After years of writing and producing an extraordinary number of hits, Crewe has made his singing debut with this set produced by Jerry Wedler and Barry Beckett. “Motivation” and “Marriage Made In Heaven” (the latter co-written with Kenny Nolan) show a distinct flair.

**FIREFLY**

*Jeremy Steig—CTI 7075 (7.98)*

The flautist should fill the spot vacated by Hubert Laws on the label with this lush set arranged by David Matthews. With a band of luminaries (including Steve Gadd, Eric Gale and John Scofield) lending support, Steig is poised to make inroads into the contemporary market. The title track is a 12 minute excursion.

**FREE FALL**

*Dixie Dregs—Capricorn CP 0189 (6.98)*

A new instrumental outfit of considerable depth and versatility, the quintet displays an adept touch when handling rock (“Cruise Control”), country (“Moe Down”) or Mahavishnu Orchestra-type jazz (“Wages Of Weirdness”). It is the latter style that the group concentrates on for the most part.

**PROMISE ME THE MOON**

*David Sanborn Band—WB BS 3051 (6.98)*

The sax man’s third lp for the label has more vocals than previous outings by the group who is a source for much inspiration in the way of musicianship and songwriting. Guitarist Hiram Bullock’s subtle style is an important element in the overall sound.

**SMOOTH AS SILK**

*Silk—Prelude PRL 12145 (6.98)*

Silk has a slick sound that is geared for the discos with both ballads and stormy uptempo numbers given better than average vocal readings and sympathetic accompaniment from a group of Memphis musicians. The two part “Party” is a rousing six minutes.

**TURN ON THE LIGHTS—BE HAPPY**

*Kelle Patterson—Shady Brook SB 33-007 (6.98)*

The songstress benefits by a set of lavish arrangements by Larry Farrow who also wrote the material with Carolyn Johns. Most of Patterson’s material has a danceable groove in the rhythms, but with “Turn On The Lights,” she goes the Memphis route with a sensuous vocal throughout nearly eight minutes.

**THE FANTASTIC CHI-LITES**

*The Chi-Lites—Mercury 58M-1147 (6.98)*

The venerable r&b group has lost none of its edge over the years as it shows here with an exceptional selection of ballads and mid-tempo songs. Stevie Wonder contributes harmonica to “If I Had A Girl” while Chuck Jackson and Marvin Yancy’s “I’ve Got Love On My Mind” is given an outstanding treatment.
There's no antidote for him.

"Cat Scratch Fever."
New Ted Nugent.
You're gonna catch it.
On Epic Records and Tapes.
There's no antidote for him.

"Cat Scratch Fever."
New Ted Nugent.
You're gonna catch it.
On Epic Records and Tapes.

Direction: David Krebs, Steve Leber and Mel Baister for Leber Krebs, Inc.,
65 West 55th Street, New York, N.Y. 10019
Frank & Maurer on The Roadshow Story

By CHRIS GORDON

Fred Frank and Sid Maurer, the co-presidents of Roadshow Records, bring to the label extensive experience in various aspects of the record industry. Frank was formerly a promotion executive at Epic, and a producer of LP promotional films, while Maurer's background includes the production of album cover graphics. Additionally, he has served as personal manager to such artists as Donovan and Richard Harris. Together, the two run Roadshow, which currently has a nearly solid gold track record. Their first group was BT Express, who produced two gold albums and two gold singles for the label. Next came Brass Construction, who had one gold and one platinum LP. Their current roster of artists includes Enchantment, whose first album has gotten off to a strong start, and Grammy winner Shirley Caesar, whose first album for the label is being readied for release. Roadshow, distributed through United Artists, maintains its own promotion field force, its own art department and even a management and development team for its artists. In the following Dialogue, Frank and Maurer discuss not only the development and organization of Roadshow, but the problems facing the independent record label as well.

Record World: How long has Roadshow Records been in operation?
Fred Frank: As an independent company only a couple of years. But we've been in business for about five years. We spent several years releasing records with the Roadshow logo while we were at Scepter Records.

RW: What was the legal trouble you had with the name “Roadshow”?
Frank: The only problem we had was when we started making records, we went for a label deal with CBS. Instead of getting a label we got a logo. That's when Roadshow was in limbo. Then we went to work with UA. We wanted a label, we wanted to continue building what we had started with Scepter. The problem with Columbia was that we wanted to be independent. We didn't want to be strictly a “custom” label.

RW: What was the nature of your deal with Scepter?
Frank: The deal with Scepter was as soon as we sold one million units we'd have our label. “Do It 'Till You're Satisfied” by B.T. Express, our first release, sold a million seven hundred thousand, so we had our own identity after our first record.

RW: How do two people with backgrounds as diverse as yours—one coming from promotion work at CBS and the other from running a graphics studio and being a personal manager—get together to start a company?
Sid Maurer: I know Freddie from back in the days when I had the art studio. One of my accounts at the time was Epic Records, where he worked. At that time Epic was a relatively small company. I did the graphics, album covers, art work, the whole shot. That's when I met Freddie. Management came out of the blue. In a day when everyone was wearing ties, I ran into this guy who was wearing a flowing gown and was into graphics. I took him back to my studio to hang out. The next turned out to be Donovan, who was my first big client as a manager.
Frank: He being Donovan's manager and me working at Epic really kept us in tight communication. In those days there wasn't the huge promotion staff at Epic that there is now. So for me to have any real impact I had to stick real close to managers, like Sidney.

Maurer: Fred broke Donovan. One of the things that he pulled off was when Donovan was appearing at the Hollywood Bowl. One night in England we were hanging. Donovan said he'd really like to paint a billboard. So when he came to the States he painted a billboard with thousands of kids in the street watching. Fred shot a film of this and it became a great promotion

Frank: For continuity purposes, when I left CBS I was really frustrated about the business. Being in a position there for seven years, having nothing but success and going nowhere, really brought me down about the business. So I left and started a company called Records On Film. I would take a group with a hit record, or a good record that was about to become a hit, and make a film of it. At that time there were about 40 local music television shows across the country. I would use these films for promotion because it was easier to get the film aired than the records in many places. Also the films had much greater impact. We did this for 105 records and got 20 number one records.

FRANK: How did you go from that back into records?
Frank: I had always felt that if I had a shot I could show everyone what we could do. We said to ourselves several years ago that we could create our own record company that is a sales and marketing organization that is totally efficient at taking a record from production to the stores. We felt we could do this without the aid of the manufacturer, and that's what we do today. We promote, we merchandise, we market and we publicize. In short we do everything that any of the major companies does, only we do it better. We have to, we're smaller. In this company the right hand always knows what the left is doing. That's why UA, which distributes our product, gives us to much autonomy.

Record World: How do you manage almost all of our acts. In fact at this moment we manage almost all of our acts. In fact at this moment we manage all but one of them.

Frank: But we have total input regardless of whether we manage them or not. Enchantment is a good example. Their single just came off 600,000 units. The album to date is 150,000 units. Their first release. Any big company would have told us we were crazy to break a black group right now. But we do nothing but break new acts. The whole thing is execution, and booking is part of that. There's such a close harmony here because we handle all the aspects ourselves, so we're much more efficient than if we jobbed things out. None of what we do is difficult, it's just execution. We do what Vince Lombardi did: we decide if we want to pass or kick, and then we just go ahead and do it as well as we can.

Maurer: Another thing we do is that we manage almost all of our acts. In fact at this moment we manage all but one of them.
Frank: But we have total input regardless of whether we manage them or not. Enchantment is a good example. Their single just came off 600,000 units. The album to date is 150,000 units. Their first release. Any big company would have told us we were crazy to break a black group right now. But we do nothing but break new acts. The whole thing is execution, and booking is part of that. There's such a close harmony here because we handle all the aspects ourselves, so we're much more efficient than if we jobbed things out. None of what we do is really difficult, it's just execution. We do what Vince Lombardi did: we decide if we want to pass or kick, and then we just go ahead and do it as well as we can.

Maurer: Communications here are very tight. It's not like a big company where it takes days to get back to somebody. Here it's a matter of minutes. For example, Enchantment is going to be in Florida next week, so we decided to have a T-shirt give-away at some radio stations on their tour. Well, we came up with that idea last week and the shirts were delivered yesterday.

RW: Do you have access to UA's promotion staff as well?
Frank: Absolutely. This Florida thing is a good example. UA has a division where they communicate directly with the smaller dealers, the “mom and pop” stores. Of course the regional guys cover the big one-stops and distributors, but they have this separate part of their organization which gets involved in merchandising at the smaller outlets. These guys are helping us out in Florida on Enchantment. We probably could cover it ourselves, but the extra coverage is a big help. We're very careful not to ask for help on a record that looks like it'll die, but UA knows we're on top of Enchantment (Continued on page 62)
A MESSAGE TO ALL RADIO PROGRAMMERS AND DJ'S:

GIVE A LITTLE BIT!

A few weeks ago we released "Give A Little Bit" from the new Supertramp album for a number of very strong reasons.

In spite of them, "Give A Little Bit" is not getting the amount of adds or picks or plays it deserves.

Listen to it again. This is a MAJOR HIT RECORD from a SUPERSTAR GROUP. Don't let it get away. Give a little bit.

SUPERTRAMP "GIVE A LITTLE BIT"

THE NEW SINGLE. ON A&M RECORDS

From the album "Even In The Quietest Moments..." SP 4634  Produced by Supertramp
Thanks For Making It

"Easy"

KHJ  Los Angeles  WMJX  Miami
WKIX  Raleigh  WLAC  Nashville
WQXI  Atlanta  KSLQ  St. Louis
Z93  Atlanta  CKLW  Detroit
Z93  Atlanta  WDRQ  Detroit
WBBQ  Augusta  WCUE  Akron

From The Album

Includes Autographed Poster

Commodores

AmericanRadioHistory.com
### Stations:

- **RW IV**: WEAQ WGYU WJBO WJON WOW KCX WDBW KEWI KFVR KGW KING KJR KJRB KKLX KXXL KMGK KSTP KVOX
- **RW V**: WNOE WTX KCBQ KERN KEZY KJH KIIS-FM KILT KNOE KRBE KSLY B100 K100 10Q
- **RW VI**: KAAK KACC KFJZ KLIF KLUE KRLZ KXS KTLK KTKT KXKK

### Tendency:

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

#### Last Week: This Week:

<table>
<thead>
<tr>
<th>Last Week</th>
<th>This Week</th>
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<tbody>
<tr>
<td>1 1 Fleetwood Mac</td>
<td>1 1 Fleetwood Mac</td>
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<tr>
<td>2 2 Alan O'Day</td>
<td>2 2 Bill Conti/Maynard Ferguson</td>
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<td>3 3 Andrew Gold</td>
<td>3 3 Marvin Gaye</td>
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<tr>
<td>4 4 Alan O'Day</td>
<td>4 4 KC &amp; The Sunshine Band</td>
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<td>5 5 KC &amp; The Sunshine Band</td>
<td>5 5 Steve Miller</td>
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<tr>
<td>6 6 Eagles</td>
<td>6 6 Andrew Gold</td>
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<td>7 7 Steve Wonder</td>
<td>7 7 Eagles</td>
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<td>8 8 Peter Frampton</td>
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<td>9 9 Shaun Cassidy</td>
<td>9 9 Steve Wonder</td>
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<td>10 10 Eagles</td>
<td>10 10 Peter Frampton</td>
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<td>11 11 KC &amp; The Sunshine Band</td>
<td>11 11 Shaun Cassidy</td>
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<td>12 12 Leo Sayer</td>
<td>12 12 Leo Sayer</td>
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<td>13 13 Kenny Rogers</td>
<td>13 13 Jimmy Buffett</td>
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<td>23 23 Rita Coolidge</td>
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<td>24 24 Smith</td>
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<tr>
<td>25 25 Barbra Streisand</td>
<td>25 25 Barbra Streisand</td>
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</tbody>
</table>

**Adds:** Crosby, Stills & Nash

**Extras:** Heart

**LP Cuts:** None

**Also Possible:**

- Pablo Cruise
- Rod Stewart
- Boston

**Hottest:**

**Country Crossovers:** None

**Teen:**

- Bay City Rollers

**LP Cuts:**

- Commodores (Brickhouse)
Love On The Mind Leads To
PARTY LIGHTS
Natalie's Second Single From Her Latest Gold Album
UNPREDICTABLE
Produced by Chuck Jackson and Marvin Yancy
A&M Records is happy to announce a new single by Cat Stevens.

CAT STEVENS

remember the days of the Old Schoolyard

FROM THE GOLD ALBUM

IZ IT SO

On A&M Records & Tapes
Produced by Cat Stevens with David Kershbaum
### Tendency:

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

### Last Week: This Week:

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<tr>
<th>Rank</th>
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<td>Barbra Streisand</td>
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<td>19</td>
<td>ABBA</td>
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<td>20</td>
<td>Peter McCann</td>
<td>Peter McCann</td>
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<tr>
<td>21</td>
<td>Helen Reddy</td>
<td>Helen Reddy</td>
</tr>
</tbody>
</table>

**Additions:**
- England Dan & John Ford Coley
- Jimmy Buffett
- Bay City Rollers

**Extras:**
- Andy Gibb
- Heart
- Rod Stewart

**LP Cuts:**
- Boston (Peace)
- Commodores (Brick)

**Also Possible:**
- Pablo Cruise
- Alice Cooper
- Bonnie Raitt
- Teddy Pendergrass
- Commodores
- Rita Coolidge

### Hottest:

**Rock 'n' Roll:***
- Ram Jam

**Adult:**
- James Taylor

**R&B Crossovers:**
- Emotions

**LP:**
- Heart

**Additions:**
- Rita Coolidge
  - Bay City Rollers
  - Ram Jam

**Extras:**
- Tallys
  - Manhattans
  - Waylon Jennings
  - Commodores

**LP Cuts:**
- Supertamp (Give)
  - Commodores (Brick)

**Also Possible:**
- Dean Friedman
- Slave
- Barbra Streisand
- Teddy Pendergrass
Another Go-Round for Performers Royalty

(Continued from page 4)

that month.

Commenters on the performers copyright included the National Association of Broadcasters, the Recording Industry Association of America, the Amusement and Music Operators of America, the Chicago-based Film Radio Broadcast Music Inc., ABC, band-leader Woody Herman, and even a New Jersey man, Alan I. Wally, who described himself as the president of the Record and Tape Association of America.

Though none of the comments offered up any new arrangements for or against the royalty that was first proposed in the early 1940s, they did serve to neatly break down the issues that the Copyright Office must tackle before recommending to Congress whether or not the new fee should be adopted. That report is due on the first day of 1978.

Perhaps the most substantive argument that proponents of the new copyright will have to face is that of Constitutionality, i.e., are performers and record manufacturers "authors and creators" that the Copyright Office should be afforded protection?

"The concepts of creation and authorship," the NAB told the Copyright Office, "are distinct from the concept of performance." The broadcasters' association argues that the contributions of musicians and their record companies are not "original," the legal test for copyrightability. As well, the Constitution says that copyrights should be awarded only for the purpose of "promoting" creativity by insuring that creators are paid for their works. The NAB believes that no further royalties are needed to "promote" the creation of recordings.

"The limited copyright" given recordings to protect them from piracy, the NAB wrote, was a valid extension of copyright protection because it "prevented losses to copyright owners" from authorized recordings which would have been sold in the place of bootlegs.

The NAB predicts, on the basis of past revenue figures, that broadcasters would be paying about $15.2 million yearly, if the royalty were in effect now. That figure, they say, comprises nearly 17 percent of the entire radio industry's pre-tax profit. The broadcasters are unwilling to absorb such an added cost, it said.

The AMOA said that it will be paying about $7.4 million a year in royalties. With a royalty fee of $8 per box goes into effect next year, between perform-

ance rights and mechanical fees on the $70 million worth of records that industry purchases every year. The AMOA views the proposed fee "apprehensively." Any additional fees, it said, would further hurt the already ailing jukebox and record store trade.

ABC Inc., while acknowledging that it had a record division that would profit from the new copyright, said it opposed the fee because it "is not necessary to in- sure an adequate level of record production and musical composition." ABC owns 14 radio stations, as well as ABC Records.

The RIAA submitted the largest paper of 34 received by the Copyright Office. The RIAA's remarks--pinpointing out the well-worn arguments that have been circling the performers rights issue for so long--refuted the broadcasters' arguments point-by-point, though they would not have had an opportunity to see them in advance.

The NAB had adopted a "double standard" for recording artists and recording labels. An "original" creation, the RIAA said, Performers and their record companies were not due a copyright royalty for their work when it is used for profit by radio sta-
tions (music is about 75 percent of the average station's programming fare), while cable TV, the NAB had argued, was liable for performance payments to broadcasters when they picked up the signals for retransmission.

The Constitutionality of a performers right has been upheld indirectly in three different federal cases, the RIAA pointed out: Goldstein v. California (1973), Capitol Records v. Mercury Records (1955), and Shab v. Kleindienst (1972). However, many legal experts feel that the Constitutionality question will not be definitely resolved until Congress acts. Perhaps the best representative comment from this group came in a short, two-line Mailgram received, just as the deadline for comments was about to fall, from Barry E. Kimmelman, a partner at New York's Dewey & LeBoeuf.

"About a dozen small market broadcasters also wrote the Copy-

right Office condemning the proposed royalty as an "intolerable burden" on limited revenues. Perhaps the best representative comment from this group came in a short, two-line Mailgram received, just as the deadline for comments was about to fall, from Barry E. Kimmelman, a partner at New York's Dewey & LeBoeuf.

"The Demons were recently signed to a recording contract with Phonogram, Inc./Gems -EMI Music, Inc. Franz will be elected corporate vice president, personnel and industrial relations, effective July 1, 1977. Franz succeeds Barry E. Kimmelman, indu- strial relations.

Franz joined Capitol in 1961 as personnel manager at the Scranton, Pennsylvania record factory. Since then he has served in a variety of employee relations positions and, most recently, as corporate director of personnel and industrial relations.

Onida To Buddah

■ NEW YORK — Steela Onida has been appointed album order and service manager for Buddah Records by Milton Sincoff, the company's vice president for creative sales and manufacturing.

Ms. Onida will be the liaison between Buddah and its pressing plants. She will also be responsible for album inventory control and the production of jackets as well as tapes. Ms. Onida will also serve as overall administrative executive assistant to Sincoff.

Before coming to Buddah, Ms. Onida was production manager at ATV Records.

Front Line Relocates

■ LOS ANGELES — Irving Azoff, president of Front Line Management, has announced the relocation of the company's head- quarters to 8380 Melrose Avenue, Suite 307, Los Angeles.
The hit single

'Luckenbach Texas'

from the hit album

OL' Waylon

The hit single

'I'm A Memory'

from the hit album

Before His Time

RCA Records
Roger Daltrey

One Of The Boys

Roger and friends, an all-star assortment of musicians and writers combine their talents and the result is his third great solo album.

Produced by David Courtney and Tony Meehan (MCA-2271)
WILLIAM POWELL
JANUARY 20, 1942—MAY 26, 1977
WITH FOND MEMORIES AND DEEP RESPECT.

O'JAYS:
EDDIE LEVERT
SAM STRAIN
WALTER WILLIAMS
KENNETH GAMBLE
LEON HUFF

PHILADELPHIA INTERNATIONAL RECORDS/CBS RECORDS
**Soul Truth**

By DEDE DABNEY

**NEW YORK; Personal Pick: "Let's Clean Up The Ghetto" — Philadelphia International All Stars, Lou Rawls, Billie Paul, Archie Bell & The Drells, Teddy Pendergrass, O'Jays, BeeDee Sharp Gamble (FIR). Producers Gamble and Huff have gathered the entire crew together to partake in a message tune with strong meaning which should apply to any city in the world. Track is superb, with heavy rhythm and a backbeat that make it quite danceable while relating to what is said.**

**DEDE'S DITTIES TO WATCH: "(Do It) The French Way" — Crown Heights Affair (De-Lite); "Saved By The Grace Of Your Love" — Sons of Champlin (Ariola); "You're Gonna Walk Out On Me" — Eddie Floyd (Malaco).**

Tomee Records, a new label located in New York, is starting to form a staff. One of their new employees is Norman Thrasher, who will handle promotion covering the southeast and southwest. Those of you who would like to contact Thrasher may reach him at a.c. 404-349-7696 or 7697.

"Leaving Me" and "Ain't No Need Of Crying" are titles included in the album "Smooth As Silk." It is an lp destined to explode throughout the country on Prelude Records. If you do not have this enticing album, call your local distributor.

**EX-Main Ingredient Tony Sylvester is trying his hand at engineering! He is currently in the studio mixing The Main Ingredient's new lp, and also working with The Imperials. From what we gather, he is singing background on both sides.**

Philadelphia's own Delfonics are once again in the musical news! They will enter the studio this week with Dexter Wansel, who is now their producer. Four sides will be cut at Sigma Sound and if all goes well they might have releases some time in the next several weeks. Tunes that are being done are: "The Sweetest You Treat Her," "Maybe I'm A Fool To Love You (But I Do)" "Don't Throw It All Away" and "I Don't Care What People Say."

From the stable of Gamble/Huff come three prolific producers, Carstephen, Whitehead and McFadden. The three are now entering the studio with Buddah's Melba Moore. They have just contributed to the O'Jays lp, and "Backstabbers" was their first million seller, also executed by the O'Jays.

Curtom Records has a new star on the horizon. Her name is Linda Clifford. She will be produced by the team of Curtis Mayfield, LeRoy Hutson and Gil Askey. Mary Stewart, president of Curtom, recently brought Ms. Clifford around to meet the press. Ms. Clifford (left) is pictured here with Stewart and this editor at the Record World offices in N.Y.

**LETTER**

If you haven't been to see "The Greatest," then that should be next on your agenda for movies. This bio of The Champ, Muhammad Ali, is without a doubt a portrayal of a man and the transition he goes through in the world of boxing. It takes you from when he won the gold medal through to his many triumphs. Ali is not only a winner in the ring but also on the screen. Musically, the score conquers triumphs. Ali is not only a winner in the ring but also on the screen. Musically, the score conquers all with lyrics written by Linda Creed and tracks laid down by Michael Masser. The score is just as exciting as the film. Excellent viewing.

**Chuck Eddy Retires From Assoc. Booking**

**NEW YORK — Oscar Cohen, president of Associated Booking Corporation, has announced today Chuck Eddy, has retired after 18 years of service as vice president of the company's Chicago office.**

Hal Munro, who had been assistant manager and was serving as vice president during the recuperative period of Eddy, has been named vice president. Paul LaMonica has been named the new assistant manager at the Chicago office.

**R&B PICKS OF THE WEEK**

**THE BROTHERS JOHNSON, "STRAWBERRY LETTER 29" (Kidado Music, Inc./Off The Wall Music, BMI). Shuggie Otis wrote it, Quincy Jones produced and arranged it, and The Brothers Johnson perform it magnificently. Extracted from their recent album, "Right On Time," this family duo put out a fantastic sound when it comes to executing these lyrics. A&M 1949.**

**MICHAEL MASSER AND MANDRILL, "ALI BOMBAYE" (Curtom Records, BMG). This disc exemplifies the excitement that weaves in and out of the crowd when Muhammad Ali gets into the ring. The intensity of explosive African rhythm with interludes of crowd togetherness makes for a compelling side. An exciting recording which is bound for chart action. Arista AS 0250.**

**EMOTIONS, "REJOICE." Harmony Inc. is simply superb when these three beauties perform. Producer Maurice White has done a great job with these girls. The delivery of each and every cut is exceptional. "Key To My Heart," will unlock many avenues for airplay, and the same goes for "How Do I Know That Love Would Slip Away" and the title cut. Columbia PC 34762.**

**SOUL TRUTH JUNE 18, 1977**
FLOATING ON AIR

The reaction to the new Floaters album has forced the release of their first single, already breaking heavy on:

<table>
<thead>
<tr>
<th>CKLW</th>
<th>WCHE</th>
<th>WGPB</th>
<th>WKAR</th>
<th>WWWS</th>
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<tr>
<td>WAMM</td>
<td>WDRQ</td>
<td>WJLB</td>
<td>WKLH</td>
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</tbody>
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"FLOAT ON" (ABC 122840) from the FLOATERS (AB 1030) Produced by J. Mitchell and M. Willis
### R&B Singles Chart

**June 18, 1977**

<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td><strong>GIVE IT TO ME</strong></td>
<td>MARVIN GAYE/Tamla</td>
<td>T 54280F (Motown)</td>
</tr>
<tr>
<td>2</td>
<td><strong>FUNKY MUSIC</strong></td>
<td>JOE TEXT/Atlantic</td>
<td>T 3393</td>
</tr>
<tr>
<td>3</td>
<td><strong>OVER THE MOON</strong></td>
<td>BOOKERT &amp; THE MG's/Asylum</td>
<td>A.P.A. 7000 (T.K.)</td>
</tr>
<tr>
<td>4</td>
<td><strong>HELLO DARLING</strong></td>
<td>AM YOUNG/Tamla</td>
<td>T 54281F (Motown)</td>
</tr>
<tr>
<td>5</td>
<td><strong>DON'T CHANGE YOUR DIRECTION</strong></td>
<td>MARY J. BLIGE/Atlantic</td>
<td>T 44016G (Atlantic)</td>
</tr>
<tr>
<td>6</td>
<td><strong>MIGHTY WAVE</strong></td>
<td>WASHINGTON/Atlantic</td>
<td>T 34088 (Atlantic)</td>
</tr>
<tr>
<td>7</td>
<td><strong>I'M SURE</strong></td>
<td>GEORGE MCCRAE/T.K.</td>
<td>T 1021</td>
</tr>
<tr>
<td>8</td>
<td><strong>DO WHAT YOU WANNA DO</strong></td>
<td>ROSE ROYCE/MCA 40662</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td><strong>I WANNA GET NEXT TO YOU</strong></td>
<td>GEORGE MCLAIN/T.K.</td>
<td>T 1021</td>
</tr>
<tr>
<td>10</td>
<td><strong>THE R&amp;B REGIONAL BREAKOUTS</strong></td>
<td><strong>Northern Territory</strong></td>
<td></td>
</tr>
</tbody>
</table>

**Emotions (Columbia).** Explored in pop sales this week, especially in the southeastern midwest, and gains the support of Y100, 296, WXQI (part time) and WDQ to kick off the major top 40 radio hit of the year. An extremely potent record.

- **James Taylor (Columbia).** Following last week's pre-commercial product radio action are the newly garnered WFPGC, WXQI (day part), WLAC, WCOL, KJR (day part), WACO, WBPQ, WRFC, WRJZ, KSLY and WOW. Update includes 30-27 KLIF, HB-29 CKLW, HB-40 KILT, HB WMAK, HB-33 WRX, HB-34 WFLB, HB-27 KERN, HB-30 WARY and HB-27 WGLF.

**NEW ACTION**

- **Ram Jam (Epic) "Black Betty."** Rock n roll breakout out of St. Louis (25-16 KSLQ) touched off now with WRKO, KILT, WNOE, WCOL, B100, WAIR, KMOX. Also on WDQ, KCXQ, WFRC, WERC, 98Q, WAUG, WBQQ, KERN and WISE, among others.

### AM Action

*(Continued from page 26)*

New on WABC, KXOK (24) and WKBW (27).

- **Alice Cooper (Warner Bros.).** Top 10 in Detroit (8-8 WDRQ) and a 10-point jump at WLAC (35-25) are the basis for excitement here. A fantastic week as far as this record is concerned. New on KJH, WXQI, WUKY, WCPX, KISI, WCAO, WBFF, KRIZ, CK101, KAKC, WSGA, KNDK, WJON, KDON and WICC. Other healthy jumps include 22-13 CKLM, HB-32 KSLY, 38-35 WCOL, 30-28 WRKQ, 8-29 WNOE, 20-14 WJQR, 22-16 WJDX, 21-15 BJ05, 16-11 WGSY, 27-21 WRFC, 25-17 WPJQ-FM, 21-15 WQX, more, plus, more.

- **Bay City Rollers (Arista).** A rather early crack at WLS as well as WMAK, WNOE, KACK, WAIR, WDRC, WSGA, KSLY and WISE, supported by sensational jumps in markets already airing this hot item, make this the winning candidate for the Powerhouse Pick this week. The numbers look like: this week: 25-14 WRKO, #10 Y100, HB-21 WGC, 40-21 WCOL, 29-25 KRIC, 28-21 WFTI, 22-16 KCPX, 22-19 WPJQ-FM, HB-27 WQXG, 38-35 KMKX.

**CROSSOVER**

### R&B Regional Breakouts

**Singles**

**East:**
- **Blowbynds (Fantasy)**
- **Luther Ingram (Koko)**
- **Isley Brothers (T-Neck)**
- **Spinners (Atlantic)**
- **Ralph MacDonald (Marlin)**

**South:**
- **Isley Brothers (T-Neck)**
- **Otis Clay (Kayvette)**

**Midwest:**
- **Isley Brothers (T-Neck)**
- **George Benson (Warner Bros.)**
- **Johnny Bristol (Atlantic)**
- **Booker T. & the M.G.'s (Asylum)**
- **Hall & Oates (RCA)**
- **Smokie Robinson (Tamla)**

**West:**
- **Enchantment (United Artists)**

**Albums**

**East:**
- Floaters (ABC)
- Al Jarreau (Warner Bros.)
- Bob Marley & the Wailers (Island)
- Nat (Big Tree)

**South:**
- Floaters (ABC)
- Nat (Big Tree)

**Midwest:**
- Floaters (ABC)
- Al Jarreau (Warner Bros.)
- Bob Marley & the Wailers (Island)

**West:**
- Nat (Big Tree)
dictable but quite winning medley of the Munich Machine's Greatest Hits: "Love to Love You Baby," "Trouble Maker," "Try Me, I Know We Can Make It," "I Wanna Funk with You Tonite," "Spring Affair" — all speeded up and blended together with just a touch of vocals. The transitions are brilliant and the whole things runs about 16 minutes without a boring second. Even more interesting, however, is "Get on the Funk Train" (15:45) which has a terrifically idiosyncratic production that's both witty and riveting. It took me some time to get into "Funk Train" as a whole—I'm still not sure about the whiny, prancing vocals in the romantic central section—but the cumulative effect is so involving (especially in the final part with the horn flourishes) that now I find it hard to resist. Production is, of course, by Giorgio Moroder and Pete Bellotte and it's as sharp and glorious as ever.

"Heaven is a disco/The Lord is a DJ/The angels are the waiters/Heaven is a disco/" (Casablanca). "Shut Out/Heaven Is a Disco" (9:30) is the fantasy of a boy turned away from a club on a Saturday night who turns to his Donna Summer records only to have Donna appear

RECOMMENDED DISCO DISC: I raved about the Hodges, James Smith version of "Since I Fell for You" several weeks back but now producer William Mickey Stevenson has expanded the song to a break in slightly longer form toward the end. Derivative but record's impact and make it an essential disc right now ... One of the more popular import disco discs of recent weeks has been Kebelelektrik's "Journey Into Love" on Direction, a new Canadian label already making a strong impression with its excellent selection of material and its striking graphic design. "Journey Into Love," which was disco-mixed by George Cucuzella and Dominic Zgarka of the Canadian Record Pool ("Created for the Canadian Record Pool!" it says right on the label), sounds like it was inspired by Space's "Magic Fly" (much the way the Black Light Orchestra's "Touch Me, Take Me" was obviously inspired by "Love in C Minor") and, like that record, this is a sprawling synthesizer composition with a gripping pulse beat. The main thing that sets "Journey" apart from "Magic Fly" is a short, basic percussion intro which is repeated as a break in slightly longer form toward the end. Derivative but exciting.
Dialogue (Continued from page 50)

so they're perfectly willing to help out. The whole secret is not to ask for help when you can't afford the diverting of manpower. In the Florida case there's an overlap because we're covering it ourselves, but at least we're sure that we're getting the proper coverage.

RW: How does your own promotion field work?

Frank: We have someone in L.A. covering both L.A. and San Francisco; we have a rep in Michigan who covers the entire Michigan area; and someone in Baltimore who covers that city and Washington and overlaps into Virginia. So we have three regional reps and a full-time person. We can never do enough out there. We can never sell enough records.

RW: You've done records with B.T. Express, Brass Construction, Enchantment and now Shirley Caesar. Do you want to be known as an r&b or soul label?

Frank: We're trying to become a full service label. Most of our black acts aren't just black acts, but have great crossover potential. The record we just did with Shirley Caesar is a good example of one of our biggest problems. When we tell stations and stores that we're coming out with Shirley's new album they all say, "Oh, a new gospel album." Well, we're trying to fight that. We don't assume anything about an artist's market and we're out to prove that a great singer like Shirley can crossover into several markets and make the top of the charts.

Maurier: As far as we're concerned she's just as right for pop as for gospel. Sure she's a gospel singer, but to begin with, this album's been done differently from anything she's ever done in the past. Look at Stevie Wonder. Is he a gospel artist, a pop artist or an r&b artist? The crossover potential is the same here.

RW: Who do you currently have on your label?

Frank: B.T. Express was our first group. They record for Columbia, but with a Roadshow logo. Brass Construction was another act we had. But we were really just building then and couldn't service them properly so they went out on their own. Enchantment has been our first act since we've set up with UA. Also Shirley Caesar and Mark Radice. We're in the studio with a group called The Winners, which is like a black Chicago. In addition, we have a couple of other acquisitions that we can't discuss yet.

RW: Do you have any plans to get into other things besides records?

Frank: We have a very active publishing company which is promotion oriented. Our publishing has been very successful worldwide. We've had a number of hits in France. We've also had hits with Tiny Tim. Also we've made some films, like the one we did with Brass Construction.

RW: Do you have any plans to expand your activities in film?

Maurier: I think we will probably do, but we want to do it slowly and carefully. When the right opportunity arises we'll take it. If that happens tomorrow or five years from now, we'll be ready. In fact, we're investigating a couple of projects right now. But our first priority is to establish ourselves as a credible record company.

Frank: I don't know of another operation quite like ours. Because we have a good relationship with the president of UA we have total autonomy in everything we do. We're a full service record company that has to be distributed through United Artists.

Bootsy Brings Gold

A gold record presentation ceremony was held recently in Chicago in honor of Bootsy Collins, whose current Bootsy's Rubber Band album on Warner Bros., "Ah... The Name Is Bootsy, Baby," is his first gold record. On hand for the traditional ceremonies were (from left) Bootsy's mother, who flies in from Cincinnati for the occasion; Gary Collins, Bootsy's young nephew; Bootsy; Warner Bros. talent executive Bob Kresnow with the gold album; and Ron Strusner, whose Backstage Management manages Bootsy's Rubber Band.

JUNE 18, 1977

1. HEAVY WEATHER
   Weather Report/Columbia PC 34418
   2. CONQUISTADOR
   Maynard Ferguson/Columbia PC 3445
   3. FRIENDS AND STRANGERS
   Ronnie Laws/Blue Note BN L730 H (UA)
   4. FRENCHS THE WIND
   Crusaders/ABC/Blue Thumb BT 6029
   5. LOVE NOTES
   Ramsey Lewis/Columbia PC 34696
   6. IN FLIGHT
   George Benson/Warner Bros. BS 2983
   7. ELEGANT GYPSY
   Al Di Meola/Columbia PC 34461
   8. MUSIC MAGIC
   Return To Forever/Columbia PC 34460
   9. TURN THIS MUTHA OUT
   Idris Muhammad/Kudu KU 34 (CTI)
   10. SEAWIND
   CTI 5002
   11. LIFESTYLE LIVING AND LOVING
   John Klemmer/ABC AB 1007
   12. FOUR
   James/CITI 7074
   13. GINSENG WOMAN
   Eric Gale/Columbia PC 34421
   14. DON'T STOP THE MUSIC
   The Brecker Brothers/Arista 4122
   15. RIGHT ON TIME
   Brothers Johnson/ASAP 6044
   16. FROM ME TO YOU
   George Benson/Warner Bros. BS 2019
   17. FROM ME TO YOU
   George Duke/Epic PC 34669
   18. A MOTHER FOR YA
   Johnny Guitar Watson/DJM DLPA 4923 (UA)
   19. ROMANTIC JOURNEY
   Norman Connors/Buddah BDS 5882
   20. STUFF
   Warner Bros. BS 2998
   21. NOTHING WILL BE AS IT WAS
   Tomorrow/Fol’k Lawns/Warner Bros. BS 2985
   22. V.S.O.P.
   Herbie Hancock/Columbia PC 34688
   23. PHANTAZIA
   Noel Pointere/Blue Note BN L736 H (UA)
   24. SHOUT IT OUT
   Patrice Rushen/Prestige P 10101
   25. IDIOT PASPORT
   Atco SD 36 149
   26. WHAT THE WORLD IS COMING TO
   Gary Bartz/Capitol ST 11467 (CBS)
   27. SHORT TRIP TO SPACE
   TROPEA/Merlin 2204 (K.T.)
   28. THE PHIL WOODS SIX "LIVE FROM THE SHOWBOAT"
   Phil Woods/RCA RGI 22022
   29. PASSENGERS
   The Gary Burton Quartet with Ernhard Weber/ECM 1092 (Polydor)
   30. BIRD IN A SILVER CAGE
   Herbie Mann/Atlantic SD 18209
   31. REVELATION
   Charles Fambld and Odyssee/Mercury SMP 11149
   32. MOROCCAN ROLL
   Brand X/Passport PP 98022 (ABC)
   33. UNFINISHED BUSINESS
   The Brecker Brothers/Fantasy F 9518
   34. ENCOUNTER
   Flora Purim/ Milestone M 9077
   35. FRIENDS AND STRANGERS
   Ronnie Laws/Blue Note BN L730 H (UA)
   36. HOMEHEING
   Dexter Gordon/Columbia PC 34650
   37. SWEET BEGINNINGS
   Marlena Shaw/Columbia PC 34458
   38. IMAGINARY VOYAGE
   Jean Luc Ponty/Atlantic SD 18195
   39. MUSIC IS MY SANCTUARY
   Gaye Barrie/Capitol ST 11467
   40. PLAYERS ASSOCIATION
   Vanguard VSD 79384
First Week in Record World

# 70

"ENERGIZER"

BY

TOUCH

Thank You R&B Radio, & DISCO D.J.'s

ALSO AVAILABLE ON 8 TRACK AND CASSETTE TAPE

BRUNSWICK

DAKAR
The MOR Report

(Listings are in alphabetical order, by title)

**Most Adds**

**WHDH/BOSTON**

**Add(s)**

HANDY MAN—James Taylor—Col (right)

DON'T WORRY BABY—B.J. Thomas—MCA

JUST A SONG BEFORE I GO—Crosby, Stills & Nash—Atlantic

MAKING A GOOD THING BETTER—Olivia Newton John—MCA

Most Active

LOOKS LIKE WE MADE IT—Barry Manilow—A&M

LONELY BOY—Andrew Gold—Asylum

DREAMS—Fleetwood Mac—WB

MY HEART BELONGS TO ME—Darlene Love—ABC

DA DOO RON RON—Shaun Cassidy—Warner/Curb

MAKING A GOOD THING BETTER—Olivia Newton-John—MCA

WHIP/PHILADELPHIA

**Add(s)**

HANDY MAN—James Taylor—Col (right)

DON'T WORRY BABY—B.J. Thomas—MCA

HANDY MAN—James Taylor—Col (right)

DON'T WORRY BABY—B.J. Thomas—MCA

DON'T WORRY BABY—B.J. Thomas—MCA

WIP/PHILADELPHIA

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HANDY MAN—James Taylor—Col (right)

DON'T WORRY BABY—B.J. Thomas—MCA

HANDY MAN—James Taylor—Col (right)

DON'T WORRY BABY—B.J. Thomas—MCA

DON'T WORRY BABY—B.J. Thomas—MCA

CBS Intl. Taps Jack Oppenheim

**NEW YORK**—Jack Oppenheim has been named to the position of director, development, CBS Records, by Bernard DiMatteo, CBS vice president, development and administration. The appointment is effective immediately.

In this post, Oppenheim will evaluate the division's growth opportunities, particularly in the areas of acquisition, diversification and new markets.

Oppenheim comes to CBS from Visual Information Systems, Inc., where he was director of project development.

'Love' on His Mind

Dick Baze, program director of radio station CELW in Detroit, is presented with a gold record for his part in helping to break Natalie Cole's "I've Got Love On My Mind" single. Seen at the presentation at the CELW studios are (from left): Craig Lambert, Capitol's Detroit promotion manager; Baze; and Vivian Font, Capitol's R&B promotion manager for that area.

Abeko Profit

(Continued from page 8)

(Continued from page 6)

about $8.98. We checked some opinions in the field, and decided that the market wasn't there for an $8.98 lp, even for two records. Think about it — "Frampton Comes Alive" is one of the biggest records ever; right now we're at 7.2 million units with it. Why should we sell it at such a bargain price? After all, it is two records.

"I don't believe the list price raise on Frampton will have any effect on sales," said Rick Gilmor, pop album buyer for Southern California's Music Plus chain.

"I see prices go up all over the place. The soundtrack for 'The Deep' (Casablanca) for example, is $8.98, the same price. 'The Deep' is an unproven record, certainly, when you compare it to Frampton. Prices are rising, and the consumer is accepting the hikes."

Indeed, retail and wholesale reaction to the A&M move was positive, in terms of price, and only negative in terms of timing.

"It's not going to hurt our sales," Fead affirmed. "We had a good program this Spring that allowed distributors to buy in. Virtually everyone took advantage of the program; there are a lot of Frampton albums on the floor right now. Quite simply: we saw that the market could stand a price raise and we did it. We do not," he concluded, "expect any kind of sales slowdown."
OUR BULLETS MEAN BUSINESS!

These aren't the trades' ordinary 45 and 33 1/3 Bullets. These are special! They come from the Record World Charts. Compiled by the quantitative professionals that count units sold and don't count on abstractions, emotion or hype.

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It's a tough marketplace out there...and the odds favor the professional who relies on the Charts and Bullets which accurately reflect business and generate business. When you're out to build careers and profits you're dealing with realities. Rely on fantasies and you're dealing with returns. You can't afford to waste a shot, you don't get a second chance in this business.

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RECORD WORLD
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RECORD WORLD LATIN AMERICAN

RECORD WORLD en Brasil

By OLAVO A. BIANCO

Después de un año fuera de Brasil, Morris Albert (Charger), estuvo unos días en Rio de Janeiro y Sao Paulo, donde actuó en distintos programas de televisión, entrevistas con periodistas, amigos, artistas y partió en una gira que lo llevará a Toronto, Rochester y México, (Hola Víto Arias!), para luego competir en el Festival de Tokyo y terminar en Asia. Morris, que ganó el año pasado el festival de Mallorca, estará la noche final del festival este año, para entregar el premio al ganador junto con Raphael, quien también está invitado este año.

Dejó de existir la esposa del conocido presentador de televisión y empresario Silvio Santos. Al tenerla discutieron con algunos amigos y los asesores más directos. Esa fue la primera vez en quince años que su popular show de los Domingos no tuvo al aire.

Según declaraciones hechas por Adolfo Pino (RCA), dicha compañía está en negociaciones para firmar a Milton Nascimento, quien actualmente está bajo contrato con Emi/Odeón. Según informaciones que tenemos, es posible que el grupo Secos y Molhados, que ha logrado gran éxito en Brasil así como el exterior, esté para volver al escenario artístico, gracias a la imagen de Andrés Midani (WEA). Gerson Conrad y Joao Ricardo están de acuerdo, pero falta la aprobación de Ney Matogrosso, la figura más destacada del grupo. ¡Volverán a los escenarios!... La situación es de extrema urgencia y el tiempo... El nuevo disco de Elis Regina (Phonogram), incluye una participación especial de Milton Nascimento (Emi/Odeón). Las informaciones que tenemos acerca de dicha producción son extraordinarias en cuanto a su calidad artística... Según la prensa de Rio de Janeiro, el autor y cantante Raul Seixas, ya firmó nuevo contrato con la WEA, saliendo de Polydor.

Marcos Maynard Araujo, muy exitoso en sus funciones en la Phonogram de Sao Paulo, será sucesor de Sergio Bussolo en la estrecha relación entre la empresa y la Snyder. Marcos, que pertenece a la compañía, que es el centro de distribución de RCA, tiene una larga experiencia en el mundo de la música.

La noticia de la semana dentro de nuestro mundo musical ha sido, indudablemente, la designación de Louis Couttolenc como Presidente de RCA Records, con base en Nueva York. Couttolenc, con amplio historial como ejecutivo de gran fuerza administrativa y conocedor a fondo de todos los problemas inherentes a la promoción del producto discográfico, será un elemento muy valioso que dirigirá a RCA hacia pasos verdes y agresivos. Para la industria latina es un paso de gran significación, ya que a través de su amplia y brillante ejecutoria dirigiendo los destinos de RCA, Louis ha demostrado la forma en que nadie todos los problemas, vicios, virtudes y planeamientos de la industria latina. Su amplia experiencia en los mercados europeos abarcan límites con gran fuerza.
### Latin American Hit Parade

#### San Antonio
- **By KCOR (SALVADOR GARZA)**
  - **1. **VIVE **NAPOLÉON—Ruff**
  - **2. **LLAMARADA **MANNOLÍ MONZON—Gas**
  - **3. **LO VOY A DIVIDIR **GRUPO EL TREN—Orfeón**
  - **4. **RUEGO DE AMOR **RAY CAMACHO—Disco Luna**
  - **5. **BÉSAME Y DI MI ADIOS **BANDA MACHO—Caytronics**
  - **6. **DE QUE TE QUIERO, TE QUIERO **GILBERTO VALENZUELA—Arcano**
  - **7. **PARA QUE NO ME OLVIDES **LORENZO SANTA MARIA—Latin International**
  - **8. **RUEGO DE AMOR **RAY CAMACHO—Disco Luna**
  - **9. **S. BESAME Y, DIMI ADIOS **BANDA MACHO—Caytronics**
  - **10. **DE QUE TE QUIERO, TE QUIERO **GILBERTO VALENZUELA—Arcano**

#### Miami
- **By WCMQ (HECTOR VIERA)**
  - **1. **OTRO OCUPA MI LUGAR **MIGUEL GALLARDO—Latin International**
  - **2. **RECUERDA **MANOLO MUNOZ—Gas**
  - **3. **LO VOY A DIVIDIR **GRUPO EL TREN—Orfeón**
  - **4. **ENTRE DOS AMANTES **ANAM MUNAR—Sandral**
  - **5. **PARANGARICUTIRIMICUARO **RICARDO CERATTO—Latin International**
  - **6. **LO HEMOS PASADO **CARMELA Y RAFAEL—Latin International**
  - **7. **LA LLAMADA **HARRY FRATICELLI—Alcorno**
  - **8. **EL MEJOR TRÍSTES **LINDOMAR CASTILHO—Latin International**
  - **9. **DONDE TE QUIERO, ME QUIERO **MARIO ESPINOZA—Latin International**
  - **10. **LA LLAMADA **HARRY FRATICELLI—Alcorno**

#### New York (Salsa)
- **By JOE GAINES**
  - **1. **NO ESTAS EN NADA **JUSTO BETANCOURT—Fania**
  - **2. **EA PRETA **PACHO—Fania**
  - **3. **LO QUE ESTA PASANDO **CARLOS CAMACHO—Fania**
  - **4. **SUNDAY KIND OF LOVE **BOBBY RODRIGUEZ—Vaya**
  - **5. **EL PIO PIDO **SONORA PONCE—Mambo**
  - **6. **LAS AVISPA **CARLOS CAMACHO—Fania**
  - **7. **LO HEMOS PASADO **CARMELA Y RAFAEL—Latin International**
  - **8. **PARANGARICUTIRIMICUARO **RICARDO CERATTO—Latin International**
  - **9. **DONDE TE QUIERO, ME QUIERO **MARIO ESPINOZA—Latin International**
  - **10. **VAMOS A DIVIDIR **GRUPO EL TREN—Orfeón**

#### Los Angeles
- **By KWKW (PEPE ROLON)**
  - **1. **AMOR SECRETO **EDUARDO NUNEZ—Ruff**
  - **2. **LA DÍA DE QUE ME FUE NEGADA **LEONARDO ECHIVARRÍ—ORFEO**
  - **3. **SE ACABÓ EL AMOR **CARLOS MONTAÑEZ—Semisolar**
  - **4. **SE ACABÓ EL AMOR **CAYASTATGEST—Mambo**
  - **5. **TE QUIERO OLVIDAR **MICHAEL JIMENEZ—Mambo**
  - **6. **EL MEJOR TRÍSTES **LINDOMAR CASTILHO—Latin International**
  - **7. **DONDE TE QUIERO, ME QUIERO **MARIO ESPINOZA—Latin International**
  - **8. **PARANGARICUTIRIMICUARO **RICARDO CERATTO—Latin International**
  - **9. **DONDE TE QUIERO, ME QUIERO **MARIO ESPINOZA—Latin International**
  - **10. **QUE SE ACABÓ EL AMOR **CAYASTATGEST—Mambo**

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**Does this guy have it together?**

The Only Way To Find Out Is By Listening To His Latest Album.

**ALFONSO SAINZ**

"Quedate (Stay With Me)"

**On Lucifer Records and Tapes.**

Distributed by International Broadcasting Systems, 1703 Acme St., Orlando, Fla. 32805 (305) 422-2214
**Latin American Album Picks**

**EYDIE GORME & DANNY RIVERA — Galp Galp 2003**

Querida as classic in its tempo this grabación. The combination Eydie Gormé and Danny Rivera is especial. Calidad de los temas insuperable! Arreglos y dirección de Don Costa. "Para Decir Adiós" (R. Figueroa), "Cuando Llego a la Casa" (Ch. Zarilla), "Te Sigo Amando" (Don Costa-Memo de Anda), "Es tu Amor" (Don Costa-Memo de Anda) and "Búscame" (A. Carrión).

**Los Sobrinos del Juez**

The Judge's Nephews are at the top of popularity in Latin America. Here they perform in Spanish a very commercial and energetic show. "El Mesias" (D.R.), more.

**OSMAN SAINZ & THE JUDGE'S NEPHEWS — Audio Latino RCALS 5030**

En el tope de popularidad in varios países, Los Sobrinos del Juez interpretan sus temas muy comerciales y bien logrados en Español. "Qué te ha Creído Tú" (O. Valdes-C. Oliva), "Ertes" (L. de la Torre-J. Oliva), "Ven que te Necesito" (J. Oliva) y "Toca Nicanor" (Belizarrio de Ferraz-C. Oliva).

**Que date (Stay With Me)**

ALFONSO SAÍNEZ - IBS LIBS 101

Previamente líder del grupo español Los Pekenes, compositor, arreglista y cantante, Alfonso Saínz es lanzado con gran promoción por IBS en inglés y Español en esta producción realizada bajo la dirección artística de George Groetzner. "I Got a Feeling" (A. Saínz-T. Battaglia), "Quiédate" (A. Saínz), "Me Importas Tú" (A. Saínz) y "Sunshine Days" (A. Saínz-L. Kusik).

**DE TODAS MANERAS ROSAS**

ISMAEL RIVERA Y SUS CACHIMBOS — Teclal JMTS 1415

Con arreglos de Javier Vázquez y en producción de Ismael Rivera y Louie Ramírez, Ismael logra aquí un muy popular y bailable repertorio que significa altas ventas. Se destacan entre otras "De Todas Maneras Rosas" (C. Alonso), "Mi Son Sabrosoñ" (J. Vázquez), "El Mesías" (Johnny Ortiz) y "Profesión Especialista" (C. Alonso).

**With arrangements by Javier Vázquez and produced by Ismael Rivera and Louie Ramírez, Ismael achieves a very danceable and commercial salsa repertoire that will mean big sales. "Mi Música" (C. Alonso), "El Mesías," "Hola" (D.R.), more.**

**Nuestro Rincon**

(Continued from page 66)

sus almacenar a una cantidad similar o superior. Abiertas las puertas con arreglos and very commercial themes rendered in Spanish and English. "I Let Love Go By" (A. Saínz-T. Battaglia), "No Sí Sí Te Vas" (A. Saínz), "Cuando La Gente Al Pasar" (A. Saínz), others.

**Record World en Los Angeles**

BY EUNICE VALLE

- El espectáculo de "Siempre en Domingo" efectuado en "La Arena" en Los Angeles fue un completo fracaso! Varios fueron los factores que determinaron lo acontecido al programa que dirige Raúl Velasco. Entre ellos, la fecha inapropiada, por celebrarse en ese día la Pascua Florida, motivo por el cual muchas familias se reúnen en los parques de la ciudad, y la raquítica promoción (solamente con cuatro días de anticipación) y lo conminado de ella... Sin embargo el baile en el "Centro de Convenciones" presentado por Benny Montoya, tuvo un gran éxito, ya que se dieron cita alrededor de 9,000 personas, con la devolución de más de 2,000 aficianados al baile. Esto constituye un record en los eventos presentados en lo que va de año y producto de una entrada de 81,000 dólares. Por otro lado, Raúl Ibarra también logró estupenda recaudación en el baile celebrado en el Hollywood Palladium, donde se ofrecieron Nelson Ned, King Clave y los grupos Rigo Tovar y su Costa Azul, el conjunto Yndio, Alpha, El Eko y Chalo Campos y su Orquesta. El romántico y la bellisima voz de Nelson Ned fueron el resumen en esta noche de éxitos.... Notamos que Rigo Tovar y su Costa Azul fue el grupo más aceptado esa noche por la juventud bailadora, esperamos que ellos tengan una mejor promoción aquí en Los Ángeles, ya que valen la pena. Entre los artistas más ovacionados durante el evento de "Siempre en Domingo," Lindomar Castillo ocupó un lugar trascendental sobre la audiencia con su canción éxito "Camas Separadas," que la veía escuchado en todas las emisoras. Lindomar estuvo en Salsa grabando otro elepe en los estudios de la RCA, bajo la dirección artística de Eduardo Magallanes.

La compañía de los discos CAYTronics sigue con el afán de promocionar a sus artistas, aunque sea con temas que ya se escucharon en algunas emisoras, como en el caso de Alfred Hammonds y su gran éxito de 1976, "Echame A Mi La Culpa." Según Joe Ramirez esperan darle un gran impulso al Inglés. (Ojalá y no olviden el tema "Ansiiedad" que es el éxito de actualidad en España)... Vicente Fernández, Yolanda Del Rio, Leo Dan, David Reynoso, Verónica y Amalia Mendoz... se presentaron en una Caravana Artística el 7 y 8 de Mayo en San Francisco... Vicente Fernández hizo además un concierto en el 2 de Mayo en el Teatro Million Dollar. Por otro lado, durante el mes de Mayo, Leo Dan y Mendoza se presentarán en el mismo teatro. Mucha suerte... Quien dice que la Salsa está en decadencia en el área Angélica, posiblemente porque varios temas se escuchan en las emisoras locales (por ejemplo, Orquesta Broadway ha hecho un fuerte impacto en el mercado de la Salsa con su exito "Isla del Encanto" y las presentaciones de la Orquesta Salseras siguen llevando gente a los lugares donde se presentan, tanto en Los Ángeles como en San Francisco. Entre los personajes que expresan ese tipo de música, se encuentra Eddie Palmieri, quien después de dos años de ausencia hace su aparición en el Hollywood Palladium, junto con los ejecutantes de la Orquesta de Los Angeles, Pete & Sheila Escobedo y Jorge Santana. Palmieri es ganador de dos trofeos "Grammy" ("Sun of Latin Music piece" 1976). Otra figura de la salsa que no encuentra en Los Ángeles es Larry Harlow.
term that hardly applies to the self-effacing southern gent), there just ain't no justice. Attendees at the four-night engagement and pre-opening party at the Biltmore included Cher, Al Stewart, Van Morrison, Harry Nilsson, Paul Fishkin and Albert Grossman of Bearsville Records, Bobby Neuwirth, Garth Hudson and Robbie Robertson of the Band, film-maker HowardAlk, Bonnie Raitt and Glen Frey and Don Henley of the Eagles. Those folks certainly had the right idea.

SOUTHERN FRIED: Gregg Allman will be hosting “The Midnight Special” on June 24; the show will also include Elvin Bishop, Jerry Lee Lewis and Booker T and the MGs, a line-up that suggests some intriguing jamming possibilities. Allman... and his former band will also be on a forthcoming Capricorn album called “The South’s Greatest Hits,” a compilation featuring tunes by the Amazing Rhythm Aces, the Atlanta Rhythm Section, Charlie Daniels, Dr. John, the Marshall Tucker Band, Lynyrd Skynyrd, the Outlaws and Wet Willie. We don’t know much about those stories that claim all these southern bands have trouble getting along with each other, but it’s obvious that their respective record companies have made friends!... And since we’re talking about good combinations, we’ll mention that the Doobie Brothers will be joined on the road this summer by Charlie, the excellent Janus band whose “No Second Chance” is one of the more interesting pieces of wax to hit the streets this year.

The Coast (Continued from page 24)

A 'Bullet' for Rosalie

Prior to the success of Bob Seger’s gold “Live Bullet” album or his platinum “Night Moves” LP, the Capitol recording artist wrote and recorded a song titled “Rosalie,” dedicated to CKLW’s long-time music director, Rosalie Trombley. Recently, the Detroit programmer was honored by Seger and Capitol Records with a gold “Live Bullet” disk for her support of Seger over the years. Seen at the gold presentation are (from left): Punch Andrews, Bob Seger’s manager; Craig Lambert, Capitol’s Detroit promotion manager; Trombley; and Al Reed, member of Seger’s Silver Bullet Band.

Nuestro Rincon (Continued from page 68)

of the Latin industry better than anyone. His vast experience in the European markets will bring RCA to a new level of international projection of their material. Couttolenc will maintain his position as president of RCA Mexico, even though his offices will be in New York. The signing of a new agreement between the United States and Puerto Rico with Miami Records for an additional five years... After signing a new contract for a long period of time with Fania Records of New York, Willie Colon is presently recording a new LP with Celia Cruz at the La Tierra Studios in New York. The Spanish magazine “Show Press,” official magazine for the Spanish booking agencies, has just named Lorenzo Santana as “Attraction of the Year,” giving him a trophy as such in the name of the group of agents of discotheques and night clubs in Spain, presided by Antonio Marcos Mataix. From his latest LP entitled “Tu Sonrisa,” they have just released a single in Spain with the theme “Te Daré Mi Vida,” which looks very promising.

Alhambra Records was being severely damaged by the pirate enterprise that was recently discovered in New York by the FBI. Six of the Julio Iglesias LPs were being illegally bootlegged. And, as usual, it confirms my theory that no one who is not related directly with the industry could get involved into piracy of the product. It is always members of the industry and made rich by the industry itself. The distributor himself, who informed me over the phone from the scene at the time that the FBI was destroying the illegal enterprise, forgot to mention that he was a client there, ordering duplications of his own product. He duplicated a certain amount for his clients and kept a similar or greater amount in his warehouse. When interested in ordering copies was started to come in... And now... Until next week!

Singles Chart Analysis

(Continued from page 6)

sales also in the Midwest; and Ram Jam (Epic), with a hard rocker scoring well wherever played.

New with bullets this week are James Taylor (Columbia), with a remake of “Handy Man” debuting as Chartmaker; ELO (UA/Jet), with the third release from their “New World Record” album; the Isley Bros. (T-Neck); and ARS (Polydor), with the second from their gold album.

New York, N.Y. (Continued from page 16)

Reputation” is the title of the new album... Tony Sylvestre will be producing Max Romeo’s new album beginning in August... Michael Jackson has second billing to Diana Ross in the movie version of the “The Wiz”... rock critic Stephen Holden has sold his novel (don’t ask us the name of the publisher, because we don’t know—how’s that for complete reporting?) for a healthy advance.

MAIN EVENT: During Dorian Zero’s set at Copperfield’s two weeks ago, a fan, carried away by the good vibes we presume, knocked over a table at which Lou Reed was sitting. Reed punched out the fan. Get down, get down.

R.I.P.: It’s Over, Part II.

COME ON BY GOD, THIS TIME IT’S FOR REAL: Okay screwheads, this is coach Slash, here to tell you that since our last issue, the Flashmakers, truly America’s number one softball team, have won three games in a row, upping their 1977 record to 4-2. A week ago Thursday we soundly thrashed the Alexander’s stock room crew 10-8, Thursday we soundly thrashed the Alexander’s stock room crew 10-8,

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Industry Product Coding

Continued from page 29) Distributors utilizing them for product tracking. Fees, as set by Distribution Codes, Inc., the Washington, D.C.-based organization that oversees assignment of numbers and collection of monies, are set on a sliding scale determined against per annum gross for the manufacturer, and range from a minimum fee of $250 a year to as much as $6,000 per year for large volume companies. That figure will cover assignment of a single manufacturer number and all subsequent product numbers registered by the company during a given year; film for the coded symbols, available through several different companies, will carry an average cost of around $15 for each selection number.

Added to those costs are hardware expenditures which range in accordance with the user's needs. Thus, manufacturers who need only to verify that their codes will be computer-readable will face an investment of from $3000 to $6500 for verifier units to maintain quality control. To obtain full scanning capability, necessary for product tracking in warehouse situations common to both major manufacturers and distributors, laser scanners will run from $4,000 to $8,000 a unit. A data base — the computer needed to store information for later retrieval and interpretation — will complete the hardware package for the largest operations, with the range in computer costs varying with the number of available functions.

Retailers will face a somewhat steeper hardware cost, as outlined by Shelley Harrison, one of the committee's chief consultants and chief executive officer of Symbol Technologies, Inc. Harrison noted that the cost of a basic checkout location, including a computerized register, scanner and basic point-of-sale hardware, ranges from $7500 to $15,000 per station in a typical six to eight station supermarket setup. But, with many record retail locations typically having only one or two checkout stations, that figure emerges as conservative, since costs must also reflect the investment in a mini-computer or other data linkup. One retailer's query as to the feasibility of linking different stores to a central computer in a prescribed region was viewed as a possible solution, bringing costs back into line with Harrison's basic quotes, but Harrison warned that retailers should carefully examine phone line costs before setting up such a system.

Other expenditures in implementing the industry code will vary widely with the type of operation and its current catalog. RCA Records, which maintains a variety of catalog numbers ranging from five to nine digits, is expected to revise its catalog numbering system, at least partially as a result of the coming product code; the process will clearly require both time and added expense.

'Conservative Momentum'

Throughout the meeting, Gortikov and NARM executive vice president Joe Cohen cautioned both committee members and industry participants to begin implementing the code with a "conservative" approach that would minimize added delays or logistical problems created by initial proposals. With east coast subcommittee head Fred Langmeyer of CBS and west coast subcommittee head Bill Robertson of Capitol also serving as key figures, the committee thus elected not to assign a configuration number to quad product, owing to diminishing market acceptance for the format and a concomitant interest in leaving open as many future configurations as possible.

Similarly, the standards for bar coding on tape packages were also shelved for the time being, due to initial problems created by the small size and varied packaging styles that characterize tapes. Gortikov noted that two recent prototype tape packages, Capitol's "blister" pack (RW, June 11, 1977) and Warner Bros. oversize tape box, now being tested, may provide solutions; the committee also reviewed the current trend toward locked tape storage and a conflict between retailers' coding needs—which would thus require printing codes on the spine of cassette and cartridge boxes—and the packagers' space limitations. Thus, while some manufacturers may bar code tape packages at their own discretion, the adoption of a formal standard for location—like the agreed use of the upper right hand quadrant of the back cover on album sleeves—was shelved pending new developments in tape packaging.

Support for the industry code was clearly enthusiastic among all sectors of the industry represented, which expedited the reaching of a consensus to go ahead with the UPC proposal. While both manufacturers and retailers agreed that full operation of the system may take years, the prospect of accurate and more rapid product tracking, reduced shrinkage, automated recording and returns cycling, and extended market research—all touted as probable benefits of the system—was a prime mover. Gortikov is currently preparing a summary of the committee's activities to date and the Tuesday meeting's conclusions for distribution to the RIAA membership and, through NARM, that organization's membership. Gortikov's statement will outline preliminary steps for securing manufacturers' numbers through Distribution Codes, Inc., but the RIAA executive urged any manufacturers interested in early applications to contact them in advance of the expected June 28 passage of the code.

Gortikov also reported that he would approach Distribution Codes, Inc., for assistance in preparing a manual for the code.

Moore Special

Tim Moore, Elektra/Asylum recording artist, recently completed a one-hour special in conjunction with Boston's WBZN. Seen here with Tim (seated) are, (from left): Tommy Hodges, WBZN air staff; Bob Shannon, WBZN program director; Kurt Nittinger, E/A promotion; and John Brady, WBZN air staff.
NEW YORK — Last winter the publicity office of Deutsche Grammophon in New York issued a lot of information on the young Polish pianist, Krystian Zimerman, who won the Chopin Competition in Warsaw in 1975, indicating that the pianist’s forthcoming Chopin record would be a winner. The results have proved quite remarkable. The 20-year-old pianist is presented in music recorded at the competition, and he shows in addition to a predictably notable technique some fine interpretive characteristics. He successfully differentiates the nuances of a Mazurka from a Prelude, a Scherzo or a Waltz.

In the first selection on the album Zimerman plays the Andante Spianato and Grande Polonaise with an amazingly deft touch: the first has a lovely rolling sound that makes the piano sing; the second is flamboyant and thrilling yet consistently sensitive. Zimerman has a fine tone everywhere; he is never percussive, and seems to have a fine tone everywhere; the piano is persuasive, and seems at his best when he moves lightly with strength through the quick passages. If he is in less than complete interpretive command of some of the works, such as the A-flat major Prelude or the A-flat major Waltz, the whole is a remarkable first record and seems certain to combine poetry and inner strength to a degree rarely found but quite necessary for fine Chopin. This is a debut record that should be snapped up by piano enthusiasts.

At the other end of the spectrum, Philips is involved in the issuance of some marvelous new recordings of Mozart symphonies by Josef Krips. The particular recording last issued has the “Praha” (No. 38 in D, K. 504) and the “Paris” (No. 31 in D, K. 297) Symphonies included on it, but the other records issued have all been of very high quality. Krips, who is oddly referred to in the present tense on the liner notes though he died a few years ago, gave many compelling performances in this city, and the (Continued on page 73)
RECORD WORLD JUNE 18, 1977

RECORD WORLD INTERNATIONAL

CANADA

By ROBERT CHARLES-DUNNE

TORONTO—CAPITAL INVESTMENT DEPT.: Capitol Records in Canada is unveiling its new pressing facilities later this month, a gala event which should attract EMI and Capitol dignitaries from around the world. On hand will be the Premier of Ontario as well as 350 other selected media guests. The pressing plant will feature 24 presses with a total capacity of 10,000,000 pieces of vinyl per year, a healthy output in anyone's book.

Metrodisc, the newly revamped Quality distribution chain, has announced its first signing, a new label called Rox Records. The first project for the label will be the soundtrack for a film called "You'll Never Miss It," which will be issued after the first single from the album, "Strawberry Wine," (written by Barry Manilow), has been released. President Randall Toro is particularly interested in joint film/music ventures and further signings are expected shortly.

Many kudos must be extended to Supertramp's Roger Hodgson. A&M recently awarded the band with platinum for "Even In The Quietest Moments" in Canada, and Hodgson, long a supporter (financially and spiritually) of the Greenpeace organization, raffled his platinum album off in Toronto with the proceeds going to the Greenpeace people who are actively involved in stopping the annual whale and seal hunts. A&M has concentrated on EMI artists while Jochen Kraus handled third party labels and Heinz Henn worked for Capitol talent. But Mueller is over for a new member of Silver Convention; when the group heads for New York soon, EMI's division will stay behind (her solo act here is as strong as the group's) ... EMI is preparing a major marketing push for the new Barry Manilow live set. (Continued on page 73)

GERMANY

By JIM SAMPSON

MUNICH—The German music industry can provide an international contest winner: Peggy March grabbed first place at the Musical Mallorca song contest with a Les Reed tune, "You and I." Peggy, competing for Germany, proved she can knock out a discriminating international audience. So did the official American entrant, fellow expatriate Etta Cameron, who placed fourth with "You Gotta Move," a crowd-pleasing number produced and composed by Munich's Ralph Siegel. Returnees from Mallorca have nothing but praise for the event and former Armani's Motown's organization, one adding that Musical Mallorca has become the most enjoyable musical event of the year.

A turbulent conference that could affect the earnings of all German publishers and authors is under way in Berlin. It's GEMA's annual meeting, at which two groups in the performance rights society (composers and lyricists) try to oust the third contingent (publishers), or at least significantly reduce the publisher's share of royalties. One specific proposal would drop the publisher share of mechanicals from half to as little as less than five percent. Major GEMA changes must be approved by the German Patent Office, but this week's meeting will be a milestone in the organization's history. EMI in Cologne recently decided to restructure its international promotion department, letting former international PR chief Holger Mueller concentrate on EMI artists while Joachin Kraus handled third party labels and Heinz Henn worked for Capitol talent. But Mueller got a better offer from WEA who has a new German chief. Meanwhile, Heinz Henn is in L.A. for talks with the Capitol team.

Roba Music's Rolf Bauer has picked up rights to Graham Parker and the Rumour through an Eliscian catalogue deal ... Buddha Records switches from Metronome to Teldec ... We hear that the search is over for a new member of Silver Convention; when the group heads for New York soon, EMI's division will stay behind (her solo act here is as strong as the group's) ... EMI is preparing a major marketing push for the new Barry Manilow live set. (Continued on page 73)

ITALY

By ALDO PAGANI

The Eleven Music Company has released a volume of Beethoven's piano sonatas 30, 31 and 32 by Alberto Colombo. The album was released to coincide with the 150th anniversary of Beethoven's birth. Although there is talk in Italy about a crisis in record sales, "Furia" by Mal has sold more than a million copies. "Furia" is the theme of a television series for youngsters. The new Fonit Cetra series dedicated to classical music has released "Nabucco," "La Forza del Destino," "Lucia de Lammermoor," "Don Sebastiano," "Ernani," "Così Fan Tutte," "Falstaff" and "Iris-Cavalleria Rusticana." The new recordings are characterized by their importance as historical documents. An exhibition entitled "Aristoniani" and devoted to audio devices was held at the Press Room in Milan this spring. The audio devices shown can be of great help in the promotion of cultural subjects. The materials are now being presented on Italian, history, philosophy and history of the arts as well as some other projects. The series was developed on the theory that the pace of life today makes it very difficult for anyone to sit and read long text and books. The "Aristoniani" collection teaches the subjects in plain and simple language that anyone can understand. The texts are divided onto 113 cassettes. The RCA low cost Linea Tre line has released its first series of classical music. The recordings are atmospheric renditions of the symphonic repertoire. Each record comes with illustrative notes. Premiatta Marconi (PFM) has started a new label, ZOO, distributed by PFM via RCA. The new general manager of the label is Franco Macone and "Jet Lag," recorded in London and Los Angeles, will be the first release. The record is a debut by violinist Gregory. The French-Italian Cerrone, known worldwide for his "Love in C Minor," was in Italy last month for television appearances. American folk singer Pete Seeger was in Italy at the beginning of April for a tour of the country and participation in the "Victor Jara" folk festival in Torino. Until next time!
England (Continued from page 72)
distribution deal. Riva has signed five-piece band Window to a long-
term recording and publishing contract; RCA has captured the much-
sought after Sad Cafe, which debuts immediately with a single—
"Black Rose." EMG Music gained representation of David Gilmour of Pink-
Floyd as well as a sub-publishing deal with two Private Stock
acts, Blondie and Dirty Angels.

Keith Lewis joins Chrysalis as director of marketing, sales and pro-
duction after seven years with A&M, and his namesake, Martin Lewis
(no relation) exits Transatlantic to concentrate on independent pro-
duction projects, including "Puddle Dock Follies," the album from this
year's Amnesty Gala starring John Cleese and Connie Booth, Peter
Ustinov, Julie Covington, Peter Cook, and John Williams. Clive Sel-
wood, Pye's marketing chief, resigns also to take up independent
status; Angela Mortimer has been appointed head of public relations
at Ember; and Ken Griggs switches from RCA to the Gaff Group of
Companies as general controller.

Variety for Summer

symphonies reflect the clarity, structure and vocal interpre-
tation. This is not a loose or
light-toned Mozart at all; it is seri-
ous, elegant and contains much of the warmth and human-
ity of the composer in all his
greatest operas. The recording
is now available on RCA's RCA-
gebugouw is wonderful to hear
in this music—rich, resonant and
yet not overly romantic or over-
blown.

'Porgy & Bess'

Finally, this month a much-de-
layed recording has appeared from RCA: the Sherwin
Goldman/Houston Grand Opera produ-
tion of George Gershwin's Porgy
and Bess that captivated New
York audiences last fall and
only last week won a "Tony"
Award as the best Broadway re-
vival of last season. The recording
is an "original cast" album, in
that it uses the principals of the
particular slightly cut version that
Broadway heard. It therefore is
unlike the complete Porgy on
London Records or the many ab-
brovated versions previously is-
sued, the best of which can be
found on Columbia and RCA.

The new Porgy has Clamma
Dale as Bess (a role in which Miss
Dale vaulted to superstardom in
New York overnight), Donny Ray
Albert as Porgy, Wilma Shake-
nder as Serena, Larry Marshall
as Sportin' Life and Andrew Smith
as Crown. He is in New York. John DeMain conducts. The over-
all effect of the recording is that
RCA has faithfully reproduced the
sense of the Broadway produc-
tion. The record is full of tension,
dramatic flavor and the perfect
combination of operatic playing
and Broadway mood that the mu-
sic needs. In this sense, at least to
everyone but the last voice of the
orchestra is more suitable to
Porgy than in most other record-
ing of the opera.

Vocals

On the vocal side one is con-
stantly confronted with the good
of having performers familiar
with their roles and each other
(Continued from page 71)
but of variable vocal quality. Al-
bert is much, much stronger on
the recording than he was either
on opening night in Philadelphia
(last July) or New York (last Sep-
tember). He dominates the rec-
ord as a Porgy should, singing a
stage. Her denunciation of Sport-
in' Life always drew applause on
the stage. Her denunciation of Sport-
in' Life always drew applause on
the record. Alberts' voice has
much more weight and amplitude
than he had in the theater. His is
obviously a sound that amplification
(necessary in the Uris Theater) did
not help. Miss Dale is always im-
pressive, but her voice is not as
clear in this recording as she was
when she began the role. She
sings with passion and authority,
however, and her contribution is
a major one.

Miss Shakesnider sings very
well with a few strained high
notes, and she is always with
the past introduction. The exci-
tion is fine; her big aria is gen-
erally delivered precisely as it was
on Broadway. Both Marshall and
Smith sound better on the
recording that they did in the thea-
ter. Should this be surprising
Marshall is not surprising, be-
cause he steadily grew in the role
of Sportin' Life. On opening night
in Philadelphia he was much too
island; after a few months he had
become more and more evil, and
his wickedness comes over on
the record. Smith's Crown was
terrible onstage; on the record
it is composed of the delight-
ful evil. And it is to report that
the remarkable Carol Brice is as
fine in the character part of Ma-
ría in this record as she was on-
stage. Her denunciation of Sport-
in' Life always drew applause on
Broadway and it should from the
record public as well. She sings
with power and enough convic-
tion to launch a battleship.

RCA Host Intl. Meet in Manila

noon of July 1 at a garden party in Bonn as guest of German chan-
celloor Helmut Schmidt; RCA refuses to speculate about what Bowie
will wear . . . Global Music's Peter Kirsten reports his duo Hoffmann
Looms as RCA Germany's first worldwide singles hit.

Germany (Continued from page 72)

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Looms as RCA Germany's first worldwide singles hit.

Canada (Continued from page 72)
help promote the producer's new album "I Robot" on Arista. The local
press will hear the album in the studio with Parsons present to
field questions.

BITS'N'PIECES: Anne Murray has just returned from a highly suc-
cessful Japanese tour, her first real foray into live appearances since
giving birth to her first child. Among those currently in town rec-
ording: Rod Stewart, Thin Lizzy with Tony Visconti producing, and
coming soon for track-laying purposes are Pat Travers (ex-Paul
Hawks guitarist hailed as the new guitar hero in Britain) and Black
Oak, who will be mixing a live album. Dan Chevrette has resigned as
music director at CILQ-FM (Q107) after the station's
resigns also to take up independent
status; Angela Mortimer has been appointed head of public relations
at Ember; and Ken Griggs switches from RCA to the Gaff Group of
Companies as general controller.

RCA Host Intl. Meet in Manila

The first RCA Records International Conference for the Asia and Pacific regions was
held recently at the Plaza Hotel in Manila, the Philippines. The purpose of the three-
day meetings was to discuss and strengthen the ways and means of further promoting
RCA International artists as well as local recording personalities in the area of the
Philippines. Countries participating were Australia, New Zealand, Fiji Islands, Japan,
Thailand, Hong Kong, Malaysia, Singapore, Indonesia, Taiwan, Philippines and U.S.A.
After an opening address by Robert Summer, division vice president, RCA Records
International, there were product presentations from Australia, New Zealand, Korea,
Japan, Philippines, Brazil, England, France, Italy, Holy, Mexico and Spain as
as well as a special showing of T.K. Records and RCA product from America. Shown
here at a "Penguins Night" held at the Manila Hilton area from left: (first row)
Teil Musique, senior vice president, Victor Music Corporation, Philippines; Mrs. Takagen
Yamamoto; Vic DeAlesandro, executive vice president, Victor Music Corporation, Philip-
ines; Hisako Asakura, administrative assistant, Tokyo regional office, RCA Records,
Indonesia; Linda L. Cole, senior vice president, RCA Records International; T.P. Whang,
managing director, Casuel (Hong Kong) Ltd., Hong Kong; Shubhikati Chiravath, sales
manager, Central Trading Co., Ltd., Thailand; (second row) Shoko Nagato, assistant
director, Japanese a&r, RCA Corporation, Japan; Yoo Hwang, general manager,
Taiwan Pony Music Enterprises Co. Ltd., Taiwan; S. P. Sim, managing director, Casuel
(Singapore) Private Ltd., Singapore; Ichiro Okuno, president, RCA Corporation, Japan;
Robert D. Gomberg, division vice president, RCA Records International; Orly Horan,
president, Victor Music Corporation, Philippines; Morrie Smith, general manager,
marketing, RCA Limited, Australia; Jeong Soo Lim, president, Jigu Record Corporation,
Korea; Ashok M. Narve, director, Kumar Industries Ltd., Fiji Island; Takagen
Yamamoto, director, regional market development, Asia and Pacific.

Canada (Continued from page 72)
countries; the result is on top of several regional charts with their "Him-
beereis zum Fruehfstueck" (Raspberry Ice Cream For Breakfast), a
cover of the Bellamy Brothers' "Crossfire." . . . Baccara's "Yes Sir, I Can Boogie" headed toward gold after several TV appearances,
loom as RCA Germany's first worldwide singles hit.

The purpose of the three-
day meetings was to discuss and strengthen the ways and means of further promoting
RCA International artists as well as local recording personalities in the area of the
Philippines. Countries participating were Australia, New Zealand, Fiji Islands, Japan,
Thailand, Hong Kong, Malaysia, Singapore, Indonesia, Taiwan, Philippines and U.S.A.
**CONCERT REVIEW**

**Nektar, Flame Dynamic At Palladium**

- NEW YORK — Stereotypically, many Americans view German society and culture as unemotional and authoritarian. And German rock bands such as Amon Duul have reinforced that image over a number of years with lyrics which are obscured by their foreign tongue and driving music which sounds mechanical, aimless and repetitive to the American ear. But Nektar (a Germany-based group) still draws appreciable crowds and releases albums which, to some extent, “eagerly awaited.”

Last week they came to the Palladium, and without the advantage of a new disc, drew a near sell-out crowd of devoted New York fans. These fans were there because Nektar avoids the traps into which other bands have fallen. While heavy, sometimes excessively so, their music retains a melodic quality and the English lyrics communicate humanistic concerns.

From the show’s start it was obvious that Nektar was about to provide somewhat more than the average rock band. The light show for which Nektar first gained a reputation bathed the backdrop with color while smoke filled the stage—an appropriate setting for their spacey rock. The light show conveyed whatever messages were lost in the lyrics.

**White Sets Tour**

- LOS ANGELES — 20th Century recording artist Barry White has announced a series of South American and U. S. dates set as part of the second phase of his international tour for ’77. The tour will kick off in Mexico City June 30 at the Hotel Del Prado. White will be accompanied by Love Unlimited and the Love Unlimited Orchestra throughout the entire tour.

**Laurie Signs Angel**

**Harvey Is On’**

- BUDDAH recording artist Alexander Harvey is recording his “Love Goes On” album in New York’s Bell Sound Studios. Pictured from left are Jack Kreitberg, Buddah’s national FM promotion director; Tom Cessie, vice president of promotion; Lewis Merenstein, vice president of a&r and co-producer of the album; Harvey; and Ron Frangiappani, arranger and co-producer of the album.

**Payne/Levin Band Signs with Mercury**

- NEW YORK — The John Payne/Louis Levin Band has signed a recording contract with Phonogram, Inc. / Mercury Records. Their first album, “The John Payne/Louis Levin Band,” is being released this month.

**Wonderland Issuing ‘Howdy Doody’ LP**

- NEW YORK — A. A./Wonderland marketing vice president Bob Coemann and Take Two Records president Bill Adams have concluded a long term agreement under which Wonderland has acquired exclusive rights to distribute Take Two product in North America.

The first album under the agreement, “The Story of Howdy Doody” is being released immediately. The album stars Buffalo Bob Smith and the original “Howdy Doody” cast with a new sound.

**Schneider Visits Stark Meet**

- At Stark Records’ recent 20th Anniversary Convention, Windsong recording artist Helen Schneider, who happened to be playing nearby, dropped in to congratulate Stark on their success. Seen here at the Manufacturer’s Night are (from left) Rob Schwartz, Eileen Greenburg, Angel and Gene Schwartz.
The History of Performing Rights in France

The following is the first in a series of articles, to appear from time to time, on the various performing rights societies around the world.

The history of Performance Rights in France goes back over 125 years to Charles de Balleroy and Victor Parizot, two author-composers, who were upset by the fact that their music was being played in coffee houses and restaurants without their consent or possibility of getting any returns. They decided to do something about it. In July, 1847 Bourget and Parizot attended a performance at the Café-Concert des Ambassadeurs and check, they flatly refused to pay it, arguing that the management was making profit with their music and it was themselves who ought to get paid. A lawsuit ensued, which was won by Borget, vindicating the right of author-composers to grant the performing rights to his works. Bourget then embarked upon a one-man crusade, negotiating the rights to perform his music and suing the establishments who featured it without his consent. Winning lawsuits and granting performing rights brought in a steady income, but it was also a lot of bothersome work. So he finally persuaded several notable authors, publishers and arrangers to form a society whose purpose was to collect the fees from performing rights. That is how SACEM (Société des Auteurs Compositeurs et Éditeurs de Musique) was founded in Paris on March 18, 1900.

The growth of SACEM has been spectacular. Its membership (creators) rose from 2000 (1870), to 10,000 (1920) to 28,000 (1970) and the offices are located since last year in an impressive new building on the banks of the Seine. The address is 225 av. Charles de Gaulle, 92521 Neuilly-sur-Seine CEDEX, tel. 747-5650. The building is shared with SDRM (Société pour l'administration du Droit de Reproduction Mécanique). SACEM of course has become far more than an agency for collecting and distributing performing rights. It acts as an intermediary between some 40,000 authors-composers-publishers and over 450,000 users of music (organizers of concerts, dances, night clubs, juke boxes, movie-houses, radio, television...) anybody displaying music in public. SACEM not only offers advice and help to artists as well as organizers, it also helps promoting music in all walks of life.

The building consists of a circular tower of six levels, housing the offices of the boards of directors and administrators, the delegations to external and cultural affairs, social affairs, etc. A second element is constituted by a 300-seat auditorium on an adjacent terrace. Finally, the three lower levels group the offices devoted to the functioning of the societies (information, accounting, contractual, contracts, management of documentation and allocation, etc.).

The repertory of SACEM consists of some 3,000,000 works, with about 40,000 new entries each year (30,000 new symphonic or electro-acoustic works, 8000 works of light music and 600 film scores). The repertory covers essentially every kind of music—with or without lyrics—subject to copyright. The copyright lasts 50 years after the death of the author, after which, the work falls into public domain. For over 120 years, French as well as foreign authors and composers entrusted SACEM with the gestation of their works. Wagner, Rossini, Milhaud, Bécaud, Brassa, Sens, Prokofiev, Rachmaninoff, Irving Berlin and Xenakis are just a few of the present or past members of SACEM. By means of reciprocal agreements with some 40 foreign author/composer societies, SACEM's repertory covers the near totality of worldwide music production. For instance, when a song of Jacques Brel, member of the Belgian SABAM, is played in France, SACEM collects the rights for SABAM and forwards them. In turn, when Georges Brassens is being played in Belgium, SABAM collects the rights and sends them to SACEM.

The rates of the performing rights are calculated according to the essential or accessory nature of the music displayed. If the music is essential (concerts, dances, discoteques, records, etc.) the rate varies with the importance of the musical contribution. For instance, on records (mechanical rights), the rate is eight percent of the retail price (tax excluded). For dances, concerts, etc., with entrance fees, the rate (public performance rights) is 8.8 percent gross box office and 4.4 percent concert annex profits (annumements, etc.). For events free of admission charges, the rate is 6.6 percent of the total receipt. For circuses: 3.3 percent of receipt; for movie theatres: 2.2 percent of the receipt. The national societies of radio and television pay 4.5 percent of their (tax deducted) net income from radio and TV fees and 4.16 percent of their income from publicity. When the music displayed is not essential (as for juke boxes in a cafeteria, background music in a supermarket, etc.) SACEM establishes the rates according to different criteria, such as surface, the number of employees, neighborhood situation, etc., striking a fair balance between the needs of consumers and authors alike.

The computation of the royalties due to the members takes between six and 12 months. Every four months the members receive a detailed statement (for each title and for each country), along with a check covering the total of the royalties for the period. The royalties are equally divided between composer, lyricist and publisher (1/3 each) for public performance rights. For mechanical rights, the agreement is made between publisher and creator(s); the publisher taking usually 5 percent. Since it has now become commonplace that people of different nationalities and members of their respective societies are co-authors of a same work, the part of the royalties due each member is being calculated by computer, and directed to its recipient. SACEM has signed bilateral agreements with author-composer societies in some 40 countries, whereby mechanical/performance rights are collected and distributed to the members. Monies collected for unidentified authors-composers is set aside, pending identification of the recipient.

While SACEM is actively promoting music in all its forms, it has never been its policy to further indigenous at the expense of foreign talent. In particular there are no royalties due to the amount or kind of music to be played on the air.

There are three degrees in membership to SACEM. They are called Adhérents, Stagiaires Professionnels and Sociétaires Définisifs. To become a member, one has to file a demand for admission, including the manuscript of the sheet music (with or without lyrics), a phonograph record of the work. A photocopy of the identity page of the passport and the authorization from the local composer's society is also required. The entrance fee, decided on each year by the council of administration, is presently 180 francs. For music publishers, they must show publishing contracts for 10 or more original works from the society's repertory and prove that public exploitation has been legally established. Entrance fee for publishers is presently 876 francs. Detailed forms and exact procedures are available from SACEM.

On the average of the past few years, 23 percent of the monies collected by SACEM have been used to run the society. The accounting is done for each category. Thus for example from 100 fr. collected from radio and TV, 75 percent is set aside for social and cultural purposes and 0.5 percent goes to the social fund, and the rest (83.07 percent) is distributed to the concerned members.

The important decisions of the SACEM are submitted to vote at the Assemblee Générale (constituted by the Sociétaires Définisifs and Stagiaires Professionnels—numbering about 1500). The society itself is governed by general manager Jean-Loup Tournier. Born in Paris in 1926, Jean-Loup Tournier made his doctor's degree in law and license in literature. After a year as assistant professor in French in Maybole (Scotland), he spent five years (1930-35) as assistant clerk at a jurisdiction service of the SACEM. Five more years were spent as general delegate of the SACEM and in other functions, mainly New York, Canada and Mexico. Since 1961 he has served as general manager of SACEM, president of BIEM and member of the board of numerous French and foreign societies.

Rich Fitzgerald
(Continued from page 4)

Rich Fitzgerald, promotion director for RSO/Island, will now oversee all facets of the RSO/Island promotion organization. His duties, according to Coury, will also include total management and control of the enlarged national, as well as expanded field promotion staff.

A seven-year veteran of the music industry, Fitzgerald previously served as RSO's national promotion director. Before that, he was northwest promotion manager, based out of Seattle, for both Capitol and Atlantic records. He earlier served as program director for former Seattle progressive station KOL-FM.

The RSO/Island promotion concept was formulated and instituted in mid-April, consolidating a field force of more than 24 promotion specialists to work single and album releases from both labels.

Additional announcements regarding staffing of the RSO/Island Promotion company will be forthcoming.

From left: Charley Nuccio, Rich Fitzgerald, Al Coury.
NASHVILLE—Label execs and country artists from Phonogram/Mercury took advantage of the Fan Fair gathering here this week to hold an artist seminar at the Vanderbilt Holiday Inn on Tuesday (June 7).

For the first time in the label's history the artists were afforded the opportunity to acquaint themselves with the internal workings of the company and directly any questions they might have to a panel of Nashville and Chicago Phonogram executives.

The panel members were Jerry Kennedy, vice president, Nashville &r; Frank Leffel, national country promotion director; Charlie Fach, executive vice president, general manager; Jules Abramson, senior vice president/marketing; Harry Losk, vice president/sales; Carol Forney, director, business affairs; John Frisoli, executive vice president, general manager of Phonodiscs; and George Knemeyer, publicity.

The seminar opened with the panel explaining the basic functions of their respective departments and continued with a question and answer session, which enabled the artists, who normally do not have the opportunity to meet with all the members, to ask questions and discuss any problems which they may be having.

Leffel told RW that much of the discussion in the closed meeting concerned royalties, returns, European sales and distribution. "Even if they may not have had all of their questions answered during the meeting, they now know who to contact within the organization when they have a problem or a question," Leffel said.

Among the artists present were Cledus Maggard, Stewart Harris, Megan Eaton, Reba McEntire, Lewanda Lindsey, Jimmie Peters, Sherri Williams, Brenda Patterson and the Coon Elder Band, Red, White & Blue (Grass), Nick Nixon, Joel Sonnier and Jackie Ward.

Capitol Signs Marcia Ball

By LUKE LEWIS

NASHVILLE—George Cin-Kay Signs Kent

NASHVILLE—George Kent has been signed by Cin-Kay Records, according to Hal Freeman, president of the west coast label. Kent's new single, "Sing Your Song," is being shipped out of Cin-Kay's Nashville office.

Famous Inks Two

NASHVILLE—Bill Ficks, director of operations here for Famous Music Corporation, a division of Paramount Pictures, has signed two writers, Vince Matthews and William P. Davidson.

Cin-Kay Signs Kent

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Capitol Signs Marcia Ball

By RED O'DONNELL

NASHVILLE—Irwin H. Steinberg, president of Polydor and the Polygram Record Group, has announced the signing of Mel Street and Bob Luman to the label.

Background

Street, best known for "borrowed Angel," "Lavin' On The Backstreets," and "Smoky Mountain Memories," debuts on Polydor with the single "Barbara, Don't Be The Last To Know," with his first album to follow soon after.

Bob Luman, presently in the studio at work on his first Polydor sides with Polydor's Nashville director of &r; producer Jim Vienneau, also has a long string of country hits under his belt, including "Let's Think About Living," "Lonely Women Make Good Lovers," "Come On Home And Sing The Blues To Daddy" and "Honkey Tonk Man."

NASHVILLE REPORT

By RED O'DONNELL

It's now definite: Johnny Cash has signed as the host for annual Country Music Association Awards show that'll be televised live Monday, Oct. 10 on CBS. Word here is that he'll have a "few helpers" on the assignment. (Cash also is talking to same network—with which he is under three year contract—about starring in some made-for-TV movies.) . . . If you've gotta comedy act that's too ridiculous to qualify for the "Gong Show," get in touch with Bud Wingard of the "Hee Haw" TV show (phone 615-244-5000). The show's format next fall includes a 30-second segment—emceed by Junior Samples—that will feature routines "that are so unfunny and silly they'll get laughs."

"Coal Miner's Daughter," the best-selling book of Loretta Lynn's life and times, is going to be made into a theatrical movie by Universal Studio. Tom Rickman of Hollywood is here writing the script.

No, Loretta isn't going to play the title role. As I hear it, the picture will be more of a "stormy" love story about the MCA recording star and her husband of more than 25 years, Mooney. There'll be only a minimum of music. There also is to be a part for Mooney, who jokingly says: "I figure Robert Redford or Paul Newman would be right for that role." (Production—with Bernard Schwartz at the helm—is tentatively scheduled to begin in the later summer or early fall.)

Jerry Clower, the Mississippi mirth man, has been huddling with (Continued on page 78)
DAN McCORISON

Country singer extraordinaire! His debut album produced by Chris Hillman, will treat you to a pleasing set of easy country songs. Includes: “That’s The Way My Woman Loves Me” (MCA-40729)
Ron Chancey (second from left), ABC/Dot Records vice president, assists the Oak Ridge Boys during recent recording sessions at Woodland Studios in Nashville. Newly signed to a Dot recording contract, the Oaks have just completed their first album for the label with Chancey producing. Their first Dot single will be "Y'all Come Back Saloon." Pictured from left are Joe Bonsall (tenor), Chancey, Duane Allen (lead vocalist), Richard Sterban (bass) and Bill Golden (baritone).

Nashville Report (Continued from page 76)

his local ghost writer Gerry Wood (Gerry Who?) and what they're preparing is another book. Working title is "Let the Hammer Down."

"That means," explains Clower, "do the best you can with what you got. It originally was said by George Washington Carver, a fine man."

The Jerry-Gerry team collaborated on "Ain't God Good," which to date has sold more than 100,000 hardbacks and in excess of 600,000 paperbacks.

Lynn Anderson, who has been spending quite a bit of time in California, returned here to record an album under direction of Steve Gibson. While on the west coast, Lynn discussed guest-starring roles in the "Starsky & Hutch" and "Charlie's Angels" top-rated TV series.

Nationally, American Federation of Musicians members who perform on recording sessions will this summer receive checks totaling more than $11 million from the Phonograph Manufacturing Special Payments Funds—the highest payoff in 13-year history of the fund.

Local studio pickers' share will be 22 percent! more than $2 million. "Some of our musicians—those who work regularly—will get checks of more than $20 each," the Nashville union's president Johnny DeGeorge estimated.

"What'll we do with the money?" said a busy session pianist. "Some will put it into savings banks, some will invest in blue chip stocks and others will buy houses, cars—or go shopping at the neighborhood supermarket."

Considering base pay for a session ($110 for three hours) and the bonus, the busiest of Local 257 F. of A. members will be "laughing all the way to the bank"—or the supermarket.

Hoyt Axton is scoring the music for the "Outlaw Blues" movie which stars Peter Fonda and Susan Saint James, and features singer-wit Steve Fromholz.

Here are the birthdayers for this week: Waylon Jennings, Billy (Crash) Craddock, Mary Lou Turner, Burl Ives, Don Williams, Jimmy Driftwood and Chet Atkins.

After a recent TV taping in Columbus, Ga. of their "Nashville on the Road" syndicated series, Jim Ed Brown, Jerry Clower and Helen Cornelius were presented keys to the city by Mayor Hack Mickle.

Reckon do keyboard artists Floyd Cramer and Hargus (Pig) Robbins know that the earliest piano in existence is one built in 1720 at Florence, Italy? It is now preserved in New York's Metropolitan Museum of Art.

Dr. Charles W. Jarvis, a San Marcos, Tex. dentist, has signed with Celebrity Management, Inc., of Nashville for public speaking bookings. The Doc is a laugh-getter, it says here. I say he should have "pulling power." He says, "If you can sell dentistry, you can sell anything."

A quote from Mac Davis: "I live in Hollywood Hills when I'm home. However, I'm on the road most of the time—I slept at home only 20 days during 1976."

Is Jerry Reed a fisherman? Well, dunno about his luck in catching the big 'uns, but my spies report that when Jerry unloads his fishing gear "it looks like he is getting ready to set up an outdoor sports show. He must have $10,000 worth of equipment," added Agent 009 (up from 007).
Clark at WHN

WHN air personality Del De Montreux (right) discusses the program leg with ABC/Dot recording artist Roy Clark prior to Clark's hosting of an hour-long segment of the station's regular music programming. Clark's visit to the station comes while he was in New York to appear in the "Country Comes To Carnegie Hall" show with Freddy Fender, Hank Thompson and Don Williams.

Earthlight Cuts Album

■ OAKLAND CITY, INDIANA — Earthlight, a seven-member vocal group made up of students at Oakland City College in Oakland City, Indiana, have recorded an album in Nashville at Jack Clement Recording Studios. George Richey is the producer.

The LP, "Earthlight: Plant A Seed Of Love," will be distributed by the public relations department of the college to inform and attract students to the various music programs which the college offers.

The album contains contemporary gospel songs and new arrangements of standard hymns. Martin Preston, member of Earthlight, was the arranger in collaboration with Richey.

Preston, public relations director at Oakland, feels the LP will be extremely beneficial to all aspects of the school's publicity geared toward new student enrollment.

NARM Meeting

(Continued from page 16)

programs could be instituted to meet the needs. Since most of the members in attendance represented the smaller type of NARM member in the rack jobbing, one-stop and retail levels, Cohen felt that the meeting was of great value in giving him a picture of the needs of this type of NARM member company.

The second meeting was held in Los Angeles on Wednesday, June 8 at a luncheon at the Century Plaza Hotel. All NARM regular members in the Los Angeles area were invited to attend.

An extended series of such regionals will be held throughout the United States, with the format of the meetings subject to change depending on the needs of the area and the membership being served.

Col Recording Studios Reports Business Rise

■ NASHVILLE — Norm Anderson, manager of Columbia Recording Studios in Nashville, has reported outside business in the studios up 32 percent over the same period last year.

Among those custom clients in Columbia's Nashville Studios recently were Sammy Johns from Warner Brothers, Bob Morgan working on Bobby Vinton for ABC, Dave Dudley with Jimmy Key producing, Carmol Taylor for Elektra Records, the Imperials for Word Records, Gary Paxton producing, and Donna Fargo for Warner Brothers.

Lavender-Blake Signs Hargrove

■ NASHVILLE — Capitol recording artist and songwriter Linda Hargrove recently signed a booking/management contract with the Lavender-Blake Agency, Inc., which coincides with the release of her new single, "Mexican Love Songs," and her album, "Impressions."

BMI Schedule

(Continued from page 8)

Television background music payments are being increased to a minimum of 22 cents per Group A minute and 16 cents for a Group B minutes.

BMI defines a Group A Time program as one broadcast between the hours of 7 p.m. and 11 p.m., and a musical or variety program produced especially for television which is broadcast between the hours of 11 p.m. and 1 a.m. All other programs are deemed broadcast in Group B Time.

Under its new bonus song system of payment, every song in the BMI repertoire is now eligible for bonus payment, a concept which replaces bonuses based on total catalogue performances. Beginning July 1, 1977, any BMI-licensed work which has more than 25,000 U.S. feature broadcast performances, as reflected by BMI's records, will receive the following bonuses on all feature performances other than network television: 25,000 to 99,999 performances: 1½ times base rate; 100,000 to 999,999 performances: 2 times base rate; 1,000,000 to 99,999 performances 2½ times base rate; 1,000,000 performances and over: 3.8 times base rate.

These multipliers are the minimum BMI will pay for qualifying works. Some or all of the multipliers may be increased in connection with quarterly statements at its discretion, BMI states.
COUNTRY HOTLINE
By MARIE RATLIFF

**SHE'S THE GIRL OF MY DREAMS**
CBS #120

**DON KING**

**AND JUST SHIPPED**
LOVE I NEED YOU
CBS #121

**DALE MCBRIDE**
from his LP
"THE ORDINARY MAN ALBUM"
CBLP 051

**Sure Shots**

Dickey Lee — "Virginia How Far Will You Go"

Vern Gosdin — "Till The End"

Jerry Reed — "With His Pants In His Hand"

**Left Fielders**

Mel Street — "Barbara Don't Let Me Be The Last To Know"

Little David Wilkins — "Is Everybody Ready"

Jacky Ward — "Why Not Tonight"

**Area Action**

Dorsey Burnette — "Things I Treasure" (WSLR)

Carl Perkins — "Standing In The Need of Love" (WSDS)

Roy Head — "Julianne" (KERN, KVOO)

**Cashbox**

**Billboard**

**Record World**

**Two From Con Brio**
(with enthusiasm)

**Opryland Begins 7 Day Schedule**

**NASHVILLE** — Opryland opened for its seven-day schedule Memorial Day, May 30, with country music stars, The Big Band sound, the Grand Masters Fiddling Contest, and a Bluegrass and Country Music Festival headlining the summer and fall season.

In the Plaza area, there will be dancing every night in the new Gaslight Theatre Pavilion. Sunday through Tuesday nights, guests are invited to dance to Opryland's Big Band; Friday nights belong to '50s rock; and on Saturday nights, there will be music and callers for square dancing.

Country music greats from the Grand Ole Opry roster are part of the entertainment every summer in a five stage performance called "Opry Guest Stars Show." This country music show, which is scheduled Monday through Thursday in the Grand Ole Opry House, features a different artist every day in a country music show that is covered by admission to Opryland.

**Compass, WIG Pact**

**TULSA, OKLA.** — Sentences were imposed in Federal District Court here on five men who had entered guilty pleas to charges of copyright infringement following raids by FBI agents in July, 1976, that uncovered more than 25,000 pirated tapes.

Lon Skipper, who had been doing business as P&L Manufacturing, Inc., and Triple "C" Investments, Inc., was sentenced to a fine of $2,500 and placed on probation for two years. Ted Ledinsky, who had been indicted with Skipper, received a fine of $1,000 and two years' probation.

Bob Bolles and Steven Brown, who had been doing business as Sun Distributors, Big 8 Tapes, Fox Productions and B&B Sales, were fined $1,600 and $1,000 respectively. Bolles was placed on probation for 2 1/2 years, Brown for 6 months.

A $500 fine was imposed on Roger Ledinsky, who had been doing business as P&L Manufacturing, Inc. and Compass Records of Nashville, Inc., and a Bluegrass and Country Music Festival headlining the summer and fall season.

For his new "In Prison, In Person" LP, and the old "Jerry Reed Rides Again" album. Bill Anderson's "I'm Sorry" gets the nod at WAME, WITL, WIRE, WWVA, KNIX, KTTS, WWOL, KFDI, WAME, KSO, WSDS, KNIX, KTTS, KKYX, WHOO, WJQS, KICK, KENN, KXLR and KSO.

Vern Godsin — "I'm Sorry" gets the nod at WAME, WITL, WIRE, WWVA, KNIX, KTTS, WWOL, KFDI, WAME, KSO, WSDS, KNIX, KTTS, KKYX, WHOO, WJQS, KICK, KENN, KXLR and KSO.

**The Original Texas Playboys are adding fans with "Bring It On Home To My House" at KAYO, WBAP, KFDI and KKYX. Meri Wilson's "Telephone Man," already a pop hit, continues to build in the country markets. Added this week at KJJJ and KNIX, numbered at KENN (#35), WUNI (#23) and WONE (#2).**

**Sonny James has pulled "In The Jailhouse Now" from his new "In Prison, In Person" LP, and the old standard becomes a new favorite! Mark it in the add column at KLAC, WHOO, WBAP, KICK, WFLO, KENN, WITL, WIRE, WWVA, KNIX, KTTS, WWOJ, KFDI, WAME, WJQS, WITL, WOOJ, KKYX, WINU, WJQS and WONE.**

**The first release under the new Compass, WIG Pact is coming out! The Original Texas Playboys are adding fans with "Bring It On Home To My House" at KAYO, WBAP, KFDI and KKYX. Meri Wilson's "Telephone Man," already a pop hit, continues to build in the country markets. Added this week at KJJJ and KNIX, numbered at KENN (#35), WUNI (#23) and WONE (#2)."**

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DYNAMIC DUO

CONWAY TWITTY & LORETTA LYNN

A dynamite new album containing their hit single: I Can’t Love You Enough (MCA-40728)
Produced by Owen Bradley

See the “Dynamic Duo” on tour:
July 7 Denver, CO
8 Salt Lake City, UT
9-10 Las Vegas, NV
13 Phoenix, AZ
14 Tucson, AZ
15 Anaheim, CA
16 Oakland, CA
17 Fresno, CA
20 Redding, CA
22 San Bernardino, CA
23 San Diego, CA
24 Bakersfield, CA

MCA RECORDS
AmericanRadioHistory.com
### COUNTRY ALBUM CHART

**JUNE 18, 1977**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>KENNY ROGERS</td>
<td>United Artists LA699</td>
<td>32</td>
</tr>
<tr>
<td>2</td>
<td>WILLIE NELSON</td>
<td>RCA APL 2120</td>
<td>9</td>
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<td>3</td>
<td>WILLIE NELSON</td>
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**SINGLE PICKS**

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<thead>
<tr>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>DICKIE LEE</td>
<td>RCA 11009</td>
<td></td>
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<tr>
<td>VIRGINIA, HOW FAR WILL YOU GO</td>
<td>W. Holbyfield/B. House; Mapleshill/Vogue, BMi</td>
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<td>Laid back vocals on this fine leavin' ballad are complemented by good solid country production and a subtle hook. Lee should go all the way with this one, with very little effort.</td>
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<tr>
<td>PAM ROSE</td>
<td>Capitol 4440</td>
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<tr>
<td>MIDNIGHT FLIGHT (M. McClennon; Beechwood, BMi)</td>
<td></td>
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<tr>
<td>This pop-flavored cut has a good all around appeal. Vocals, lyrics and some great pickin' make the total sound live on the ears. A good chart contender in any market.</td>
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<tr>
<td>DAVID FRIZZELL</td>
<td>MCA 40736</td>
<td></td>
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<tr>
<td>LIFETIME WOMAN (C. Smith; Front Lawn, BMi)</td>
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<tr>
<td>Young Frizzell uses this tender ballad to showcase his vocal talents to their fullest. With definite appeal to the ladies, this one should send him chartward.</td>
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<tr>
<td>HOWDY GLENN</td>
<td>Warner Bros. 8402</td>
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<tr>
<td>DON'T TAKE PRETTY TO THE CITY (J. Hammer; Easy Listening/Whiteaway, ASCAP)</td>
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<td>Glenn's first release since his recent signing with Warner Brothers is an easy-peddle cut with a different enough sounding lyric to garner loads of airplay and get him on the road performing and out of the fireman's job he now occupies.</td>
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"HOROSCOPE"
ROBERT ALLEN JENKINS
"It's written in the stars"
Millions read their's daily!
Now you can let them hear "Horoscope."
They'll love it!

"I'll Spend My Lifetime Loving You" T-103-B
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It's flipping from "Cotton Dan"
ARE YOU?

Our First Album Is Our Greatest!
Claude King's Greatest Hits T-1001 LPS
Volume I
"Wolverton Mountain," "Big River, Big Man," "Mary's Vineyard,"
"All For The Love Of A Girl," "Laura," "Tiger Woman,"
"Chip 'N' Dale's Place," "Little Buddy,"
"Sam Hill," "Commancheros"

"THIS OLE HOUSE"
The Capitals
It's what you've been looking for!
Up-tempo, Positive, Short,
Only 1:36
A PROVEN HIT!

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Mundo Earwood
T-104
It was a turntable hit 5 or 6 years ago!
Here it is again Except better!

FIVE OF A KIND!
ALL WINNERS!

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From the year's most talked about album, THIS BIG SINGLE!

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