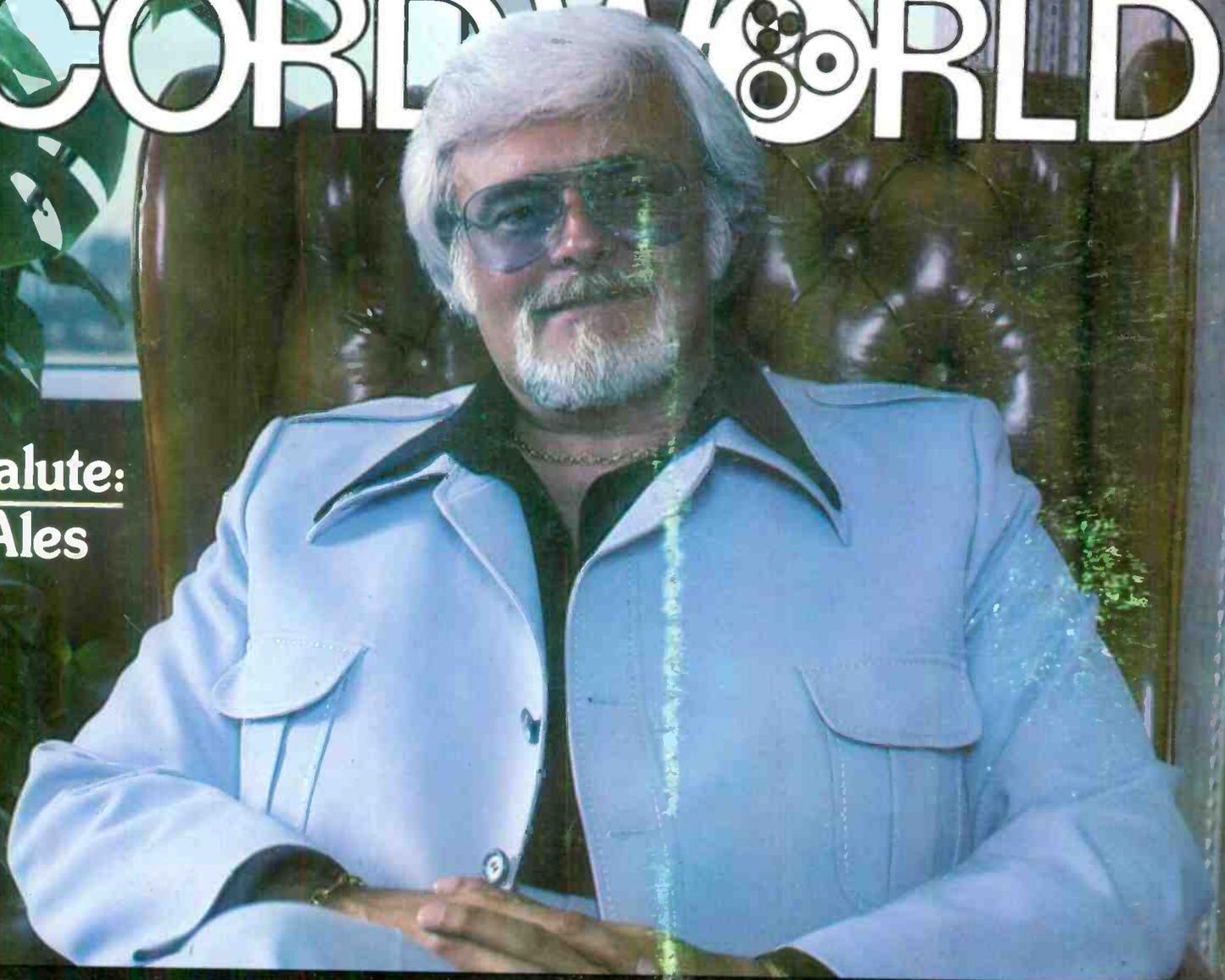


# RECORD WORLD

## Special Salute: Barney Ales



## HITS OF THE WEEK

### SINGLES

**BOB SEGER, "ROCK AND ROLL NEVER FORGETS"** (prod. by Bob Seger & Punch Andrews) (writer: Seger) (Gear, ASCAP) (3:27). The third single from "Night Moves" has probably received as much FM play in the past year as any other cut—it's infectious, fast-paced rock 'n' roll with a wistful message, and is the anthem of Seger's comeback. Capitol 4449.

**OUTLAWS, "HURRY SUNDOWN"** (prod. by Bill Szymczyk) (writer: Hughie Thomason) (Hustleps, BMI) (3:26). This southern group's third lp is showing signs of duplicating the success of the band's top 10 debut, and "Tracks" research indicates this song is the reason. A vigorous, guitar-dominated saga of the old west, should be their biggest. Arista 0258.

**VAN MORRISON, "JOYOUS SOUND"** (prod. by Van Morrison and Mac Rebennack) (writer: Van Morrison) (Warner-Tamere-lane/Caledonia Soul, BMI) (2:48). This legendary singer's first single in years is truly a joyous occasion, a bright, happy jump song with a trademark Morrison horn arrangement. It should return him to the charts speedily. Warner Bros. 8411.

**DAVE MASON, "WE JUST DISAGREE"** (prod. by Dave Mason and Ron Nevison) (writer: J. Krueger) (Manitowac, BMI) (2:51). "So High" brought Mason part of the way up The Singles Chart, and this second release from what has been his best-received lp since "Alone Together" should do the rest. A mid-tempo, expressive ballad, it shows promise. Columbia 3-10575.

### SLEEPERS

**THE MICHAEL STANLEY BAND, "NOTHING'S GONNA CHANGE MY MIND"** (prod. by group, Bill Szymczyk, Allan Blazek & Ed Mashal) (writer: J. Koslen) (Rugrat, ASCAP) (3:30). This fine, mid-tempo rocker could well be 1977's "More Than A Feeling"—and the hit Stanley needs to break through. The chorus hook is instantly captivating. Epic 8-50416.

**PETER-JOHN MORSE, "OH HOW HAPPY"** (prod. by Al Kooper) (writer: Edwin Starr) (Stone Agate, BMI) (3:05). The Edwin Starr original did not cross thoroughly to pop in 1969, but the song has stayed in the minds of many and Morse could take it all the way. He retains the gospel flavor admirably, and stations should be happy he did. MCA 40745.

**DION, "YOUNG VIRGIN EYES"** (prod. by Steve Barri and Dion DiMucci) (writers: D. DiMucci-B. Tuohy) (County Line/Skinny Zach, ASCAP) (3:00). Dion's pop touch is as sure as any, as this lightly rocking love song indicates. The chorus/subtitle — "I'm all wrapped up in loving you"—constitutes a memorable hook. Warner Bros. 8406.

**THE RAMONES, "SHEENA IS A PUNK ROCKER"** (prod. by Tony Bongiovi and T. Erdlyi) (writers: group) (Taco Tunes/Bleu Disque, ASCAP) (2:45). Not a New Wave rocker, mind you—New York's most visible punk outfit is already getting radio response on a single that recalls California surf instrumentals, and it could be their first hit. Sire 746 (ABC).

### ALBUMS

**KISS, "LOVE GUN."** Hot on the heels of their platinum "Rock and Roll Over" comes another set destined to attain that status. The material is ripe with singles possibilities ("I Stole Your Love," "Tomorrow and Tonight") without sacrificing any of the rawness or rockin' spirit. The Barry/Greenwich/Spector "Ther. She Kissed Me" is a welcomed inclusion. Casablanca 7057 (7.98).

**CROSBY, STILLS & NASH, "CSN."** It's already been eight years since this trio blended their distinct voices together on record and while this long awaited second lp may be more laid back and introspective than their first, it should be no less welcome by their many fans. Nash's lovely "Just A Song Before I Go," the current single, sets the tone. Atlantic SD 19104 (7.98).

**JAMES TAYLOR, "JT."** Taylor's soft spoken and understated style has always been endearing to both AM and FM stations alike and this label debut should prove to be no exception. Linda Ronstadt and Carly Simon are among those who lend vocal support, but it is Taylor who remains in the spotlight throughout due to the Peter Asher production. Columbia JC 34811 (7.98).

**ROGER DALTRY, "ONE OF THE BOYS."** With his third solo album, The Who's lead singer touches base with his rock roots ("One Of the Boys," "Avenging Annie") and shows a sweeter but just as powerful side on his well chosen ballads. Murray Head's "Say It Ain't So, Joe" gets a charming interpretation as does Colin Blunstone's "Single Man's Dilemma". MCA 2271 (6.98).



# Why Willie?

In a world that is crying for some honesty, it's no wonder that Willie Nelson has captured the hearts of music lovers everywhere.

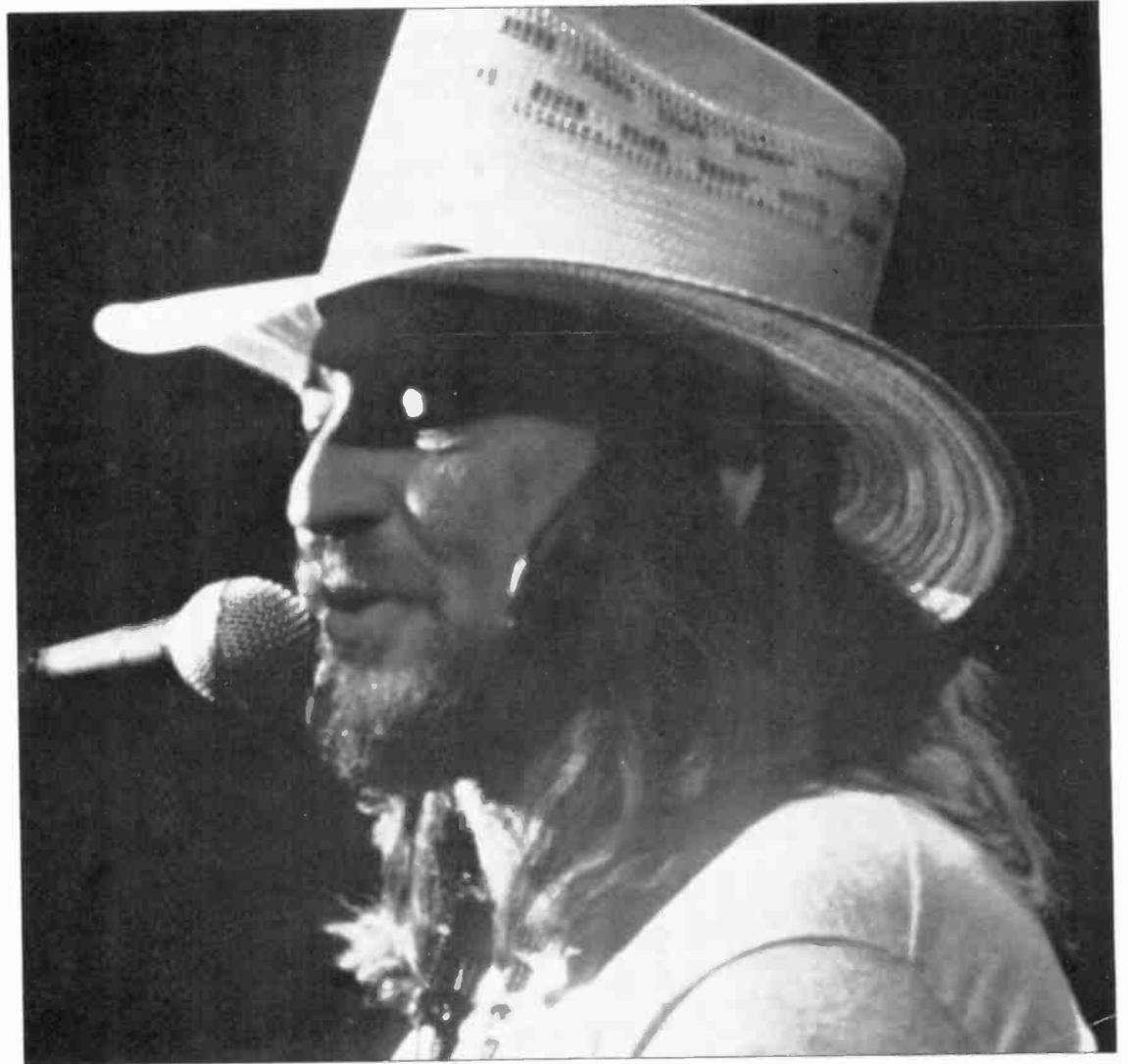
The songs that Willie writes, or chooses to sing, are pure, emotional truth... stripped of fancy embellishment.

Granted, it takes some people more time than others to get used to the stark quality of Willie's "style." But, sooner or later, Willie does have a way of getting into people's blood.

"Red Headed Stranger" is rapidly approaching platinum.

Willie's last album, "The Troublemaker," has already sold over a quarter million... not bad for an all-Gospel album.

And now here's Willie's most touching and beautiful album yet. "To Lefty From Willie" is a tribute to Lefty Frizzell, one of Willie's idols, and one of the most influential



country vocalist/songwriters of all time. (Willie's big hit of last year, "If You've Got the Money I've Got the Time," was a Lefty Frizzell song.)  
Why Willie?

Who else communicates *this* much honest feeling and beauty?

**On Columbia/  
Lone Star Records  
and Tapes.**



# RECORD WORLD

## Broadcasters Dig In To Fight Reform Bill

By MICHAEL SHAIN

■ WASHINGTON — The opening salvos of the struggle to rewrite the Communications Act of 1934 have been launched in recent weeks. And the shots are coming in with such ferocity that, by all indications, the effort to comprehensively revise broadcasting law could be as massive and time-consuming as copyright reform.

Rep. Lionel Van Deerlin (D-Calif.), chairman of the House Communications Subcommittee, is the man who set the revision movement rolling with his call for

"cellar to attic" reform last year (RW, Aug. 21, 1976). The Communications Act of 1934 is the legal bedrock of free-enterprise broadcasting, setting out the requirements for holding a license.

The National Association of Broadcasters, which had been waiting to see how the revision proposals shaped up before going public with its judgments, is now on the campaign trail calling the reform plan "radical and revolutionary."

The Congressional shepherds of the communications rewrite were quick to respond. Chip Shooshan, the communications

(Continued on page 169)

## Manilow Top LP; Frampton Now #3

By LENNY BEER

■ Barry Manilow (Arista) surged to the top of the Album Chart, beating out Fleetwood Mac (WB) and securing both his and the label's first number one album. Manilow's career has been growing in leaps and

Chart Analysis bounds since his celebrated television show that activated his catalogue, which remains hot months later. Now,

(Continued on page 6)

## RIAA Study: Search For New Markets

By SAM SUTHERLAND

■ LOS ANGELES — Interviews with 44 recording industry executives, supplemented by additional findings from interviews with distributors, retailers, broadcasters, the trade press and the equipment industry, are the basis for the RIAA's Market Expansion Project research report released last week by Stanley M. Gortikov, RIAA president. Sub-titled "Phase

## A&M Kicks Off National Meetings in L.A.; Friesen's Speech Keyed to 'Independence'

By SAM SUTHERLAND and SAMUEL GRAHAM

■ LOS ANGELES — A&M Records kicked off five days of national meetings here Wednesday (22), representing the largest gathering in the label's history. Keyed to A&M's current 15th anniversary, the series of panel discussions, regional and departmental meetings, music presentations and live showcases drew the label's national, regional and local staff from around the country, in addition to key international publishing and recording executives, roster artists and managers.

While scheduled activities included the usual gamut of pic-

nic, receptions and other social breaks held around the city and on the A&M lot, the business meetings themselves were conducted at the Century Plaza Hotel, where president Gil Friesen opened the sessions Thursday (23) morning by reviewing the label's past growth, its current successes and projected growth, all keyed to the label's philosophy as an independent label.

Friesen's relaxed remarks began with playful introductions to key executives and several well-timed allusions to the previous night's disco party for company staff and guests. But his tack became both serious and pointed when he asserted A&M's past success and continued creativity are directly attributed to its independence. "It is exciting that we are on the threshold of becoming a \$100 million per year record company," he told the audience, "something no independent record company has ever achieved before."

### Landmarks

Underscoring that prediction with past sales landmarks set by label artists like Herb Alpert, The Carpenters, Carole King and Peter Frampton, Friesen described the current organization as "more dynamic than ever before," and went on to hail the willingness of founders Alpert and Moss to en-

(Continued on page 162)

I of Developmental Research," the intra-industry study seeks to outline key issues and possible methods in the effective expansion of the industry's marketplace, and is designed as preparation for the project's second research phase with consumers, which begins in the coming weeks.

The Project itself was initiated in May, 1976, with a "brainstorming" session of industry leaders held in San Francisco addressing the challenge "to retain current buyers as they advance in age . . . to expand the purchases of marginal buyers . . . to recapture former buyers . . . and to gain

(Continued on page 155)

## Soundtracks Show Retail Muscle; 20th's 'Star Wars' A Surprise Hit

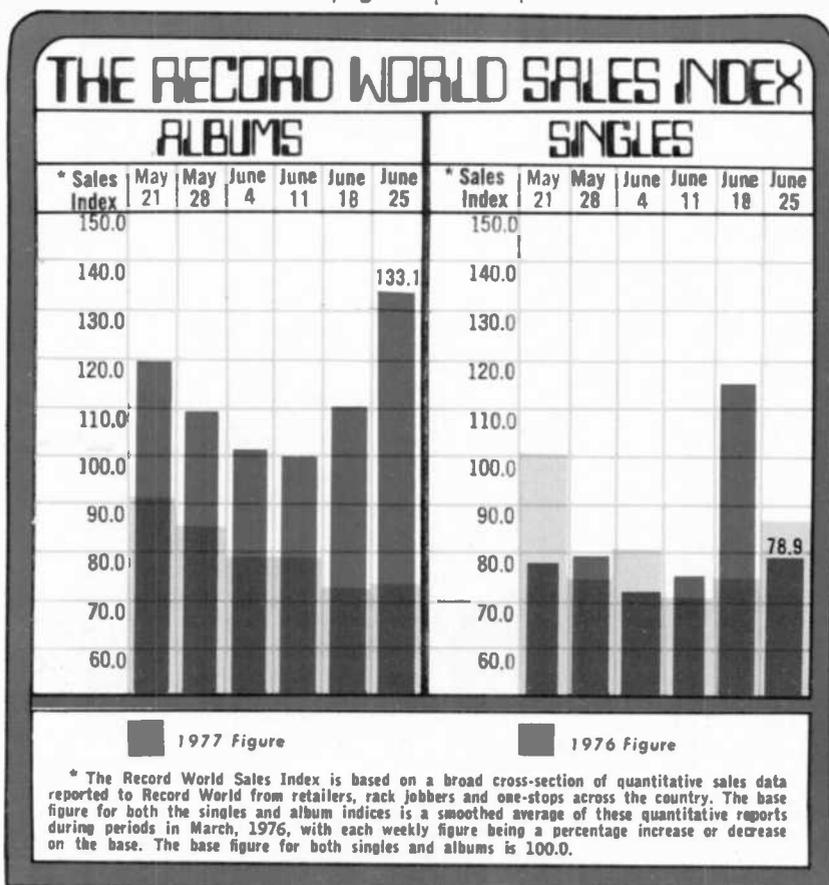
By DAVID MCGEE

■ NEW YORK—One of last year's major industry stories concerned the out-of-nowhere success of Boston, Heart, Wild Cherry and Dr. Buzzard's Original Savannah Band. A similar story has begun to take shape in recent weeks, but it involves, surprisingly enough, movie soundtracks, which heretofore sold mainly to a small but devoted group of collectors who value a distinctive score as much as they do the experience of seeing a movie.

"Rocky," at five on the Record World Album Chart, and with an

oft-covered song in the Bill Conti-penned theme, is leading this group of charted soundtracks. But "Star Wars," "The Deep" and "The Greatest" are all showing retail strength. Of these, none has caused more furor than 20th Century's "Star Wars" soundtrack: without the benefit of a hit single, it has moved from a bulletted 52 to a bulletted 39 on this week's Album Chart; in the Los Angeles market, it is the number five record in total sales; the nation's largest rack jobbing concern, J. L.

(Continued on page 169)



# RCA Names Top Execs in A&R, Marketing and International

■ NEW YORK — Louis Couttolenc, president of RCA Records, has announced the following appointments, effective immediately:

Mel Ilberman has been named division vice president, creative affairs, RCA Records, a newly created position.

Robert Summer has been named division vice president, marketing operations, RCA Records, also a newly created position.

Karl J. Kurz, Jr. has been named division vice president, RCA Records International.

In making the announcement, Couttolenc said: "These actions are taken to focus top executive expertise, energies and creativity in specific areas of great importance to our continuing efforts to improve our position of strength and profitability in the industry. We are fortunate to have within RCA a wealth of talent that permits us to assign men of high caliber to these essential areas.

"We are calling up Mel Ilberman to devote his full time to the single most vital element of



Mel Ilberman, Robert Summer, Karl Kurz

our business — the artist and repertoire function—and to fulfill its tremendous unrealized potential. His great rapport with artists and artist management eminently qualifies him for this crucial position. Ilberman's prime responsibility will be to build on our current artist roster and bring to RCA the ideal man to head our popular a&r activity. Working with Jerry Bradley, division vice president, Nashville operations, Mel has made his contribution toward our undisputed number one position in country music. Similarly, he has worked to excellent effect in Red Seal, with Tom Shephard, division vice president, Red Seal a&r. I am confident that he will continue the progress we have made

and aggressively respond to the new challenges and possibilities of this key post."

### Burkheimer

Reporting to Ilberman, along with Bradley and Shepard, will be Don Burkheimer, division vice president, west coast operations. Ilberman will also have the New York recording studios reporting to him. Ilberman was division vice president, domestic operations, and prior to that he served as division vice president, business and talent affairs.

"Bob Summer will strengthen our domestic marketing operation," Couttolenc continued, "by bringing to his new post fresh insights garnered in the highly competitive international scene, where he was instrumental in

(Continued on page 176)

## Phonodisc Names Kiernan Sales VP; Carter To Head Product Devel.

■ NEW YORK—John Frisoli, executive vice president and chief operating officer for Phonodisc Incorporated, has announced the appointment of Jack Kiernan to the position of vice president, sales, and the promotion of Dick Carter from director of national sales to vice president, product development.

### RCA Background

Kiernan comes to Phonodisc after a tenure as RCA Record's division vice president, marketing, where, since February 1974, he directed all activities related

to commercial sales, promotion, merchandising, scheduling, distribution, creative services and marketing. He joined RCA in 1971 as director of custom label marketing and a few months later took on the added responsibility of national sales manager, single records.

Prior to RCA, Kiernan for two years had been national sales manager of Project 3 and before that had managed sales and mer-

(Continued on page 176)



Jack Kiernan

## FCC Votes To Hold Secret Payola Probe

■ WASHINGTON — The Federal Communications Commission voted last Wednesday (22) to send its five-month-old investigation of payola/plugola into secrecy. The vote and debate on a request from the special investigatory team running the probe to take sworn testimony behind closed doors was itself held in secret (RW, June 25).

The day following the decision to close the inquiry, two members of the special three-man team left Washington to begin interviewing other potential witnesses. The commission would not say where the two FCC lawyers, including staff chief Theodore Kramer, had gone.

## Powerhouse Picks

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

Commodores (Motown) "Easy."

# 1 for the second week in the r&b market and already top 5 in Detroit and top 10 in Atlanta and Washington on the pop side. The rest of the country is starting to fall in line now.



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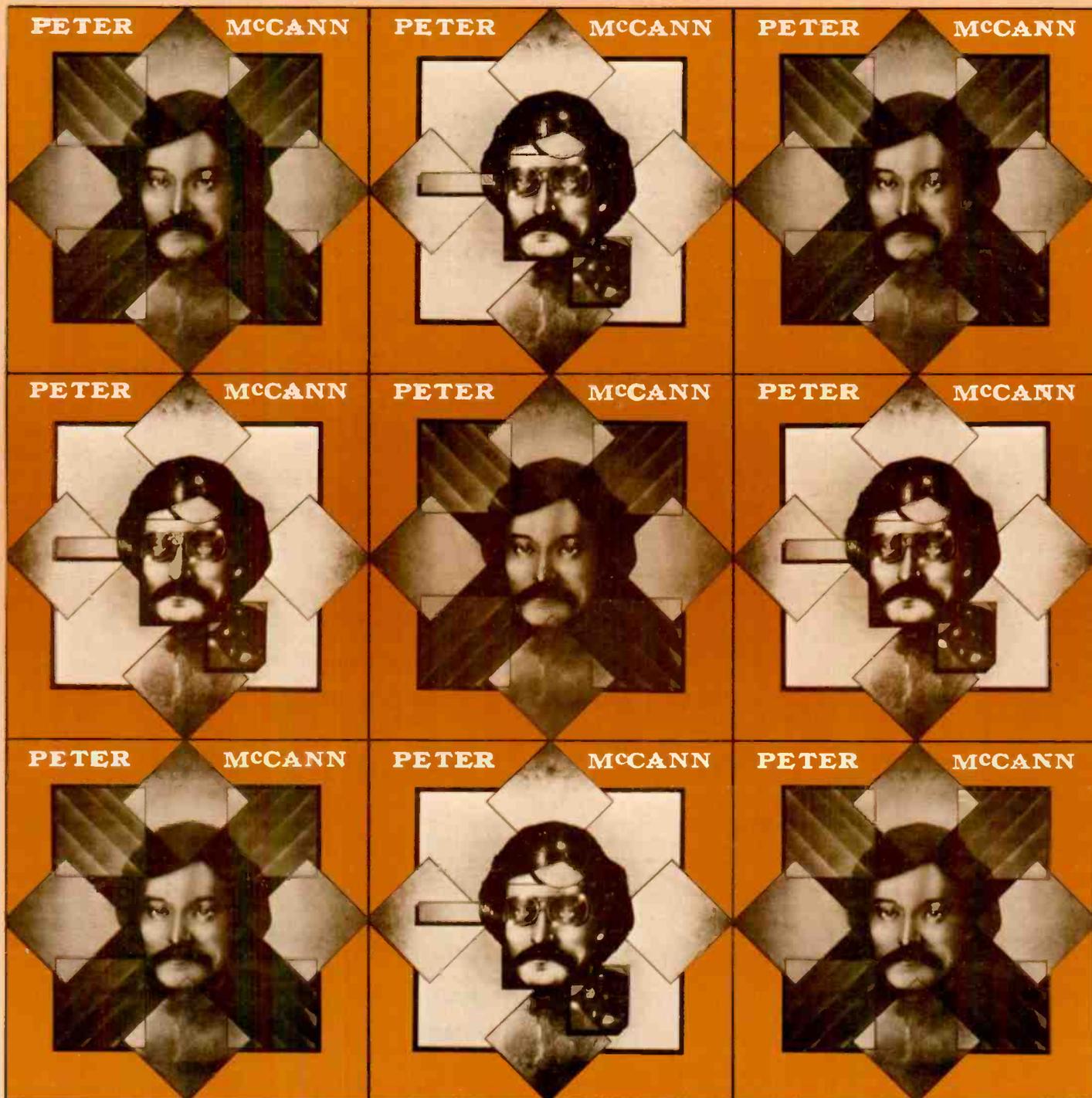
# THE PATTERN IS CLEAR

First "Right Time of the Night" Then "Do You Wanna Make Love"

and now...

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On 20TH Century Records and Tapes.



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# Alan O'Day, Barry Manilow Capture Top Chart Spots

## Cassidy Single Strong Second

By LENNY BEER

■ Alan O'Day, the first ever single release for Pacific Records, has surged into the #1 position on this week's singles chart. The Atlantic-distributed record produced by Steve Barri and Michael Omartian was a Powerhouse Pick early in its life, showing its potential market and quickly exploding week after week in its eleven week climb to the top. The O'Day edged out the fast charging Shaun Cassidy (Warner-Curb), which finished a very strong second, knocking last week's #1 Fleetwood Mac (WB) back to the third slot.

### Barry Manilow

There are three other strong bulleting singles in this week's solid top ten. Barry Manilow (Arista) whose album surfaced at #1 this week, broke into the select area at #7 with a bullet. Steve Miller (Capitol) continued his drive at #8 bullet, and Peter Frampton (A&M) with his hottest single ever took over the #10 position, up five spaces from last week. All three of these artists have albums in the top four nationally buoyed along by the strength of the singles.

The singles outside the top ten also show considerable strength this week. Jimmy Buffett (ABC) finally closed out its remaining markets in its long climb to success and now rests at 14 with a bullet, Peter McCann (20th Century) is still hot at 15 bullet, Andy Gibb (RSO) is another that is closing all the remaining holes in its climb to the top, and Pablo Cruise (A&M) which has been a slow starter for many weeks is now starting to show some significant moves.

### Rita Coolidge

In the twenties, the hottest hits are Rita Coolidge (A&M) with her biggest hit ever, ABBA (Atlantic), with another solid week of sales and radio pickup, the fast charging Bay City Rollers (Arista) selling up an immediate storm wherever aired, Alice Cooper (WB) with his third straight hit ballad, and Heart (Portrait) with their hard rocker, "Barracuda."

Other singles exhibiting significant hit signs include the Com-

## 'Lucille' Gold

■ LOS ANGELES—Artie Mogull, president of United Artists Records, has announced the RIAA gold certification of Kenny Rogers' latest single, "Lucille."

modores (Motown) with a hit single and also the country's hottest album cut "Brickhouse;" Emotions (Columbia) with one of the quickest crossover hits in some time, probably headed for the very top; Supertramp (A&M), with one of the slowest breaking records of the year which is now picking up radio stations and momentum weekly and should have a good shot at the top twenty and possibly better; James Taylor (Columbia), which is showing hit signs in some areas but struggling as ballads often do in others; Ram Jam (Epic) with a hard rocker doing extremely well where played; Slave (Atlantic), a very hot r&b item from a hot album with a good chance for a cross; Wildfire (Casablanca), last week's Chartmaker picking up more support this week; Sanford-Townsend Band (WB), another that is breaking first in the south, the Floaters (ABC), with crossover potential exhibited first in Detroit, and Stephen Bishop (ABC), with the second cut from his debut album trying to follow the upward path of his first release.

New on the chart this week with bullets were only two records, but both are by established artists. The Chartmaker honors were garnered by Elvis Presley (RCA) and Cat Stevens (A&M) took a close second with the first single from his hot new album.

(Continued from page 3)

with his first number one album, both he and Arista Records have reached a significant achievement in status. Also entering the battle for the top position was Peter Frampton (A&M) in only his second week on the street. The Frampton album finished a close third behind Manilow and Fleetwood and is charging quickly toward the top position held for seventeen weeks by "Frampton Comes Alive."

### Heart

The rest of the top ten remained fairly constant with the only significant action recorded by Heart (Portrait) and Foreigner (Atlantic). Heart is the only other album bulleting in the top ten with a move from ten to eight with strongest sales in the middle of the country. The excitement of the new album has also affected the "Dreamboat" album on Mushroom and moved that back up to #69. Foreigner, with their first album ever, have finally moved into the top ten after a concerted drive buoyed by a top ten single.

The top thirty finds only four other bulleting albums this week. The Bee Gees (RSO) with sensational rack activity and solid retail sales have moved to 17 bullet, Jimmy Buffett (ABC) behind his first ever hit single has moved to 23 bullet, Dan Fogelberg (Full Moon) with one of the

## Frampton LP Surges

surprises of the year is at 25 bullet, and the hot charging Ted Nugent (Epic) has exploded to 27 bullet in only three weeks. Nugent in the past year and one-half has become one of the major selling acts with this his third straight big album.

In the middle of the chart, some of the strong albums are "Star Wars" (20th Century) with sales both preceding and following the opening of the movie in large number quantities. The Emotions (Columbia) with their first major hit single exploding nationwide and the album produced by Maurice White following it up the charts, Rita Coolidge (A&M) another with a big hit single leading the way with the biggest sales pattern so far building in the south, and Aretha Franklin (Atlantic) with yet another in her series of hit albums.

### Barbra Streisand

Grabbing the Chartmaker slot this week was Barbra Streisand (Columbia), hotter than ever at 70 bullet first week out. Close behind was Neil Young (Reprise) with his latest jumping from a debut of 133 to 73 this week, ahead of the other strong top 100 debuts recorded by the Floaters (ABC) a hot new r&b act which is breaking biggest in Detroit, John Klemmer (ABC), who stuttered a bit last week but came on strong this time around, Shaun Cassidy (Warner-Curb) who is quickly turning singles activity into album sales, and Al Jarreau (WB), who has what looks to be his biggest album ever with his "Look To the Rainbow" set.

## REGIONAL BREAKOUTS

### Singles

#### East:

Emotions (Columbia)  
Crosby, Stills & Nash  
(Atlantic)  
Helen Reddy (Capitol)

#### South:

Emotions (Columbia)  
Lou Rawls (Phila. Intl.)  
Slave (Cotillion)

#### Midwest:

Emotions (Columbia)  
Lou Rawls (Phila. Intl.)  
Ram Jam (Epic)  
Slave (Cotillion)

#### West:

Ram Jam (Epic)  
Crosby, Stills & Nash  
(Atlantic)  
Helen Reddy (Capitol)

### Albums

#### East:

Barbra Streisand (Columbia)  
Emotions (Columbia)  
Floaters (ABC)

#### South:

Barbra Streisand (Columbia)  
Emotions (Columbia)  
Neil Young (Warner Bros.)  
Floaters (ABC)  
Joan Baez (Portrait)

#### Midwest:

Barbra Streisand (Columbia)  
Emotions (Columbia)  
Neil Young (Warner Bros.)  
Floaters (ABC)  
John Klemmer (ABC)  
Al Jarreau (Warner Bros.)

#### West:

Neil Young (Warner Bros.)  
Barbra Streisand (Columbia)  
Roy Ayers (Polydor)  
Floaters (ABC)  
Emotions (Columbia)  
Rita Coolidge (A&M)

## Atlantic Singles Hot

■ NEW YORK — A combination of new and established talent has brought Atlantic Records this week to its strongest Singles Chart status in some time. Nine records on Atlantic and its custom labels are charted, six with bullets, including Alan O'Day's "Undercover Angel" at number one.

The momentum has clearly been building. The label scored two spring hits with new artists, "Feels Like The First Time" by Foreigner and "Angel In Your Arms" by Hot (Big Tree). Both reached the top 10, setting the stage for O'Day's (Pacific) similar left-field success.

Artists with more predictable successes have come through as well. ABBA has hit the sort of stride the Swedish group has long since established in Europe, with

(Continued on page 33)



## No one's ever seen this side of Melissa Manchester.



Of all the brilliant talents Melissa Manchester has at her command, singin' is what she does best of all. And now for the first time ever, Melissa brings her vocal magic to nine songs by several of today's best-known composers. And one song of her own entitled "No One's Ever Seen This Side Of Me."

It's an album that captures her ability to turn every song she performs into a very special experience.

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FEATURING THE SINGLE

“HANDY MAN”  
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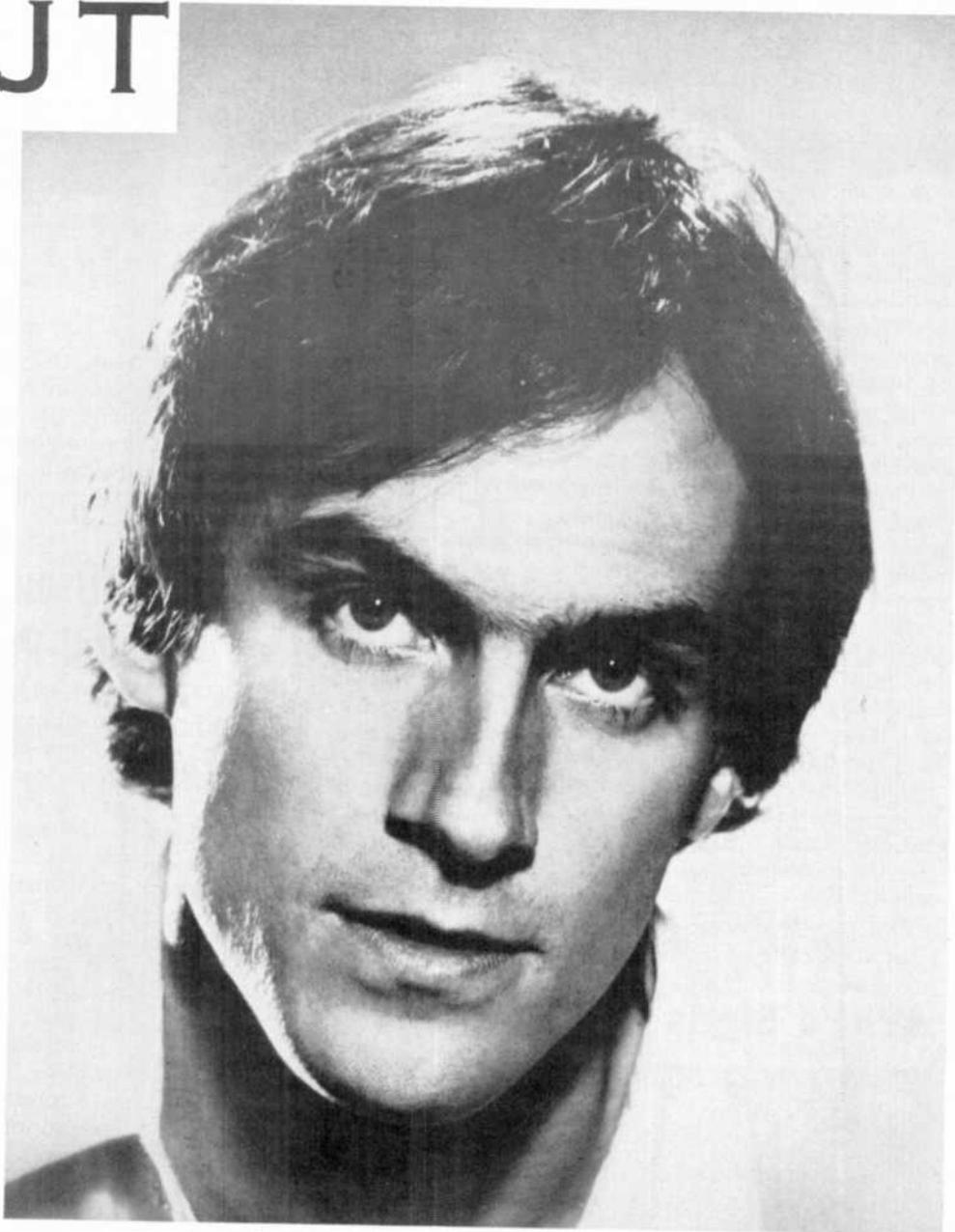
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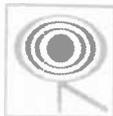
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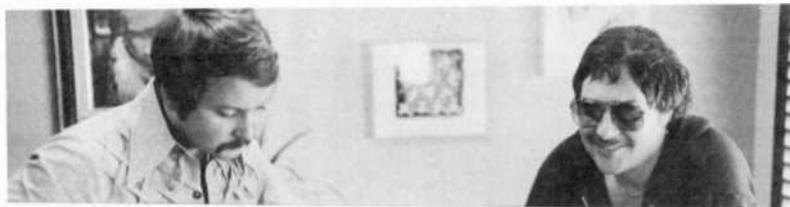
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# THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **APPLE PIE STRIKES BACK:** When news of a new Gallic heavy-breather single featuring Farrah Fawcett-Majors leaked out last week, our first question centered on just how long the record would be

## 20th Signs Jigsaw



## SINGLE PICKS

### GEORGE BENSON—Arista 0251

**THE GREATEST LOVE OF ALL** (prod. by Michael Masser) (writers: Masser-Creed) (Columbia Pictures, BMI) (3:29)

Benson's song opens the film "The Greatest," and has already stirred theatre audiences. It's both a spiritual and a love song, and shows much promise.

### SHOTGUN—ABC 12292

**MUTHA FUNK** (prod. by Al Nalli & Steve Klein) (writers: group) (Alna/Mother Pearl, ASCAP) (3:29)

Shotgun's brand of funk is one of the hardest-edged around, and they are well on their way to convincing r&b audiences. This shouter should help them along.

### HODGES, JAMES AND SMITH—

London 8193

**SINCE I FELL FOR YOU/I'M FALLING IN LOVE** (prod. by W. M. Stevenson) (writers: Johnson-Stevenson) (WB, ASCAP/El Patricio, BMI) (3:18)

Vocals shine on this medley, already known in NYC through its 12" version; its potential seems to reach from disco to r&b to pop. Good sax work here, too.

### DAVID BOWIE—RCA 11017

**BE MY WIFE** (prod. by David Bowie & Tony Visconti) (writer: Bowie) (Bewlay Bros./Fleur, BMI) (2:51)

The second single from Bowie's "Low" lp is an uptempo, rock 'n' roll love song, with an echoed vocal and thumping drum work, already known to FM audiences.

### JEAN CARN—Phila. Intl. 8-3628 (CBS)

**IF YOU WANNA GO BACK** (prod. by Kenneth Gamble & Leon Huff) (writers: same as prod.) (Mighty Three, BMI) (3:27)

Carn has smoothly made the transition from jazz to more mainstream r&b, and with this dance-tempo song could move into r&b and pop playlists for good.

### MICHAEL NESMITH—Pacific Arts 88 (Island)

**RIO** (prod. by Michael Nesmith) (writer: Nesmith) (Peaceful, BMI) (3:29)

Nesmith could well make his greatest solo inroads with this tropical-flavored, rather dreamy love song. The female chorus adds to the total effect.

### COTTONMOUTH—RCA 11012

**TREAT YOU KINDLY** (prod. by Mack Rice) (writers: Blue-Kail-Rice) (Hopewell/Wild Rice, BMI) (3:15)

The conciliatory side of male-female relations is given a bright disco treatment here, and its positive outlook should give it r&b and pop prospects.

### ECSTASY, PASSION & PAIN—

Roulette 7209

**DANCE THE NIGHT AWAY** (prod. by Melvin & Mervin Steals) (writers: M. & M. Steals) (Planetary/Drean Jean, ASCAP) (3:25)

One of the leading N.Y. disco groups has modified its sound here into a highly melodic Motown-like blend. It's still disco, but radio potential's there, too.

### HALL & OATES—Atlantic 3397

**IT'S UNCANNY** (prod. by Arif Mardin, Daryl Hall & John Oates) (writer: Hall) (Unichappell, BMI) (3:20)

One of the most played tracks from their Atlantic days, this song blends pop and soul styles in the way that has made them stars, and could be a hit.

### APRIL WINE—London 255

**YOU WON'T DANCE WITH ME** (prod. by Myles Goodwyn) (writer: Goodwyn) (Goody-Two Tunes, BMI) (3:42)

Not a response to the Orleans hit, this Canadian group's latest is more relaxed than their past efforts, a rock waltz of sorts, and could bring an American hit.

### BOB MARLEY AND THE WAILERS—

Island 89

**EXODUS** (prod. by Bob Marley & the Wailers) (writer: Marley) (Bob Marley/Almo, ASCAP) (3:59)

With Marley now established as one of the first reggae stars to make a commercial mark here, his latest single, a fine, hard reggae song, can expect a good reception.

### BETTY WRIGHT—Alston 3734 (T.K.)

**YOU CAN'T SEE FOR LOOKIN'** (prod. by Steve Alaimo) (writer: Willie Clarke) (Sherlyn, BMI) (3:45)

One of the most blues-oriented of the latest crop of soul ballads, Wright's single lets her voice stretch out to its fullest, and the effect is impressive.

### THE STYLISTICS—H&L 4686

**I'M COMING HOME** (prod. by Hugo & Luigi) (writers: Hugo & Luigi-G. D. Weiss) (Boca, ASCAP) (3:18)

A typically restrained Stylistics ballad benefits from an unusually poignant subject—the lyric, sung by both high and low voices, will affect listeners.

### DETECTIVE—Swan Song 70114 (Atlantic)

**RECOGNITION** (prod. by Andy Johns & group) (writers: Monarch-Miller-Des Barres) (Beverly Hills Society/Private Eye, ASCAP) (3:02)

A heavy rock group in the Led Zeppelin tradition, Detective uses offbeat subject matter and strong playing, as on this single, to put their point across.

### BRENDON—Ariola America 7666

**ROCK ME** (prod. by Jonathan King) (writers: Andersson-Ulvaeus) (Countless Songs, BMI) (3:10)

With ABBA's American popularity soaring, covers of their songs are bound to increase—Brendon's version of this one has a hook, and a good pop bounce to it.

### MOJOBA—

Polydor 14400

**I KNOW** (prod. by Jim Ed Norman) (writers: R. Johnson-S. Moseley) (Warner Tamerlane/Hopewell, BMI) (3:05)

With an eye toward the 1961 Barbara George hit, this Mississippi-based group could well hit with an interesting soul-funk treatment of a familiar subject.

### THE MIGHTY POPE—Private Stock 157

**HEAVEN ON THE SEVENTH FLOOR** (prod. by Harry Hinde) (writers: Bugatti-Musker) (Keyboard Pendulum/Chappell, ASCAP) (2:45)

R&B and pop radio may well bless this bright, uptempo soul tune with a full brass back-up. The religious aspects are subdued, the rhythmic played up.

### MARY HYLAN—Dream 0350 (Salsoul)

**TOMORROW** (prod. by Kim Fowley) (writers: Charles Strouse-Martin Charnin) (Charles Strouse/E. H. Morris, ASCAP) (3:12)

The song from "Annie" now receives its second cover treatment, in the debut of Salsoul's pop label. Hylan brings out the best in a high-calibre song.

### JESSE WINCHESTER—Bearsville 0318

(WB)

**NOTHING BUT A BREEZE** (prod. by Brian Ahern) (writer: J. Winchester) (Fourth Floor, ASCAP) (3:45)

Now touring and receiving extensive press exposure, Winchester could well make this loping, country-tinged song into his first pop and country hit.

### GILBERT O'SULLIVAN—Epic 8-50415

**YOU GOT ME GOING** (prod. by Gordon Mills) (writer: O'Sullivan) (M.A.M., ASCAP) (2:38)

O'Sullivan rocks out as never before on this engaging disc, which should build his audience without alienating old fans. It might even have AOR chances.

### CHARLIE—Janus 270

**TURNING TO YOU** (prod. by Terry Thomas & John Anderson) (writer: T. Thomas) (Nereus, PRS) (3:30)

Charlie is one of those British groups that can appeal simultaneously to pop and progressive audiences; its latest single, fast-paced with a good hook, shows how.

### SPECIAL DELIVERY—Shield 6307 (T.K.)

**OH LET ME KNOW IT (Pt. 1)** (prod. by S.P.D.) (writers: Parker-Fortune-Ross) (Sherlyn, BMI) (3:55)

A light, melodic ballad in the Stylistics tradition, this single combines a pleasing tune with breathy female vocals to make its bid for attention.

### THE FAMILY—Little City 10106

**MUSIC** (prod. by Leon E. Stewart) (writers: T. Brunson-R. Marsh) (Little City, BMI) (4:22)

A good rhythm section—especially the bass—and a roller-rink organ set off some good Sam & Dave-like vocals here, and both r&b and crossover shots are likely.

### ANTHONY NEWLEY—

United Artists 1012

**HOLLYWOOD SEVEN** (prod. by Snuff Garrett) (writers: Sklerov-Lloyd) (pub. not given) (3:39)

This saga of the downfall of a Hollywood hopeful is one of the most dramatic singles of the year—Newley's voice holds its own with the big production.

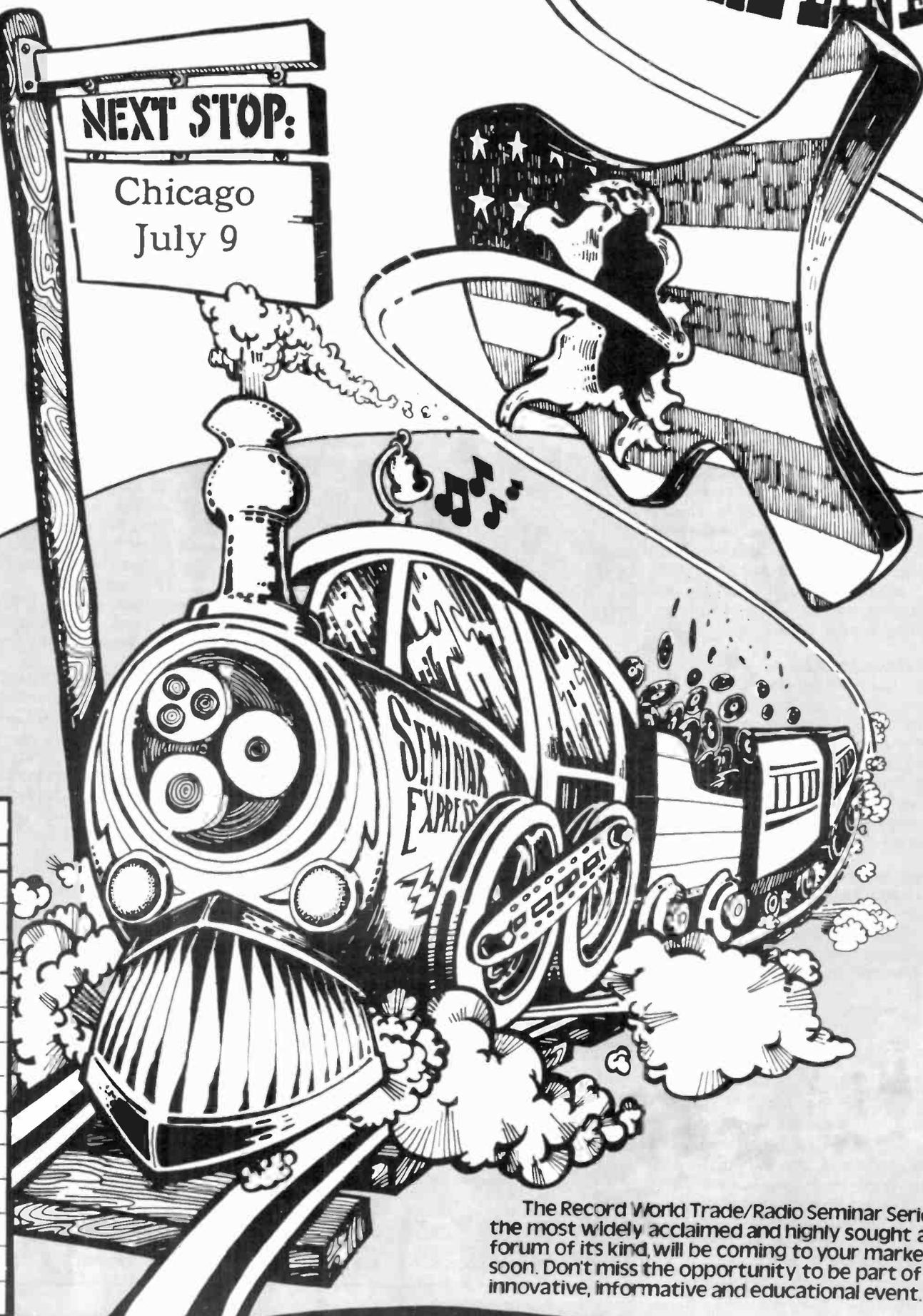
# RECORD WORLD SEMINARS KEEP MOVING DOWN THE LINE...

**NEXT STOP:**

Chicago  
July 9

**SEMINAR TIMETABLE.**

Date.	Location.
3/15/75	Cleveland
4/26/75	San Francisco
8/ 9/75	Boston
11/15/75	Atlanta
1/17/76	Denver
4/ 3/76	St. Louis
6/12/76	New Orleans
7/24/76	Baltimore/D.C.
10/23/76	New York
1/ 8/77	Nashville
3/19/77	Los Angeles
4/23/77	Memphis
7/ 9/77	Chicago



The Record World Trade/Radio Seminar Series, the most widely acclaimed and highly sought after forum of its kind, will be coming to your market soon. Don't miss the opportunity to be part of this innovative, informative and educational event.

## MY OWN WAY TO ROCK

**BURTON CUMMINGS**—Portrait PR 34698 (6.98)

Cummings has made good on his promise of more uptempo material for his second Portrait lp. Former group mate Randy Bachman adds guitars and vocals to several numbers including a version of Bob Seger's "Come On By." Cummings' own rockers have a polished quality which should result in several more hit singles.



## RHAPSODY IN BLUE

**WALTER MURPHY**—Private Stock PS 2028 (6.98)

Keyboardist/composer Murphy has by now established himself for his disco adaptations of classical themes, but with his second album, has branched out with the inclusion of several stunning original compositions. His "Love Eyes" is a sincere effort as are Gershwin's title track and the familiar "It Ain't Necessarily So."



## DERRINGER LIVE

**DERRINGER**—Blue Sky PZ 34848 (CBS) (6.98)

Rick Derringer and his band play a no-holds-barred brand of rock and never has it been more apparent than on this high energy live recording. From the power chorded opener, "Let Me In" to the "Still Alive and Well"/"Rock and Roll, Hoochie Koo" finale, Derringer is in full control and the crowd is audibly with him.



## FULL BLOOM

**CAROL DOUGLAS**—Midsong Intl. BK11-2222 (6.98)

An excellent production by Ed O'Loughlin and superb vocal performances by Douglas covers material from artists as diverse as ABBA, the Doors and Gallagher and Lyle. The latter's "I Want To Stay With You" is particularly effective in its five minute disco version as is Rupert Holmes' "Who, What, When, Where, Why."



## TOO HOT TO HANDLE

**HEAT WAVE**—Epic PE 34761 (6.98)

Pop maestro Barry Blue has produced the first album by the Anglo-American disco outfit and the result is a set of furiously percolating dance tunes with strong melodic hooks. The single, "Too Hot To Handle" has an irresistible pulse and "Boogie Nights" should be a strong follow-up on either side of the Atlantic.



## CHOOSING YOU

**LENNY WILLIAMS**—ABC AB-1023 (6.98)

The smooth voiced singer who was once the front man with Tower of Power has made his most convincing solo album yet with the first collaboration with producer Frank Wilson. The dedication to Sam Cooke is particularly fitting as Williams' voice is rich and capable of incredible range and control.



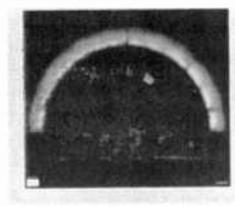
## RIDIN' HIGH

**MOXY**—Mercury SRM-1-1161 (6.98)

The third album by this Canadian five-some was produced with Jack Douglas and has much of the fire and freneticism that could put them in a league with Rush, Foghat and other groups of that ilk. Guitarists Earl Johnson and Buddy Caine have a good understanding of the rock vernacular and execute it well.



## Rainbow



## ON STAGE

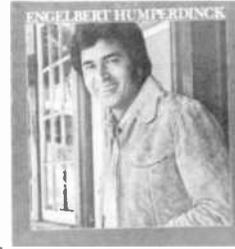
**RAINBOW**—Oyster OY 2-1801 (Polydor) (9.98)

Recorded on dates throughout Europe, Australia and Japan, these four sides comprise the entire stage show that has won the former Deep Purple guitarist's group international raves. From the heavy metal "Man On The Silver Mountain" to the bluesy "Mistreated" and the Yardbirds' "Still I'm Sad," this group packs a punch.

## MIRACLES BY ENGELBERT HUMPERDINCK

**Engelbert Humperdinck**—Epic PE 34730 (6.98)

Humperdinck's smash with "After the Lovin'" has rekindled interest in the song stylist and this latest collection produced by Joel Diamond should easily follow suit. The material ranges from the Marvin Hamlisch "Chorus Line" classic "What I Did For Love" to Gamble and Huff's "Peace Of Mind" to songs with a country flavor.



## COME HELL OR WATERS HIGH

**OMAHA SHERIFF**—RCA APL1-2022 (6.98)

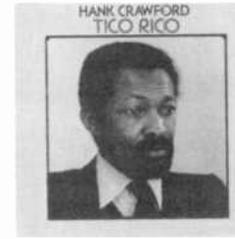
The new group benefits greatly from the sound afforded them by seasoned producer Tony Visconti. Their appeal lies in the supple melodic lines of their compositions and the lead vocals of Paul Mugleton. "Show Me the Sunshine" has a George Benson-type quality while other standouts are "The Sheriff from Omaha" and "Quiet Please."



## TICO RICO

**HANK CRAWFORD**—Kudu 35 (Motown) (7.98)

Covering a program of material that ranges from The Beatles' "I've Just Seen A Face" to the classic "Teach Me Tonight" to some David Matthews originals, Crawford's saucy alto sax work breathes inspiration. Leaving just the right spaces in his music, his instrumentals convey a brisk, buoyant and irresistible quality.



## IN LIVING BLACK AND WHITE

**KEVIN COYNE**—Virgin PZ 34757 (CBS) (6.98)

Coyne's American releases have been sporadic and this live lp was originally a two record set in the U.K., but serves as a good reintroduction. Coyne's oftentimes bizarre vision comes to the surface here with a band that includes Zoot Money, Steve Thompson and Andy Summers.



## CREAM CITY

**AALON**—Arista AL 4127 (6.98)

A guitarist who has previously recorded with Eric Burdon among others, Aalon has constructed an elaborate package with a story told through his tunes which blend soft rock with r&b overtones. "Midnight Man," "Cream City" and "Steven Bain's Electric Train" are all delivered convincingly.



## HEAR & NOW

**DON CHERRY**—Atlantic SD 18217 (6.98)

Most recently heard on Steve Hillage's "L" album, and with Lou Reed at the Roxy, Cherry has been busy of late and his musical growth is reflected with this lp produced by Narada Michael Walden. Lenny White, Collin Wolcott and Tony Williams also contribute and provide Cherry with a base from which to take off on eastern and western musical flights.



# RADIO WORLD

## Yates Departs KLOS in Format Dispute

■ LOS ANGELES—After six years as program director for KLOS-FM in Los Angeles, Tom Yates left that position Monday (20), in a dispute over format. "I was fired" Yates told **Record World**. "After five years of professional management as an AOR man, I found myself in total disagreement with the new direction the station was taking. It seemed no longer possible, in any way, to work within the new format. The station has chosen a much tighter, more pop-oriented program than ever before."

Yates, who helped pioneer the lp-cut format for Los Angeles FM in the late sixties and early seventies, left San Francisco's KMPX-FM to come to KLOS in 1969, when its call letters were still KABC. Beginning his stint there as a talk-show host, he was spot-

ted early by general manager John Winnaman, who refers to Yates' presence at that time as a "bright light" within the organization. He soon promoted Yates to the position of program director.

"I just figured instead of going outside, why not use Tom? Then he and I together built the 'Rockin' Stereo' persona of KLOS." With such a glowing report, why were the station and Yates unable to reach an agreement? "There was no longer common ground for any kind of accord — we weren't doing each other any good any more. Thus the parting of the ways..."

In the interim, Winnaman himself is temporarily filling in the program director's slot, but at present he has no specific replacement in mind.

## RADIO SHORT TAKES

By PORTIA GIOVINAZZO

■ Latest moves in the market are: **Bob Pittman** leaves KQX and goes to WNBC/New York. **Bill Hennes** leaves WIBG for WMAQ/Chicago. **Tom Yates** leaves KLOS/Los Angeles . . . **Fred N. Leemhuis** is seeking work in at least a medium market contemporary station in the mid-west or rockies. Preferably an announcing job. He has seven years experience, half of which is in programming: BS Broadcasting, First Phone, extensive pbp experience. Contact him at 5448 Meadowlake Drive South, Apt. #2, Memphis, Tenn. 38118 or call (901) 365-0767 . . . With some new staff additions, here is the new line-up at WEAQ; Midnight-6am **JJ Austin**; 6-9am **Dave Winston** (formerly **Steve Point**/WSPT/Stevens Point, Wisc.); 9am-10am **Peter Murphy**; 10-3pm **Jim Crisp**; 3-7pm **Scott Victor Christenson** (PD & MD); 7-midnight **Sean McCartney** (formerly **Bill Williams**/KWEB/Rochester, Minn.); weekends **Chris Wayne** . . . Opening at WBAB Long Island, New York for full time mornings and also part time. Contact PD **Charlie Ambrogio** (516) 661-4000 . . . **Chuck Whittaker** resigns as PD at 98Q. **Gary Michaels** is the new MD and **Scott Kerr** is now the PD.

KLAC/Los Angeles, the AM Metromedia Radio outlet in Los Angeles will be broadcasting from Knott's Berry Farm in Buena Park Friday and Saturday nights throughout the summer months . . . Exit **Sam Lee** of KIOA, enter **Gary Stevens**, now PD and MD . . . **Michael Stone** of KMGK will be taking music calls from 4:30 and on Mon. and Tue. from now on. The private phone number is (515) 247-4542 . . . KSLY in promotion with the first day of summer started giving away Beach Boys albums last week . . . WJBQ announces their new address: 583 Warren Ave., Portland, Me. 04103. (207) 775-6321 . . . WNDE has an opening for an afternoon drive and an asst. PD position. Contact **Dave Parks** at 6161 Fall Creek Rd., Indianapolis, Indiana. 46220 . . . "CK has the hots for you weekend" is how CK-101 spent this past weekend. They gave away the Hot album, a beach towel for a hot body, an extra beach towel for a hot friend, and a box of red hots candy. And they were fortunate to have the weather at a hot 98 degrees that weekend . . . WICC has held their first Muscular Distrophy radio thon last week bringing in over \$12,000 . . . **Charles Rowe** has left WGLF to become Operations Director of KCPI-FM. **Ned Smith** is now PD and MD of WGLF . . . 98Q gives you the "perfect place in the sun." In promotion with the Great Oconee River Raft Race and disco dance being held on June 25th, 98Q gave away prizes all week including Pablo Cruise albums, Oconee River Raft Race T-shirts, rods and reels, tennis rackets, sleeping bags, a 12ft. boat, and a \$50 gift certificate from the local sport shop.

## AM ACTION

(Compiled by the Record World research department)

■ **Bay City Rollers** (Arista). Burning up playlists all over the country, making huge leaps like 19-9 WLS, 13-7 WCOL, 20-10 WGCL as well as 32-26 WOKY, HB-31 KSLQ, HB-24 KXOK, 23-19 KJR, 15-12 WMET, 27-25 WQXI, 7-6 Y100, 19-17 WFIL, HB-27 KFRC, 30-27 CKLW, 37-34 WNOE. Adds WMPS, WDRQ, KSTP, KILT (40). Demographics are upper female as well as teens.

**ABBA** (Atlantic). Closing up the few remaining vacancies with WLS (22), WFIL, KSTP, KCBQ and WSAT. Making solid gains in markets already playing it. 13-9 KXOK, 16-8 WOKY, 10-8 WQXI, 21-18 KSLQ, 22-16 WPGC, 21-17 WCOL, 19-15 WGCL, 22-20 KJR, 28-18 KILT and 29-26 KLIF.



Elvis Presley

**Pablo Cruise** (A&M). Pulling through with another round of heavy call letters and strong upward movement on radio charts. Among the new markets are KILT, WHBQ, 13Q, WLAC and WKBW (re-add) and jumps include 22-14 WQXI, 8-6 KFRC, 27-20 WMAK, 24-19 WCOL, 23-17 Z93, 12-8 WGCL, 34-28 KSLQ, 19-17 KXOK, 16-11 KJR, HB-30 WRKO, HB-25 WFIL, 24-20 WPGC, 34-28 KSLQ, 15-13 WNOE, HB-29 KHJ, 26-24 KLIF and 24-23 KTLK.

**Andy Gibb** (RSO). Taking off in the major league now, moving 13-10 WPGC, 4-2 13Q, HB-24 WRKO, extra-22 WKBW, HB-24 WFIL, 26-18 WGCL, 28-23 WMET, 28-20 KHJ, 25-19 KCBQ, 17-14 KXOK, 30-28 KSLQ, 15-13



Cat Stevens

WOKY, 7-3 KJR, 27-20 KILT, 27-25 KLIF, 10-10 WHBQ, 26-24 WQXI, 15-13 WLAC, 27-24 Z93, 28-23 WMET, 30-27 WCOL, 23-11 KNOE, 23-16 B100, 16-6 KIIS, 14-9 KING, 25-17 KAAV, 15-11 WGUY, 11-8 KFYZ, 14-10 WOW, 39-27 CK101, 35-29 KMGK, 20-13 WERC, 22-11 WPEZ, 26-22 WABB plus lots more. Picked at CKLW, KSTP, KTLK, WQAM, KBEQ, KXXK, WJBQ, WJDX and KYA.

(Continued on page 175)

## TRACKS

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

Album	Label	Top 40 Panel	FM Airplay Panel
Dan Fogelberg	Full Moon	Love Gone By	Love/Promises/Once
Outlaws	Arista	Hurry Sundown	Hurry Sundown
Heart	Portrait	Barracuda	Barracuda
Cat Stevens	A&M	Old Schoolyard	Old Schoolyard
Little Feat	WB	Time Loves A Hero	High Roller
Dave Mason	Columbia	So High	So High

This week's Tracks research involved the Dan Fogelberg album (Full Moon) which is selling extremely well in most areas due to extensive FM exposure. The FM panel was split in the first three ways tie ever recorded between Love Gone By, Promises Made, and Once Upon a Time. The top 40 Panel was strongly in the corner of Love Gone By.

# 101 THE SINGLES CHART 150

JULY 2, 1977

JULY 2	JUNE 25	
101	106	PLATINUM HEROES BRUCE FOSTER/Millennium 602 (Casablanca) (C.A.M.-U.S.A., BMI)
102	101	OUR LOVE THE DELLS/Mercury 73909 (Six Strings, BMI)
103	113	BOOGIE NIGHTS HEAT WAVE/Epic 8 50370 (Barry Blue/Rondor/Almo, ASCAP)
104	105	PICKING UP THE PIECES OF MY LIFE MAC DAVIS/Columbia 3 10535 (Song Painter, BMI)
105	104	AFTER YOU LOVE ME, WHY DO YOU LEAVE ME HAROLD MELVIN AND THE BLUE NOTES FEATURING SHARON PAIGE/ABC 12268 (Hal-Mel/Mighty Three, BMI)
106	107	DON'T WORRY BABY B. J. THOMAS/MCA 40735 (Irving, BMI)
107	108	IN THE MIDDLE TIM MOORE/Asylum 45394 (Michael J. Jackson/Ackee/Andustin, ASCAP)
108	109	FLAME STEVE SPERRY/Mercury 73905 (Lizzie/BMI)
109	127	SING IT, SHOUT IT STARZ/Capitol P 4434 (Rock Steady/Starzongs/Rick-A-Rock, ASCAP)
110	102	SUPERMAN CELI BEE & THE BUZZY BUNCH/APA 17000 (T.K.) (Peer Intl. BMI)
111	110	SMOKY MOUNTAIN, LOG CABIN JONES WINTER BROTHERS/Atco 7082 (Clovercraft, BMI)
112	116	WHAT A SOUND HENRY GROSS/Lifesong 45025 (Blendingwell, ASCAP)
113	124	I GET LIFTED LATIMORE/Glades 1742 (T.K.) (Sherlyn, BMI)
114	117	GONNA LOVE YOU MORE GEORGE BENSON/Warner Bros. WBS 8377 (Sunbury/Fermata Intl. Melodies, ASCAP)
115	119	WATER SIGN GARY WRIGHT/Warner Bros. WBS 8383 (High Wave/WB, ASCAP)
116	131	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM 1024 (Amherst) (Vir-Jon, BMI)
117	103	THIS WILL BE A NIGHT TO REMEMBER EDDIE HOLMAN/Salsoul 1026 (Lucky Three-Burma East, BMI)
118	120	CHICAGO KIKI DEE/Rocket 40739 (MCA) (Pi-Gem/Darnoc, ASCAP)
119	130	SPELLBOUND BARKAYS/Mercury 73915 (Barkay/Swelka, BMI)
120	126	LET ME LOVE YOU ONCE BEFORE YOU GO DUSTY SPRINGFIELD/United Artists XW1006 (Almo, ASCAP)
121	114	LIGHT OF A CLEAR BLUE MORNING DOLLY PARTON/RCA PB 10935 (Velvet Apple, BMI)
122	125	IT'S A CRAZY WORLD MAC McANALLY/Ariola America P 7665 (Capitol) (I've Got Music, ASCAP)
123	121	NOW DO-U-WANTA DANCE GRAHAM CENTRAL STATION/Warner Bros. WBS 8378 (Nineteen Eighty-Foe, BMI)
124	—	DEVIL'S GUN C. J. & COMPANY/Westbound 55400 (Atlantic) (ATV, BMI)
125	129	SING FOR YOU BEAVERTEETH/RCA PB 10986 (Stansell, BMI)
126	128	ONCE I'VE BEEN THERE NORMAN CONNORS/Buddah 570 (Hot Stuff, BMI)
127	111	DON' TURN THE LIGHT OUT CLIFF RICHARD/Rocket 40724 (MCA) (Almo/Big Secret, ASCAP)
128	132	FUNKY MUSIC JU PAR ORCHESTRA/Ju Par 8002 (Motown) (Nuance, ASCAP/Lenise, BMI)
129	147	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA PB 10977 (Chess/Cass David, ASCAP)
130	134	PARTYLAND BLACKBYRDS/Fantasy 794 (DeByrd/Blackbyrd, BMI)
131	133	SAVED BY THE GRACE OF YOUR LOVE SONS OF CHAMPLIN/Ariola America P 7664 (Capitol) (Patramoni/Drunken Boat, BMI)
132	—	SHEENA IS A PUNK ROCKER THE RAMONES/Sire 746 (ABC) (Taco Tunes/Bleu Disque/ASCAP)
133	135	ROCK 'N ROLL ROUGH DIAMOND/Island 087 (WB, ASCAP)
134	—	GIRL BILLY PRESTON/A&M 1925 (Irving/WEP, BMI, Almo/Rich-Fish, ASCAP)
135	138	FEEL LIKE DANCIN' OLIVER SAINE/Abet 9472 (Nashboro) (Exellorec/Saico, BMI)
136	142	NOTHING YOU CAN DO DICKEY BETTS/Arista 0255 (Dickey Betts/Pangola, BMI)
137	123	ENJOY AND GET IT ON ZZ TOP/London 5N 252 (Hamstein, BMI)
138	143	TIMELESS LOVE BURTON CUMMINGS/Portrait 6 70003 (CBS) (Richard Perry/Shillelagh, BMI)
139	115	SHOW ME LOVE CURTIS MAYFIELD/Curtom 0125 (WB) (Mayfield, BMI)
140	136	BREAK IT TO ME GENTLY ARETHA FRANKLIN/Atlantic 3393 (Red Bullet, ASCAP/Begonia Melodies, Unichappell, BMI)
141	137	DISCO TRAIN JERRY RIX/AVI AVIS 131 (Sounds of Jupiter, BMI)
142	139	DO WHAT YOU WANNA DO T CONNECTION/Dash 5032 (T.K.) (Sherlyn, Decibel, BMI)
143	140	LOVING YOU—LOSING YOU PHYLLIS HYMAN/Buddah 567 (Mighty Three, BMI)
144	149	IF YOU SEE ME GETTING SMALLER JIMMY WEBB/Atlantic 3407 (George Martin/White Oak, ASCAP)
145	141	CAN I STAY ANDY ADAMS & EGG CREAM/Pyramid P 8012 (Roulette) (Planetary/Karolenn, ASCAP)
146	144	YOU GOT TO KNOW BETTER TOUCH OF CLASS/Midsong Intl. MB 10754 (RCA) (Diagonal/Ask Me, BMI)
147	145	FANFARE FOR THE COMMON MAN EMERSON, LAKE & PALMER/Atlantic 3398 (Boosey & Hawkes, ASCAP)
148	118	FEVER OF LOVE SWEET/Capitol P 4209 (Sweet/WB, ASCAP)
149	—	HOLD ON (WITH STRINGS) WILD CHERRY Epic 8 50401 (BEMA/RWP, ASCAP)
150	122	SPANISH WINE LOU CHRISTIE/Midsong Intl. MB 10959 (RCA) (Hudson Bay, BMI)

# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T GONNA, BUMP (WITH NO BIG FAT WOMAN) Buddy Killen (Tree, BMI) .....	31	LOOKS LIKE WE MADE IT Don Dante & Barry Manilow (Irving, BMI) .....	7
ALL YOU GET FROM LOVE IS A LOVE SONG Richard Carpenter (Hampstead Heath, ASCAP) .....	64	LOVIN' IS REALLY MY GAME (Pt. 1) Jerry Peters (Interior, BMI) .....	90
AMARILLO George Martin (Neil Sedaka, BMI) .....	63	LOVE'S GROWN DEEP Kenny Nolan & Charles Calello (Sound of Nolan/Chelsea, BMI) .....	34
ANGEL IN YOUR ARMS Clayton Ivey, Terry Woodford (Song Tailors, BMI/ I've Got the Music, ASCAP) .....	18	LUCILLE Larry Butler (Brougham Hall/ Andite Invasion, BMI) .....	24
BABY, DON'T CHANGE YOUR MIND Van McCoy & Charles Kippis (Van McCoy/ Warner Tamerlane) .....	74	LUCKENBACH, TEXAS Chips Moman (Baby Chick, BMI) .....	27
BACK TOGETHER AGAIN (Christopher Bond (Unichappell, BMI) .....	36	MAINSTREET B. Seger & Muscle Shoals Rhythm Section (Gear, ASCAP) .....	58
BARRACUDA Mike Flicker (Wilsongs/ Know/Play My Music, ASCAP) .....	29	MARGARITAVILLE Norbert Putnam (Coral Reefer, BMI) .....	14
BEST OF MY LOVE Maurice White (Sagfire, BMI/Steelchest, ASCAP) .....	37	MY HEART BELONGS TO ME Gary Klein and Charlie Calello (Kiki/Koppleman Bandier, BMI) .....	25
BLACK BETTY Kasenetz-Katz (Tro-Folkways, BMI) .....	59	NEON NITES Buddy Buie (Low-Sal, BMI) .....	75
CALLING DR. LOVE Eddie Kramer (Cafe Americana/Kiss Songs, ASCAP) .....	65	ON AND ON Henry Lewy (Stephen Bishop, BMI) .....	83
COULDN'T GET IT RIGHT Climax Blues Band (Bleu Disque/Jiru/Air) (London) .....	44	ONLY THE LUCKY Buckingham-Nicks-Scott-Egan (Deluxe/Swell/Sedak, ASCAP) .....	91
DA DOO RON RON Michael Lloyd (Trio/ Mother Bertha, BMI) .....	2	PEACE OF MIND John Boylan and Tom Scholz (Pure Songs, Administered by Colgems-EMI, BMI) .....	39
DO YOU WANNA MAKE LOVE Hal Yoergler (American Broadcasting, ASCAP) .....	15	PEOPLE IN LOVE (Produced by Group) (Man-Ken, BMI) .....	100
DON'T GIVE UP ON US Tony MacCauley (Almo/MacCauley, ASCAP) .....	49	RICH GIRL Christopher Bond (Unichappell, BMI) .....	51
DREAMS Fleetwood Mac with Richard Dashut & Ken Caillat (Gentoo/Welsh Witch, BMI) .....	3	RIGHT TIME OF THE NIGHT Jim Ed .....	62
EASY James Carmichael & Group (Jobete/ Commodores Entertainment, ASCAP) .....	30	Norman (American Broadcasting, ASCAP) .....	62
FEELS LIKE THE FIRST TIME John Sinclair & Gary Lyons (Somerset/Evansongs, ASCAP) .....	13	RUNAWAY Paul A. Rothschild (Vicki/ Belinda, BMI) .....	54
FLOAT ON Woody Wilson (ABC/Dunhill/ Woodsongs, BMI) .....	81	SAVE ME Denny Diante (Almo, ASCAP) .....	77
GIVE A LITTLE BIT Supertramp (Almo/ Delicate, ASCAP) .....	49	SAVE ME Joel Diamond (Almo, ASCAP) .....	85
GOIN' IN WITH MY EYES OPEN Tony MacCauley (Almo/MacCauley, ASCAP) .....	71	SEA SIDE WOMAN Paul McCartney (MPL Comm. Inc., BMI) .....	92
GONNA FLY NOW (THEME FROM 'ROCKY') Bill Conti (UA, ASCAP; Unart, BMI) .....	4	SEE YOU WHEN I GIT THERE Kenneth Gamble & Leon Huff (Mighty Three, BMI) .....	67
GONNA FLY NOW (THEME FROM 'ROCKY') Jay Chattaway (UA, ASCAP, Unart, BMI) .....	41	SHOW YOU THE WAY TO GO Kenneth Gamble & Leon Huff (Mighty Three, BMI) .....	93
GOOD THING MAN Monk Higgins (ICA, ASCAP) .....	60	SIR DUKE Stevie Wonder (Jobete/Black Bull, ASCAP) .....	12
GOT TO GIVE IT UP Art Stewart (Almo, ASCAP) .....	5	SLIDE Jeff Dixon (Spurtree, BMI) .....	61
HANDY MAN Peter Asher (Unart, BMI) .....	52	SLOW DANCING (DON'T TURN ME ON) Norbert Putnam (Music Man/Flying Addressi, BMI) .....	45
HEARD IT IN A LOVE SONG Paul Hornsby (No Exit, BMI) .....	38	SLOW DOWN Rupert Holmes (British Rocket, ASCAP) .....	99
HERE COMES SUMMER Jack Stack-A-Track & Scott Shannon (Jewel, ASCAP) .....	73	SMOKE FROM A DISTANT FIRE Jerry Wexler & Barry Beckett (Salmon/ Mulhon/Unichappell/Turkey Tunes, BMI) .....	80
HIGH SCHOOL DANCE Freddie Perren, (Rosey, ASCAP) .....	11	SOMETHING ABOUT YOU Pete Carr (Stone Agate, BMI) .....	76
HOLLYWOOD Rufus (Big Elk/ABC, ASCAP) .....	47	SOUTHERN NIGHTS Gary Klein (Warner Tamerlane/Marsaint, BMI) .....	43
HOTEL CALIFORNIA Bill Szymczyk (Pub. not listed) .....	35	SPIRIT IN THE NIGHT Manfred Mann & Earth Band (Laurel Canyon, ASCAP) .....	46
I DON'T LOVE YOU ANYMORE Gamble & Huff (Mighty Three, BMI) .....	50	SUNSHINE Michael Stokes (Desert Moon/ Willow Girl, BMI) .....	98
IF IT'S THE LAST THING I DO Joel Porter (Chappell, ASCAP) .....	89	SWAY INTO THE MUSIC (SLOW DANCIN') J. Rivers (WB, ASCAP) .....	78
I JUST WANT TO BE YOUR EVERYTHING B. Gibb-A. Galuten-K. Richardson (Strigwood-Unichappell, BMI) .....	17	TELEPHONE LINE Jeff Lynne (Unart/Jet, BMI) .....	69
I'M GOING DOWN Norman Whitfield (Duchess, BMI) .....	66	TELEPHONE MAN Jim Rutledge, Boomer Castleman (Castleridge, BMI) .....	42
I'M IN YOU Peter Frampton (Almo/ Fram-Dee, ASCAP) .....	10	THE KILLING OF GEORGE (PART I & II) Tow Dowd (Cock & Trumpet, ASCAP) .....	40
I'M YOUR BOOGIE MAN Casey/Finch (Sherlyn, Harrick, BMI) .....	6	THE DOODLE SONG Chris Thomas (Chrysalis, ASCAP) .....	87
(I REMEMBER THE DAYS OF THE OLD SCHOOLYARD Cat Stevens & Dave Kirshenbaum (Colgems-EMI, ASCAP) .....	86	THIS I SWEAR Leo Graham (Buttermilk Sky/Content/Alyn, BMI) .....	96
IT FEELS SO GOOD (TO BE LOVED SO BAD) The Manhattan Co./Bobby Martin (Rezzle Dazzle, BMI) .....	70	UNDERCOVER ANGEL Steve Barri & Michael Omartian (Warner Bros., ASCAP) .....	1
IT'S SAD TO BELONG Kyle Lehning (Famous, Ironside, ASCAP) .....	26	UPTOWN FESTIVAL Simon Soussan (Jobete, ASCAP; Stone Agate, BMI) .....	94
I'VE GOT LOVE ON MY MIND Chuck Jackson and Marvin Yancy (Jay's Ent./Chappell & Co., ASCAP) .....	53	WALK RIGHT IN Ron Hafkine (Peer Intl., BMI) .....	88
I WANNA GET NEXT TO YOU Norman Whitfield (Duchess, BMI) .....	95	WATCH CLOSELY NOW Barbra Streisand & Phil Ramone (First Artists/Emanuel/ 20th Century, ASCAP) .....	79
JET AIRLINER Steve Miller (Sailor/No Thought, ASCAP) .....	8	WATCHA, GONNA DO? Bill Schnee (Irving/Pablo Cruise, BMI) .....	19
JUST A SONG BEFORE I GO Crosby-Stills-Nash-R. Albert-H. Albert (Thin Ice, ASCAP) .....	55	WAY DOWN Elvis Presley & Felton Jarvis (Ahab, BMI) .....	82
KNOWING ME KNOWING YOU Benny Andersson & Bjorn Ulvaeus (Countless, BMI) .....	22	WHAT'S ON MY MIND Jeff Glixman (Don Kirshner, BMI) .....	97
LADY (PUT THE LIGHT ON ME) Eddie Kramer (Utopia Music/Dejamus, ASCAP) .....	72	WHEN I NEED YOU Richard Perry (Unichappell/Begonia/Albert Hammond, ASCAP) .....	21
LIDO SHUFFLE Joe Wisseret (Boz Scaggs/ Hudmar, ASCAP) .....	57	WHILE I'M ALONE Frankie Beverly (Pecle, BMI) .....	84
LIFE IN THE FAST LANE Bill Szymczyk (pub. not listed) .....	16	WHODUNIT Freddie Perren (Bull Pen/ Perren-Vibes, BMI/ASCAP) .....	56
LIVIN' IN THE LIFE Isley Brothers (Bovina, ASCAP) .....	68	YOU AND ME Bob Ezrin (Ezra/Early Frost, BMI) .....	28
LONELY BOY Peter Asher (Lucky, BMI) .....	9	YOU MADE ME BELIEVE IN MAGIC Harry Maslin (Chrysalis, ASCAP) .....	23
		(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER David Anderle (Chevis- Warner Tamerlane/BRC, BMI) .....	20
		YOU'RE MY WORLD Kim Fowley & Earle Mankey (Chappell & Co./Group Editoriale/Ariston, BMI, ASCAP) .....	32

# Can You Say "No" To Charlie?

"TURNING TO YOU" J-270  
the new single from  
"CHARLIE-NO SECOND CHANCE"

BEGINNING OF CHARLIE TOUR WITH THE DOOBIE BROTHERS

7/1 — RAPID CITY, SOUTH DAKOTA  
7/3 — KANSAS CITY, MISSOURI  
7/6 — GREEN BAY, WISCONSIN  
7/7 — MILWAUKEE, WISCONSIN  
7/8 — SPRINGFIELD, ILLINOIS  
7/9 — LOUISVILLE, KENTUCKY  
7/10 — PINE KNOB IN DETROIT  
7/11 — PINE KNOB IN DETROIT  
7/12 — PINE KNOB IN DETROIT  
7/16 — KALAMAZOO  
7/17 — TOLEDO, OHIO  
7/18 — AKRON  
7/19 — AKRON  
7/21 — ARENA, DAYTON, OHIO



Naturally from

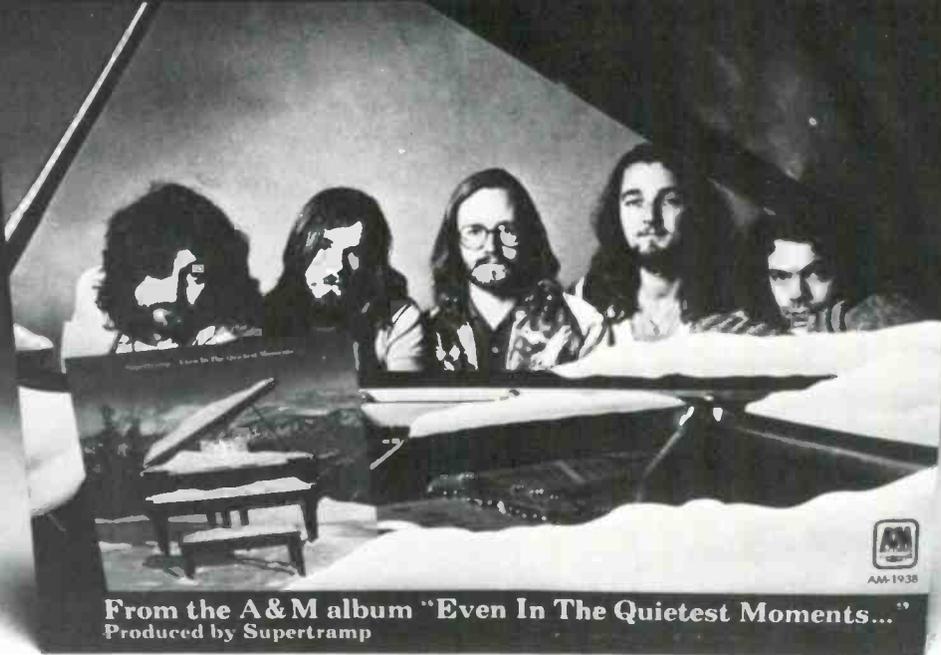


Janus Records

JXS-7032

# SUPERSINGLE.

## SUPERTRAMP "GIVE A LITTLE BIT"



From the A & M album "Even In The Quietest Moments..."  
Produced by Supertramp

The gates have broken.  
With major adds at KHJ, CKLW, KTLK, K100  
and WHHY and with phenomenal sales activity,  
Supertramp's new single, "Give A Little Bit,"  
is well on its way.

**SUPERTRAMP "GIVE A LITTLE BIT"** AM 1938

**THE NEW SINGLE. ON A&M RECORDS**

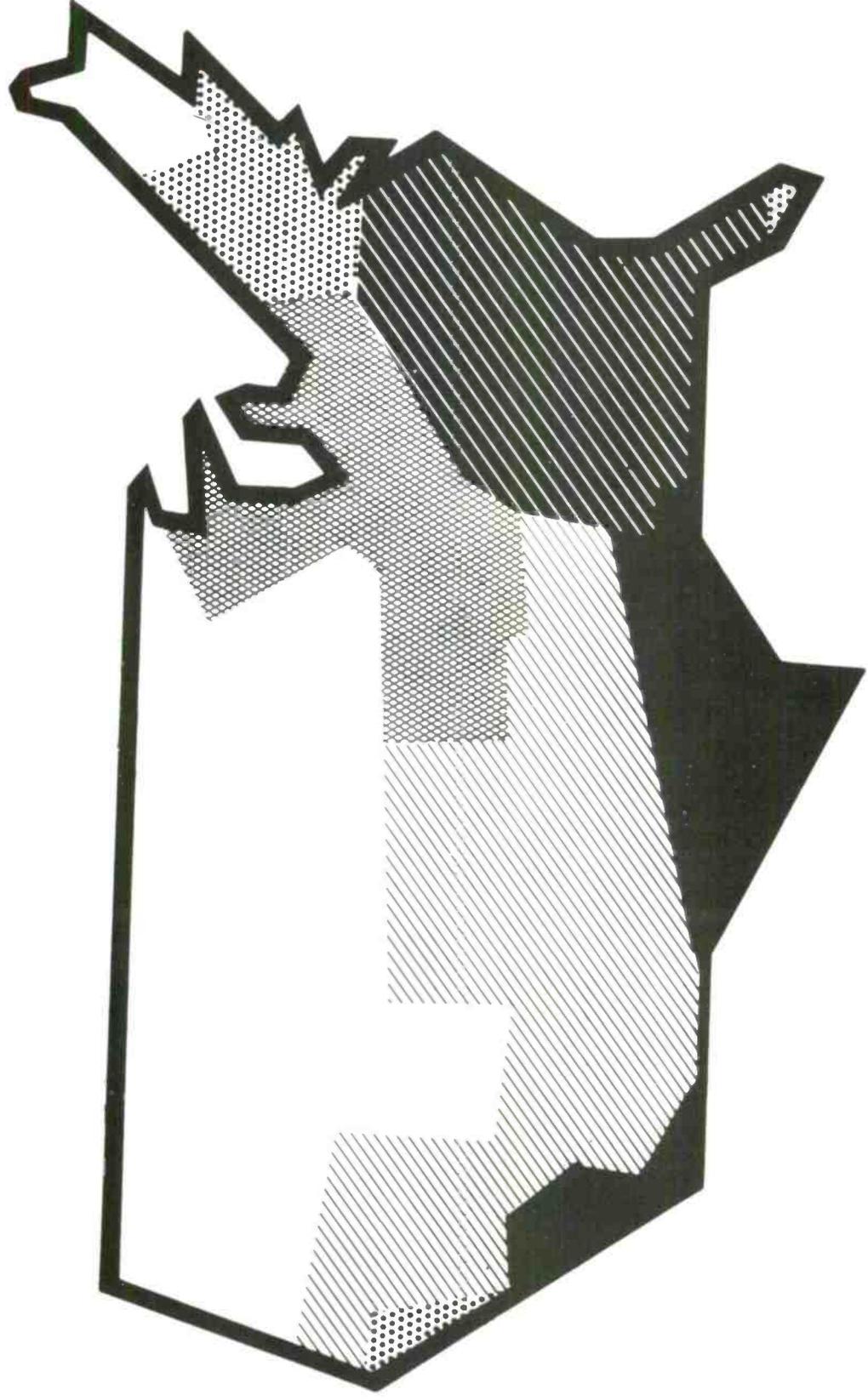


From the album "Even In The Quietest Moments..." SP 4634 Produced by Supertramp

July 2, 1977  
Pullout Section

# RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



# THE RADIO MARKE

## Record World Suggested Mar

Based on airplay and sales in similar behavioral

### Stations:

#### RW I

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

#### RW II

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

#### RW III

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

### Tendency:

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

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

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

Last Week:	This Week:	
2	1	Alan O'Day
5	2	Shaun Cassidy
1	3	Fleetwood Mac
4	4	Bill Conti
3	5	Marvin Gaye
7	6	Peter Frampton
8	7	Barry Manilow
6	8	Stevie Wonder
9	9	KC & The Sunshine Band
10	10	Andrew Gold
14	11	Steve Miller
12	12	Hot
11	13	Eagles
17	14	Bay City Rollers
18	15	Peter McCann
15	16	Foreigner
13	17	Leo Sayer
24	18	Jimmy Buffett
20	19	Barbra Streisand
21	20	Sylvers
22	21	ABBA
23	22	Helen Reddy
A	23	Commodores
25	24	England Dan & John Ford Coley
A	25	Andy Gibb

Adds: Rita Coolidge  
Emotions  
Pablo Cruise

Extras: Heart  
Rod Stewart  
Alice Cooper  
Teddy Pendergrass

LP Cuts: Commodores (Brick)

Also Possible: Bonnie Raitt  
Dr. Hook  
Dean Friedman

Last Week:	This Week:	
1	1	Alan O'Day
5	2	Shaun Cassidy
2	3	Fleetwood Mac
3	4	Marvin Gaye
7	5	Rita Coolidge
4	6	Bill Conti
10	7	Peter Frampton
6	8	Jimmy Buffett
8	9	Eagles
15	10	Barry Manilow
14	11	Andy Gibb
12	12	Steve Miller
13	13	Peter McCann
11	14	Sylvers
25	15	Commodores
24	16	Pablo Cruise
20	17	ABBA
9	18	Waylon Jennings
21	19	Meri Wilson
28	20	Emotions
17	21	England Dan
30	22	Alice Cooper
26	23	Barbra Streisand
27	24	James Taylor
16	25	KC & The Sunshine Band
18	26	Stevie Wonder
19	27	Kenny Rogers
A	28	Heart
A	29	Bay City Rollers
A	30	Wildfire

Adds: Ram Jam  
Elvis Presley

Extras: Rod Stewart  
Sanford/Townsend

LP Cuts: Commodores (Brick)

Also Possible: Crosby, Stills & Nash  
Frankie Miller  
Heatwave  
Stephen Bishop

Last Week:	This Week:	
1	1	Shaun Cassidy
5	2	Alan O'Day
4	3	Barry Manilow
2	4	Fleetwood Mac
7	5	Peter Frampton
3	6	Bill Conti
8	7	Steve Miller
6	8	Sylvers
9	9	Foreigner
14	10	Peter McCann
10	11	Stevie Wonder
11	12	Marvin Gaye
12	13	Eagles
13	14	KC & The Sunshine Band
20	15	Bay City Rollers
18	16	Jimmy Buffett
15	17	Andrew Gold
21	18	ABBA
23	19	Heart
22	20	Alice Cooper
26	21	Andy Gibb
27	22	Pablo Cruise
24	23	England Dan
28	24	Rita Coolidge
30	25	Ram Jam
29	26	Commodores
A	27	Emotions
A	28	Supertramp
16	29	Leo Sayer
25	30	Boston

Adds: Barbra Streisand

Extras: Isleys  
Wildfire  
Floaters  
Slave

LP Cuts: Commodores (Brick)

Also Possible: Teddy Pendergrass  
James Taylor  
Waylon Jennings  
Helen Reddy

### Hottest:

#### Rock 'n' Roll:

Ram Jam

#### Adult:

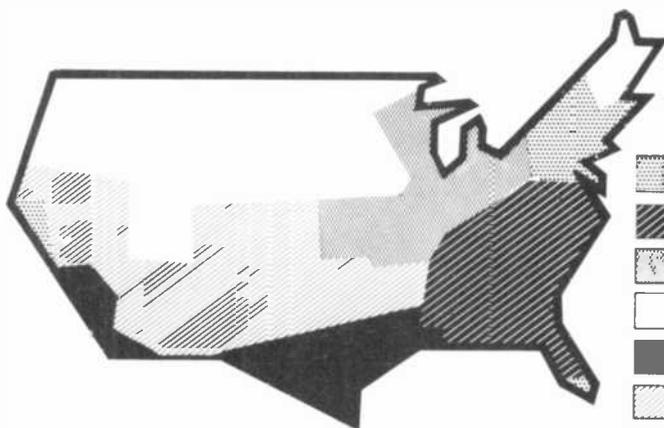
Stephen Bishop

#### R&B Crossovers:

Slave

# TPLACE ket Playlists

reas.



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

## Stations:

### RW IV

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

### RW V

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

### RW VI

KAAY KAKC KFJZ KLIF KLUE KRIZ KNUS  
KTLK KTKT KXXK

## Tendency:

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

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

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

### Last Week: This Week:

1	1	Alan O'Day
2	2	Fleetwood Mac
3	3	Barry Manilow
17	4	Shaun Cassidy
6	5	Steve Miller
8	6	Peter Frampton
7	7	Jimmy Buffett
10	8	Peter McCann
9	9	Foreigner
5	10	Andrew Gold
19	11	ABBA
14	12	Andy Gibb
4	13	Bill Conti
18	14	Rita Coolidge
11	15	Eagles
A	16	Heart
21	17	Barbra Streisand
A	18	Bay City Rollers
20	19	England Dan & John Ford Coley
23	20	Waylon Jennings
22	21	Stephen Bishop
25	22	Alice Cooper
24	23	Crosby, Stills & Nash
12	24	Marshall Tucker
13	25	Stevie Wonder

Adds: Pablo Cruise  
James Taylor

Extras: None

LP Cuts: ELO (Telephone)

Also Possible: Rod Stewart  
Helen Reddy

### Last Week: This Week:

2	1	Alan O'Day
1	2	Fleetwood Mac
3	3	Marvin Gaye
5	4	Steve Miller
6	5	Peter Frampton
4	6	Bill Conti/ Maynard Ferguson
8	7	Shaun Cassidy
10	8	Barry Manilow
11	9	Jimmy Buffett
7	10	Eagles
9	11	KC & The Sunshine Band
16	12	Andy Gibb
12	13	Andrew Gold
17	14	Peter McCann
13	15	Leo Sayer
15	16	Foreigner
14	17	Stevie Wonder
24	18	Alice Cooper
23	19	Barbra Streisand
22	20	Sylvers
Ex	21	Rita Coolidge
A	22	Supertramp
A	23	Pablo Cruise
25	24	Boston
A	25	Waylon Jennings

Adds: Rod Stewart  
Commodores  
England Dan &  
John Ford Coley

Extras: Bay City Rollers

LP Cuts: Frampton (Signed)

Also Possible: Crosby, Stills & Nash  
Ram Jam

### Last Week: This Week:

1	1	Fleetwood Mac
2	2	Bill Conti
7	3	Rita Coolidge
3	4	Stevie Wonder
4	5	KC & The Sunshine Band
6	6	Andrew Gold
8	7	Alan O'Day
11	8	Steve Miller
9	9	Jimmy Buffett
10	10	Meri Wilson
13	11	Peter Frampton
15	12	Shaun Cassidy
5	13	Eagles
12	14	Marvin Gaye
14	15	Leo Sayer
16	16	Waylon Jennings
17	17	Marshall Tucker
18	18	Foreigner
24	19	Pablo Cruise
20	20	Kenny Rogers
21	21	Barbra Streisand
19	22	Climax Blues Band
22	23	Boz Scaggs
23	24	Atlanta Rhythm Section
A	25	Andy Gibb
25	26	Eagles (old)
26	27	Neil Sedaka

Adds: Peter McCann  
Bay City Rollers

Extras: England Dan &  
John Ford Coley  
Commodores  
Wildfire  
James Taylor

LP Cuts: None

Also Possible: Hot  
Supertramp  
Alice Cooper

## Hottest:

### Country Crossovers:

None

### Teen:

None

### LP Cuts:

Commodores (Brick)  
Frampton (Signed)

# **"NOBODY DOES IT BETTER"**

**Carly Simon's  
provocative new single from Elektra.**



**PRODUCED BY RICHARD PERRY · WORDS & MUSIC BY CAROLE BAYER SAGER & MARVIN HAMLISCH  
FROM THE NEW JAMES BOND UNITED ARTISTS MOTION PICTURE "THE SPY WHO LOVED ME"**





# COMMODORES

Thanks For  
Making It

# "Easy"

M-1418F

Single  
 Billboard **★ 32** Cashbox **29** Record World **30**  
 Album  
 Billboard **3** Cashbox **5** Record World **7**

From The  
Album

M7-884R1



# "HERE COMES SUMMER"

NB 885



WMAK  
WBBQ  
WFOM  
WERC/AM  
WQXI (N)

WRFC  
WGCL  
WOKY  
KXOK  
10Q

KAFY  
KAKC  
WLCY  
KRSP  
KCPX

WDLP  
WBSR  
WQPD  
WLCX  
WMFJ

WAIR  
WIVY  
98Q  
KJCK  
KJAS

WAEB  
WING  
KAAY  
KWVL  
KRPL

KYLT  
KCBN  
KGRI  
KLUE  
KIOI

WTOC  
WOHS  
KSDN  
KLIF

The Debut Single From

# Wildfire

On Casablanca Record & FilmWorks Inc.



# DISCO FILE TOP 20

JULY 2, 1977

- I FEEL LOVE**  
DONNA SUMMER—Casablanca (lp cut)
- DEVIL'S GUN**  
C.J. & CO.—Westbound (disco disc)
- I'VE FOUND LOVE**  
LOVE & KISSES—Casablanca (lp cut)
- MAGIC BIRD OF FIRE**  
SALSOL ORCHESTRA—Salsoul (disco disc)
- THE MAGIC IS YOU**  
JOHN DAVIS & THE MONSTER ORCHESTRA—Sam (lp medley)
- CERRONE'S PARADISE**  
CERRONE—Malligator (import lp cut)
- WE GOT OUR OWN THING**  
C.J. & CO.—Westbound (lp cut)
- NOWHERE TO RUN**  
DYNAMIC SUPERIORS—Motown (lp cut)
- I NEED A MAN**  
GRACE JONES—Beam Junction (disco disc)
- GET ON THE FUNK TRAIN/LOVE TO LOVE YOU BABY, ETC. (MEDLEY)**  
MUNICH MACHINE—Casablanca (lp cuts)
- EXPRESS YOURSELF**  
NEW YORK COMMUNITY CHOIR—RCA (disco disc)
- WINGS OF FIRE**  
DENNIS COFFEY—Westbound (lp cut)
- DOCTOR LOVE**  
FIRST CHOICE—Gold Mind (disco disc)
- SWEET DYNAMITE**  
CLAUDJA BARRY—Salsoul (lp cut)
- SINCE I FELL FOR YOU**  
HODGES, JAMES & SMITH—London (disco disc)
- THE WAY YOU DO THE THINGS YOU DO**  
FOXY—TK (disco disc)
- LOVE'S UNKIND**  
DONNA SUMMER—Casablanca (lp cut)
- COULD HEAVEN EVER BE LIKE THIS**  
IDRIS MUHAMMAD—Kudu (lp cut)
- DO YOU WANNA GET FUNKY WITH ME**  
PETER BROWN—TK (disco disc)
- BEST OF MY LOVE**  
EMOTIONS—Columbia

## Three Almo Signings

■ LOS ANGELES—Almo Publications, the music-print division of A&M Records, has announced the signing of three music publishing catalogues, according to division director Joe Carlton.

Recently concluded, Carlton announced, was a long-term deal with Hal David and Burt Bacharach for the compositions published by Blue Seas Music, Jac Music, Casa David Music, and New Hidden Valley Music.

Additionally, Almo recently concluded negotiations with singer/songwriter Ray Stevens for representation of his Ahab Music catalogue.

Almo also announced the signing of an agreement for print representation of the Fred Ahlert Music Publishing companies catalogues.

## Zamoiski Ups Smith

■ BALTIMORE — The Jos. M. Zamoiski Co. has announced the appointment of Warren D. Smith as vice president, customer financial services.

A graduate of the University of Maryland with a degree in Business Administration, Smith has been associated with The Zamoiski Co. since January of 1968. His previous position was credit manager of the company.

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ STATUS REPORT: Casablanca, which snatched up the American rights to the hottest disco import album around, "Love and Kisses," had their pressings at the record pools and in the stores this past week—barely three weeks after the signing announcement. The album went through a quick technical clean-up mix for the American release, but retains the same torn t-shirt cover as the French original with a new fire engine red border . . . Cotillion's release of "Cerrone's Paradise" is, however, still about two weeks away in spite of their rush-release schedule. It's been delayed, just as "Love in C Minor" was, for a time-consuming cover change (seems the nude draped over the refrigerator was a bit much); meanwhile, the Malligator import album has flooded the market in New York at discount prices. Also scheduled for early July on Cotillion: the new Mass Production . . . Another French import, the "Magic Fly" album by Space (on Vogue) is slated for American release on United Artists the first week in July, after the single release of "Carry On, Turn Me On"/"Tango in Space" . . . The Ritchie Family's "African Queens," which promises to be their most successful album to date—it's also their best and most ambitious work so far—will be out on Marlin in time for the big July 4th weekend after a series of disco sneak previews around the country . . . Beam Junction says Grace Jones' first album, "Portfolio," won't be ready for at least three weeks but Grace sang a cut from the lp at a recent knockout performance at New York's Les Mouches—an astonishing interpretation of the French cabaret classic "La Vie En Rose" that must be heard to be believed . . . And finally, rumors are flying about the new Savannah Band album, to be titled "Dr. Buzzard's Original Savannah Band Meets King Pe-nutt," but anyone claiming to have or have heard a test pressing is apparently pulling

(Continued on page 166)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### SANDPIPER/FIRE ISLAND PINES, NEW YORK

- DJ: Richie Rivera
- CARRY ON, TURN ME ON/MAGIC FLY**—Space—Vogue (import lp cuts)
- DEVIL'S GUN/WE GOT OUR OWN THING**—C. J. & Co.—Westbound (lp cuts)
- GET ON THE FUNK TRAIN**—Munich Machine—Casablanca (lp cut)
- I FEEL LOVE**—Donna Summer—Casablanca (lp cut)
- I'VE FOUND LOVE**—Love & Kisses—Casablanca (lp cut)
- LET'S CLEAN UP THE GHETTO**—Phila. Intl. All Stars/MFSB—Phila. Intl.
- MAGIC BIRD OF FIRE**—Salsoul Orchestra—Salsoul (disco disc)
- THE MAGIC IS YOU**—John Davis & the Monster Orchestra—Sam (lp medley)
- YOU ARE THE MUSIC WITHIN ME**—Barbara Pennington—UA (import disco disc)
- ZODIACS/LOVE-SIGN/FUNKY STARDUST**—Roberta Kelly—Durium (import lp cuts)

### COCKRING/NEW YORK

- DJ: Howard Merritt
- CERRONE'S PARADISE**—Cerrone—Malligator (import lp cut)
- DEVIL'S GUN/WE GOT OUR OWN THING**—C. J. & Co.—Westbound (lp cuts)
- EROTIC SOUL**—Larry Page Ork—Penny Farthing (import disco disc)
- I CAUGHT YOUR ACT**—Hues Corporation—Warner Bros. (disco disc)
- I FEEL LOVE**—Donna Summer—Casablanca (lp cut)
- I'VE FOUND LOVE**—Love & Kisses—Casablanca (lp cut)
- JOURNEY INTO LOVE**—Kebekelektrik—Direction (import disco disc)
- MAGIC BIRD OF FIRE**—Salsoul Orchestra—Salsoul (disco disc)
- THE MAGIC IS YOU**—John Davis & the Monster Orchestra—Sam (lp medley)
- WINGS OF FIRE**—Dennis Coffey—Westbound (lp cut)

### CELEBRATION/BOSTON

- DJ: Joe Carvello
- DEVIL'S GUN/WE GOT OUR OWN THING**—C. J. & Co.—Westbound (lp cuts)
- DON'T TURN AWAY**—Midnite Flite—TK (disco disc)
- I FEEL LOVE**—Donna Summer—Casablanca (lp cut)
- I'VE FOUND LOVE**—Love & Kisses—Casablanca (lp cut)
- MAGIC BIRD OF FIRE/RUN AWAY**—Salsoul Orchestra—Salsoul (lp cuts)
- THE MAGIC IS YOU**—John Davis & the Monster Orchestra—Sam (lp medley)
- MAKE IT WITH YOU**—Whispers—Soul Train (disco disc)
- NA, NA, KISS HIM GOODBYE**—Garrett Scott—West End (disco disc)
- THEME FROM DISCO 77**—Sassy—TK (disco disc)
- THE WAY YOU DO THE THINGS YOU DO**—Foxy—TK (disco disc)

### CLUB SWAMP/EASTHAMPTON, NEW YORK

- DJ: Jeff Baugh
- BLOOD & HONEY**—Amanda Lear—Polydor (import)
- CARRY ON, TURN ME ON**—Space—Vogue (import lp cut)
- HAVE A GOOD TIME**—New York Community Choir—RCA (disco disc)
- I NEED A MAN**—Grace Jones—Beam Junction (disco disc)
- LOCKED IN THIS POSITION**—Barbara Mason & Bunny Sigler—Curtom (lp cut)
- MAGIC BIRD OF FIRE**—Salsoul Orchestra (disco disc)
- NOWHERE TO RUN**—Dynamic Superiors—Motown (lp cut)
- SINCE I FELL FOR YOU/DON'T TAKE AWAY YOUR LOVE**—Hodges, James & Smith—London (disco disc)
- TOUCH ME UP**—Aretha Franklin—Atlantic (lp cut)
- THE WAY YOU DO THE THINGS YOU DO**—Foxy—TK (disco disc)

## Sammy Fain Honored



Sammy Fain, the composer who has won two Academy Awards and been nominated for nine, was honored by 70 of his fellow songwriters at an ASCAP Salute commemorating his 75th birthday and his 51st year as an ASCAP member. Fain was presented a plaque citing his "outstanding contribution to the world of music." Fain is shown seated at the piano, with lyricist Sammy Cahn looking on.

## Atlantic Hot

(Continued from page 6)

"Knowing Me, Knowing You," the latest in a string of charted records, bulleted at 22. The reunion of Crosby, Stills and Nash is also proving a popular one with contemporary and MOR radio, as demonstrated by Nash's "Just A Song Before I Go," bulleted at 55.

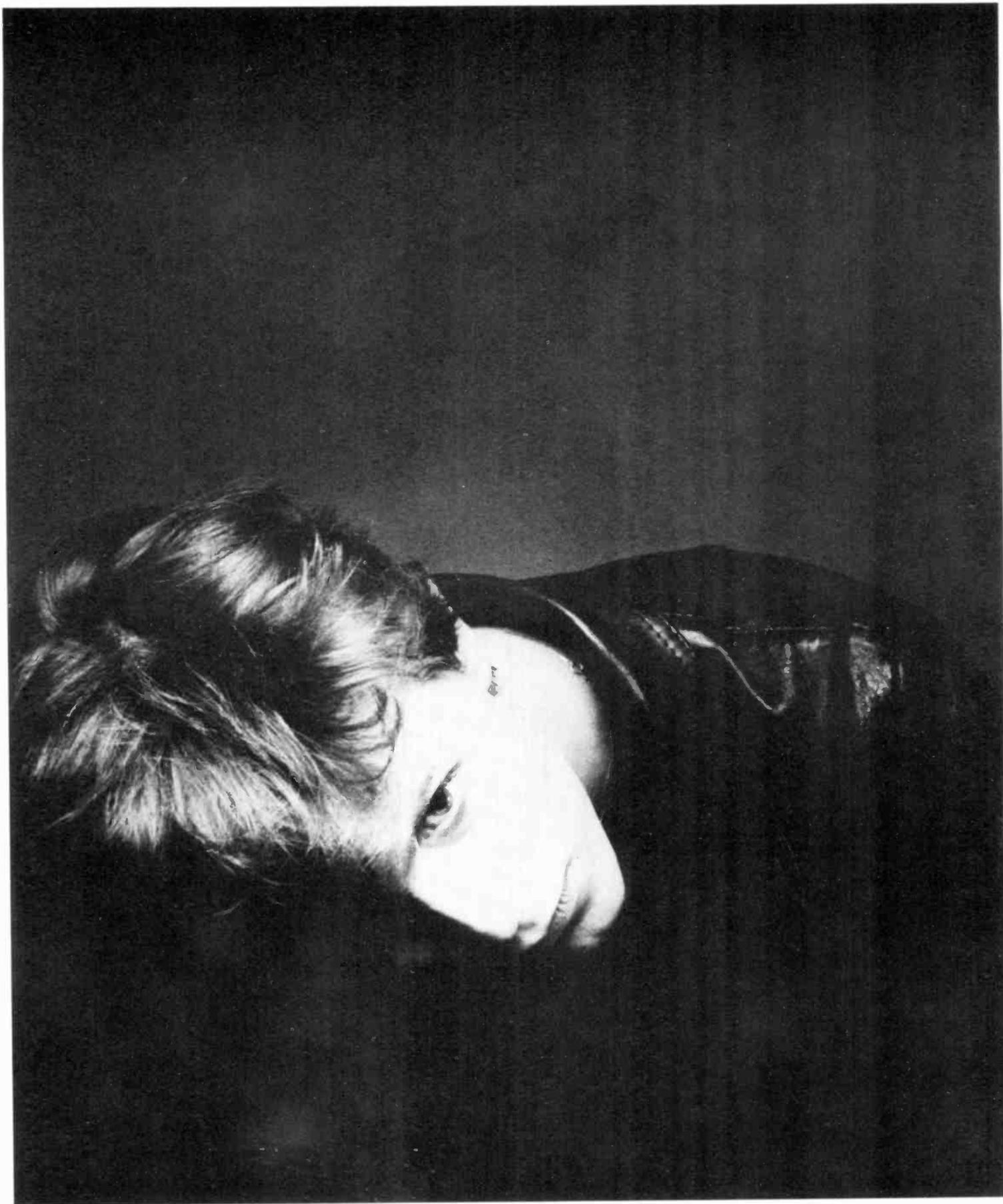
Yet another new Atlantic artist making notable chart inroads the first time out, Slave with "Slide" has shown substantial r&b strength—both in airplay and in sales—and the single is now bulleted at 61.

The Atlantic-distributed Big Tree Records is making a major contribution to the chart surge, with four of the nine Atlantic singles in the top 100. Along with Hot, and England Dan & John Ford Coley's "It's Sad To Belong" (26), the company has Lenny Le Blanc and Pete Carr's first collaboration, a remake of the Four Tops' "Something About You," bulleted at 76, and Johnny Rivers' cover (retitled) of "Swayin' To The Music (Slow Dancin')" bulleted at 78. Rivers' single was released in the spring on his own label, but has only recently begun to gain stations under his Big Tree agreement.

With five of the Atlantic single hits of the moment the work of artists who have never had top 100 pop hits before, and with top 40 radio a notoriously conservative institution these days, the Atlantic achievement, both in signing these artists and developing them, is all the more remarkable.

## WEA Names De Cort To Data Processing

■ LOS ANGELES — Larry Weiss, director of planning and development for WEA, has announced the appointment of Ed DeCort as manager of data processing.



"Be My Wife" The new single by David Bowie. From the album "Low" PB-11017 CPL1-2030



JULY 2, 1977



# THE SINGLES CHART

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

JULY 2	JUNE 25		WKS. ON CHART
1	3	<b>UNDERCOVER ANGEL</b> ALAN O'DAY Pacific 001 (Atlantic)	11
2	5	<b>DA DOO RON RON</b> SHAUN CASSIDY/Warner/Curb 8365 (WB)	8
3	1	<b>DREAMS</b> FLEETWOOD MAC/Warner Bros. WBS 8371	12
4	4	<b>GONNA FLY NOW (THEME FROM "ROCKY")</b> BILL CONTI/ United Artists XW940 Y	11
5	2	<b>GOT TO GIVE IT UP</b> MARVIN GAYE/Tamla T 54280F (Motown)	13
6	6	<b>I'M YOUR BOOGIE MAN</b> KC & THE SUNSHINE BAND/ T.K. 1022	18
7	11	<b>LOOKS LIKE WE MADE IT</b> BARRY MANILOW/Arista 0244	9
8	10	<b>JET AIRLINER</b> STEVE MILLER BAND/Capitol P 4424	10
9	7	<b>LONELY BOY</b> ANDREW GOLD/Asylum 45384	16
10	15	<b>I'M IN YOU</b> PETER FRAMPTON/A&M 1941	6
11	12	<b>HIGH SCHOOL DANCE</b> SYLVERS/Capitol P 4405	12
12	8	<b>SIR DUKE</b> STEVIE WONDER/Tamla T 54281F (Motown)	14
13	9	<b>FEELS LIKE THE FIRST TIME</b> FOREIGNER/Atlantic 3394	15
14	17	<b>MARGARITAVILLE</b> JIMMY BUFFETT/ABC 12254	12
15	20	<b>DO YOU WANNA MAKE LOVE</b> PETER McCANN/ 20th Century 2335	10
16	16	<b>LIFE IN THE FAST LANE</b> EAGLES/Asylum 45386	18
17	19	<b>I JUST WANT TO BE YOUR EVERYTHING</b> ANDY GIBB/ RSO RS 872 (Polydor)	10
18	18	<b>ANGEL IN YOUR ARMS</b> HOT/Big Tree BT 16085 (Atlantic)	18
19	22	<b>WHATCHA GONNA DO?</b> PABLO CRUISE/A&M 1920	9
20	24	<b>(YOUR LOVE HAS LIFTED ME) HIGHER &amp; HIGHER</b> RITA COOLIDGE/A&M 1922	9
21	13	<b>WHEN I NEED YOU</b> LEO SAYER/Warner Bros. WBS 8332	19
22	25	<b>KNOWING ME, KNOWING YOU</b> ABBA/Atlantic 3387	8
23	38	<b>YOU MADE ME BELIEVE IN MAGIC</b> BAY CITY ROLLERS/ Arista 0256	5
24	14	<b>LUCILLE</b> KENNY ROGERS/United Artists XW929 Y	16
25	29	<b>MY HEART BELONGS TO ME</b> BARBRA STREISAND/ Columbia 3 10555	7
26	27	<b>IT'S SAD TO BELONG</b> ENGLAND DAN & JOHN FORD COLEY/ Big Tree BT 16088 (Atlantic)	9
27	30	<b>LUCKENBACH, TEXAS</b> WAYLON JENNINGS/RCA PB 10924	8
28	32	<b>YOU AND ME</b> ALICE COOPER/Warner Bros. WBS 8349	10
29	33	<b>BARRACUDA</b> HEART/Portrait 6 70004	6
30	36	<b>EASY</b> COMMODORES/Motown M 1418F	6
31	21	<b>AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN)</b> JOE TEX/Epic 8 50313	16
32	37	<b>YOU'RE MY WORLD</b> HELEN REDDY/Capitol P 4418	8
33	35	<b>ARIEL DEAN</b> FRIEDMAN/Lifesong 45002	13
34	34	<b>LOVE'S GROWN DEEP</b> KENNY NOLAN/20th Century 2331	14
35	26	<b>HOTEL CALIFORNIA</b> EAGLES/Asylum 45386	18
36	28	<b>BACK TOGETHER AGAIN</b> DARYL HALL & JOHN OATES/ RCA PB 10970	9
37	56	<b>BEST OF MY LOVE</b> EMOTIONS/Columbia 3 10544	3
38	23	<b>HEARD IT IN A LOVE SONG</b> MARSHALL TUCKER BAND/ Capricorn CPS 0270 (WB)	17
39	39	<b>PEACE OF MIND</b> BOSTON/Epic 8 50381	9
40	45	<b>THE KILLING OF GEORGIE (PART I &amp; II)</b> ROD STEWART/ Warner Bros. WBS 8396	4
41	40	<b>GONNA FLY NOW (THEME FROM "ROCKY")</b> MAYNARD FERGUSON/Columbia 3 10468	10
42	47	<b>TELEPHONE MAN</b> MERI WILSON/GRT 127	5
43	41	<b>SOUTHERN NIGHTS</b> GLEN CAMPBELL/Capitol P 4376	19
44	31	<b>COULDN'T GET IT RIGHT</b> CLIMAX BLUES BAND/Sire 736 (ABC)	18
45	42	<b>SLOW DANCIN' (DON'T TURN ME ON)</b> ADDRISI BROTHERS/ Buddah BDA 566	13
46	44	<b>SPIRIT IN THE NIGHT</b> MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8355	11
47	46	<b>HOLLYWOOD RUFUS</b> FEATURING CHAKA KHAN/ABC 12269	10
48	43	<b>DON'T GIVE UP ON US</b> DAVID SOUL/Private Stock 129	23
49	57	<b>GIVE A LITTLE BIT</b> SUPERTRAMP/A&M 1938	7
50	53	<b>I DON'T LOVE YOU ANYMORE</b> TEDDY PENDERGRASS/ Phila. Intl. ZS8 3622 (CBS)	10



51	48	<b>RICH GIRL</b> DARYL HALL & JOHN OATES/RCA PB 10860	23
52	63	<b>HANDY MAN</b> JAMES TAYLOR/Columbia 3 10557	3
53	49	<b>I'VE GOT LOVE ON MY MIND</b> NATALIE COLE/Capitol P 4360	22
54	58	<b>RUNAWAY</b> BONNIE RAITT/Warner Bros. WBS 8382	6
55	64	<b>JUST A SONG BEFORE I GO</b> CROSBY, STILLS & NASH/ Atlantic 3401	5
56	51	<b>WHODUNIT</b> TAVARES/Capitol P 4398	16
57	52	<b>LIDO SHUFFLE</b> BOZ SCAGGS/Columbia 3 10491	17
58	50	<b>MAINSTREET</b> BOB SEGER/Capitol P 4422	11
59	71	<b>BLACK BETTY</b> RAM JAM/Epic 8 50357	5
60	60	<b>GOOD THING MAN</b> FRANK LUCAS/ICA 001	8
61	70	<b>SLIDE SLAVE</b> /Cotillion 44218 (Atlantic)	4
62	55	<b>RIGHT TIME OF THE NIGHT</b> JENNIFER WARNES/Arista 0223	19
63	65	<b>AMARILLO</b> NEIL SEDAKA/Elektra 45406	5
64	68	<b>ALL YOU GET FROM LOVE IS A LOVE SONG</b> CARPENTERS/A&M 1940	7
65	54	<b>CALLING DR. LOVE</b> KISS/Casablanca 880	17
66	61	<b>I'M GOING DOWN</b> ROSE ROYCE/MCA 40721	9
67	76	<b>SEE YOU WHEN I GIT THERE</b> LOU RAWLS/Phila. Intl. ZS8 3623 (CBS)	4
68	77	<b>LIVIN' IN THE LIFE</b> ISLEY BROTHERS/T-Neck ZS8 2264 (CBS)	3
69	75	<b>TELEPHONE LINE</b> ELECTRIC LIGHT ORCHESTRA/ United Artists 1000	3
70	72	<b>IT FEELS SO GOOD (TO BE LOVED SO BAD)</b> MANHATTANS/Columbia 3 10495	8
71	59	<b>GOING IN WITH MY EYES OPEN</b> DAVID SOUL/ Private Stock 45150	10
72	80	<b>LADY (PUT THE LIGHT ON ME)</b> BROWNSVILLE STATION/ Private Stock 45149	5
73	83	<b>HERE COMES SUMMER</b> WILDFIRE/Casablanca NB 885	2
74	84	<b>BABY DON'T CHANGE YOUR MIND</b> GLADYS KNIGHT & THE PIPS/Buddah 569	2
75	79	<b>NEON NITES</b> ATLANTA RHYTHM SECTION/Polydor PD 14397	3
76	85	<b>SOMETHING ABOUT YOU</b> LE BLANC & CARR/Big Tree BT 16092 (Atlantic)	2
77	78	<b>SAVE ME</b> MERRILEE RUSH/United Artists XW993 Y	5
78	89	<b>SWAY INTO THE MUSIC (SLOW DANCIN')</b> JOHNNY RIVERS/ Big Tree BT 16094 (Atlantic)	2
79	66	<b>WATCH CLOSELY NOW</b> KRIS KRISTOFFERSON/ Columbia 3 10525	7
80	91	<b>SMOKE FROM A DISTANT FIRE</b> SANFORD-TOWNSEND BAND/ Warner Bros. WBS 8370	2
81	95	<b>FLOAT ON FLOATERS</b> /ABC 12284	2

CHARTMAKER OF THE WEEK

82	—	<b>WAY DOWN</b> ELVIS PRESLEY RCA PB 10998	1
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83	97	<b>ON AND ON</b> STEPHEN BISHOP/ABC 12269	2
84	86	<b>WHILE I'M ALONE</b> MAZE/Capitol P 4392	7
85	87	<b>SAVE ME</b> DONNA McDANIEL/Midsong Intl. MB 11005 (RCA)	3
86	—	<b>(I REMEMBER THE DAYS OF THE) OLD SCHOOLYARD</b> CAT STEVENS/A&M 1948	1
87	96	<b>THE DOODLE SONG</b> FRANKIE MILLER'S FULL HOUSE/ Chrysalis 2145	2
88	99	<b>WALK RIGHT IN</b> DR. HOOK/Capitol 4423	2
89	94	<b>IF IT'S THE LAST THING I DO</b> THELMA HOUSTON/ Tamla T 54283F (Motown)	2
90	92	<b>LOVIN' IS REALLY MY GAME</b> BRAINSTORM/Tabu 10961 (RCA)	4
91	93	<b>ONLY THE LUCKY</b> WALTER EGAN/Columbia 3 10531	3
92	88	<b>SEASIDE WOMAN</b> SUZIE & THE RED STRIPES/Epic 8 50403	1
93	73	<b>SHOW YOU THE WAY TO GO</b> JACKSONS/Epic 8 50530	14
94	81	<b>UPTOWN FESTIVAL</b> SHALAMAR/Soul Train SB 10885 (RCA)	9
95	62	<b>I WANNA GET NEXT TO YOU</b> ROSE ROYCE/MCA 40662	17
96	98	<b>THIS I SWEAR</b> TYRONE DAVIS/Columbia 3 10528	3
97	100	<b>WHAT'S ON MY MIND</b> KANSAS/Kirshner ZS8 4270 (CBS)	2
98	—	<b>SUNSHINE ENCHANTMENT</b> /United Artists XW991 Y	1
99	69	<b>SLOWDOWN</b> JOHN MILES/London 5N 682	8
100	90	<b>PEOPLE IN LOVE</b> 10cc/Mercury 73917	4

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

## TOP AIRPLAY



**BOOK OF DREAMS**  
STEVE MILLER BAND  
Capitol

### MOST AIRPLAY

- BOOK OF DREAMS—Steve Miller Band—Capitol
- I'M IN YOU—Peter Frampton—A&M
- RUMOURS—Fleetwood Mac—WB
- LITTLE QUEEN—Heart—Portrait
- NETHER LANDS—Dan Fogelberg—Full Moon
- TIME LOVES A HERO—Little Feat—WB
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- IZITSO—Cat Stevens—A&M
- FOREIGNER—Atlantic
- SWEET FORGIVENESS—Bonnie Raitt—WB

### WABX-FM/DETROIT

- ADDS:**
- CSN—Crosby, Stills and Nash—Atlantic
  - LOVE GUN—Kiss—Casablanca
  - MY OWN WAY TO ROCK—Burton Cummings—Portrait
  - ON STAGE—Rainbow—Oyster
  - ONE OF THE BOYS—Roger Daltrey—MCA
- HEAVY ACTION (airplay, sales, phones):**
- AT THE HOLLYWOOD BOWL—Beatles—Capitol
  - BOOK OF DREAMS—Steve Miller Band—Capitol
  - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
  - FOREIGNER—Atlantic
  - I'M IN YOU—Peter Frampton—A&M
  - IZITSO—Cat Stevens—A&M
  - LACE AND WHISKEY—Alice Cooper—WB
  - LITTLE QUEEN—Heart—Portrait
  - RUMOURS—Fleetwood Mac—WB
  - TIME LOVES A HERO—Little Feat—WB

### KSHE-FM/ST. LOUIS

- ADDS:**
- CABRETTA—Mink De Ville—Capitol
  - CSN—Crosby, Stills and Nash—Atlantic
  - LOVE GUN—Kiss—Casablanca
  - MY OWN WAY TO ROCK—Burton Cummings—Portrait
  - ONE OF THE BOYS—Roger Daltrey—MCA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BROWNSVILLE STATION—Private Stock
  - LET IT FLOW—Dave Mason—Col
  - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
  - BOOK OF DREAMS—Steve Miller Band—Capitol
  - CAT SCRATCH FEVER—Ted Nugent—Epic
  - LITTLE QUEEN—Heart—Portrait

- I'M IN YOU—Peter Frampton—A&M
- IZITSO—Cat Stevens—A&M
- FULL HOUSE—Frankie Miller—Chrysalis
- RUMOURS—Fleetwood Mac—WB

### WXRT-FM/CHICAGO

- ADDS:**
- PIERCE ARROW—Col
  - BOOK OF INVASIONS—Horslips—DJM
  - DIAMANTINA COCKTAIL—Little River Band—Harvest
  - MY OWN WAY TO ROCK—Burton Cummings—Portrait
  - ON STAGE—Rainbow—Oyster
  - JOHN PAYNE AND LOUIS LEVIN BAND—Mercury
  - SEASON OF LIGHTS—Laura Nyro—Col
  - WATERCOLORS—Pat Metheny—ECM

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

- AMERICAN STARS 'N BARS—Neil Young—Reprise
- BOOK OF DREAMS—Steve Miller Band—Capitol
- TIME LOVES A HERO—Little Feat—WB
- LITTLE QUEEN—Heart—Portrait
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- SWEET FORGIVENESS—Bonnie Raitt—WB
- FOREIGNER—Atlantic
- RUMOURS—Fleetwood Mac—WB
- DICKEY BETTS AND GREAT SOUTHERN—Arista
- LIGHTS OUT—UFO—Chrysalis

### WQFM-FM/MILWAUKEE

- ADDS:**
- FORK IT OVER—The Section—Capitol
  - I ROBOT—Alan Parsons Project—Arista
  - DANNY KIRWAN—DJM
  - LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
  - MISTER LUCKY—Fool's Gold—Col
  - NEW DIRECTIONS—Meters—WB
  - ON STAGE—Rainbow—Oyster
  - ONE OF THE BOYS—Roger Daltrey—MCA
  - SEASON OF LIGHTS—Laura Nyro—Col
  - SOUVENIR—Billy Joel—Col

### HEAVY ACTION (airplay in descending order):

- LITTLE QUEEN—Heart—Portrait
- BOOK OF DREAMS—Steve Miller Band—Capitol
- IZITSO—Cat Stevens—A&M
- EXODUS—Bob Marley and The Wailers—Island
- I'M IN YOU—Peter Frampton—A&M
- RUMOURS—Fleetwood Mac—WB
- TIME LOVES A HERO—Little Feat—WB
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- CSN—Crosby, Stills and Nash—Atlantic
- A PERIOD OF TRANSITION—Van Morrison—WB

### CHUM-FM/TORONTO

- ADDS:**
- AMERICAN STARS 'N BARS—Neil Young—Reprise
  - BLOWIN' AWAY—Joan Baez—Portrait
  - FREE AS THE WIND—Crusaders—Blue Thumb
  - I ROBOT—Alan Parsons Project—Arista
  - LIFESTYLE (LIVING AND LOVING)—John Klemmer—ABC
  - MAKE LOVE TO THE MUSIC—Leon and Mary Russell—Paradise
  - PARADISE BALLROOM—Graeme Edge Band—London
  - SWEET PASSION—Aretha Franklin—Atlantic

### HEAVY ACTION (airplay, sales):

- A PERIOD OF TRANSITION—Van Morrison—WB
- BOOK OF DREAMS—Steve Miller Band—Capitol

- CELEBRATE ME HOME—Kenny Loggins—Col
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- FOREIGNER—Atlantic
- HIGH CLASS IN BORROWED SHOES—Max Webster—Mercury
- I'M IN YOU—Peter Frampton—A&M
- NETHER LANDS—Dan Fogelberg—Full Moon
- RUMOURS—Fleetwood Mac—WB
- TIME LOVES A HERO—Little Feat—WB

### KLOL-FM/HOUSTON

- ADDS:**
- PIERCE ARROW—Col
  - BOOK OF INVASIONS—Horslips—DJM
  - BLOWIN' AWAY—Joan Baez—Portrait
  - DIAMANTINA COCKTAIL—Little River Band—Harvest
  - LOOK TO THE RAINBOW—Al Jareau—WB
  - MONKEY ISLAND—Geils—Atlantic
  - MUSIC LETS ME BE—Les McCann—ABC
  - ONE OF THE BOYS—Roger Daltrey—MCA
  - PARADISE BALLROOM—Graeme Edge Band—London
  - SPIRIT OF A WOMAN—American Flyer—UA

### HEAVY ACTION (airplay in descending order):

- LITTLE QUEEN—Heart—Portrait
- I'M IN YOU—Peter Frampton—A&M
- NETHER LANDS—Dan Fogelberg—Full Moon
- BOOK OF DREAMS—Steve Miller Band—Capitol
- RUMOURS—Fleetwood Mac—WB
- BLOWIN' AWAY—Joan Baez—Portrait
- INDIAN SUMMER—Poco—ABC
- AMERICAN STARS 'N BARS—Neil Young—Reprise
- CSN—Crosby, Stills and Nash—Atlantic
- PLAYIN' UP A STORM—Gregg Allman Band—Capricorn

### KZEW-FM/DALLAS

- ADDS:**
- CLOVER—Mercury
  - I ROBOT—Alan Parson Project—Arista
  - NO SECOND CHANCE—Charlie Janus
  - ON STAGE—Rainbow—Oyster
  - ONE OF THE BOYS—Roger Daltrey—MCA

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

- RUMOURS—Fleetwood Mac—WB
- I'M IN YOU—Peter Frampton—A&M
- OL' WAYLON—Waylon Jennings—RCA
- CELEBRATE ME HOME—Kenny Loggins—Col
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- NETHER LANDS—Dan Fogelberg—Full Moon
- BOOK OF DREAMS—Steve Miller Band—Capitol
- RIGHT ON TIME—Brothers Johnson—A&M
- IZITSO—Cat Stevens—A&M
- TIME LOVES A HERO—Little Feat—WB

### KGB-FM/SAN DIEGO

- ADDS:**
- AGAIN—Greg Kihn—Beserkley
  - CSN—Crosby, Stills and Nash—Atlantic
  - EXODUS—Bob Marley and The Wailers—Island
  - LEVELED—Earthquake—Beserkley
  - LIGHTS OUT—UFO—Chrysalis
  - LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
  - MONKEY ISLAND—Geils—Atlantic
  - SUPERMAN—Barbra Streisand—Col

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

- RUMOURS—Fleetwood Mac—WB
- LITTLE QUEEN—Heart—Portrait
- BOOK OF DREAMS—Steve Miller Band—Capitol
- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- TIME LOVES A HERO—Little Feat—WB
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- FOREIGNER—Atlantic
- CAT SCRATCH FEVER—Ted Nugent—Epic
- CELEBRATE ME HOME—Kenny Loggins—Col
- NETHER LANDS—Dan Fogelberg—Full Moon

### KWST-FM/LOS ANGELES

- ADDS:**
- CSN—Crosby, Stills and Nash—Atlantic
  - DIAMANTINA COCKTAIL—Little River Band—Harvest
  - LOVE GUN—Kiss—Casablanca
  - MONKEY ISLAND—Geils—Atlantic
  - ON STAGE—Rainbow—Oyster
  - ONE OF THE BOYS—Roger Daltrey—MCA

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

- CAT SCRATCH FEVER—Ted Nugent—Epic
- LITTLE QUEEN—Heart—Portrait
- I'M IN YOU—Peter Frampton—A&M
- BOOK OF DREAMS—Steve Miller Band—Capitol
- PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
- TIME LOVES A HERO—Little Feat—WB
- AMERICAN STARS 'N BARS—Neil Young—Reprise
- CABRETTA—Mink De Ville—Capitol
- SWEET FORGIVENESS—Bonnie Raitt—WB
- NO SECOND CHANCE—Charlie Janus

### KMET-FM/LOS ANGELES

- ADDS:**
- CSN—Crosby, Stills and Nash—Atlantic
  - DIAMANTINA COCKTAIL—Little River Band—Harvest
  - LOVE GUN—Kiss—Casablanca
  - MONKEY ISLAND—Geils—Atlantic
  - ON STAGE—Rainbow—Oyster
  - ONE OF THE BOYS—Roger Daltrey—MCA
  - ROUGH DIAMOND—Island

### HEAVY ACTION (airplay in descending order):

- BOOK OF DREAMS—Steve Miller Band—Capitol
- RUMOURS—Fleetwood Mac—WB
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- NIGHT MOVES—Bob Seger—Capitol
- BOSTON—Epic
- HOTEL CALIFORNIA—Eagles—Asylum
- SWEET FORGIVENESS—Bonnie Raitt—WB
- FOREIGNER—Atlantic
- LACE AND WHISKEY—Alice Cooper—WB

### KZAP-FM/SACRAMENTO

- ADDS:**
- CLOVER—Mercury
  - CSN—Crosby, Stills and Nash—Atlantic
  - FORK IT OVER—The Section—Capitol
  - FREE FALL—Dixie Dregs—Capricorn
  - I ROBOT—Alan Parsons Project—Arista
  - LEVELED—Earthquake—Beserkley

- LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol

- ON STAGE—Rainbow—Oyster
- REJOICE—Emotions—Col
- STAIRCASE—Keith Jarrett—ECM

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

- BOOK OF DREAMS—Steve Miller Band—Capitol
- TIME LOVES A HERO—Little Feat—WB
- IZITSO—Cat Stevens—A&M
- SWEET FORGIVENESS—Bonnie Raitt—WB
- LITTLE QUEEN—Heart—Portrait
- AMERICAN STARS 'N BARS—Neil Young—Reprise
- I'M IN YOU—Peter Frampton—A&M
- NOTHING BUT A BREEZE—Jesse Winchester—Bearsville
- DECEPTIVE BENDS—10cc—Mercury
- ELEGANT GYPSY—Al DiMeola—Col

### KSAN-FM/SAN FRANCISCO

- ADDS:**
- CSN—Crosby, Stills and Nash—Atlantic
  - FREE FALL—Dixie Dregs—Capricorn
  - I ROBOT—Alan Parsons Project—Arista
  - LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
  - MONKEY ISLAND—Geils—Atlantic
  - ONE OF THE BOYS—Roger Daltrey—MCA

### HEAVY ACTION (airplay in descending order):

- MONKEY ISLAND—Geils—Atlantic
- AGAIN—Greg Kihn—Beserkley
- I ROBOT—Alan Parsons Project—Arista
- CSN—Crosby, Stills and Nash—Atlantic
- ONE OF THE BOYS—Roger Daltrey—MCA
- CABRETTA—Mink De Ville—Capitol
- EXODUS—Bob Marley and The Wailers—Island
- BOOK OF DREAMS—Steve Miller Band—Capitol
- RUBINOOS—Beserkley
- DECEPTIVE BENDS—10cc—Mercury

### KZAM-FM/SEATTLE

- ADDS:**
- PIERCE ARROW—Col
  - CSN—Crosby, Stills and Nash—Atlantic
  - LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
  - MISTER LUCKY—Fool's Gold—Col
  - ONE OF THE BOYS—Roger Daltrey—MCA
  - JOHN PAYNE/LOUIS LEVIN BAND—Mercury
  - SEASON OF LIGHTS—Laura Nyro—Col
  - SUPER TRIOS—McCoy Tyner—Milestone
  - THINGS THAT I USED TO DO—Joe Turner—Pablo
  - TO LEFTY FROM WILLIE—Willie Nelson—Col

### HEAVY ACTION (airplay in descending order):

- STAIRCASE—Keith Jarrett—ECM
- NETHER LANDS—Dan Fogelberg—Full Moon
- EXODUS—Bob Marley and The Wailers—Island
- SWEET FORGIVENESS—Bonnie Raitt—WB
- BOOK OF DREAMS—Steve Miller Band—Capitol
- NOTHING BUT A BREEZE—Jesse Winchester—Bearsville
- DAVID GRISMAN QUINTET—Kaleidoscope
- TIME LOVES A HERO—Little Feat—WB
- THE DOCTOR IS IN—Ben Sidran—Arista
- IZITSO—Cat Stevens—A&M

## CLASSICAL RETAIL REPORT

JULY 2, 1977

### CLASSIC OF THE WEEK



**WAGNER**  
**DER FLIEGENDE HOLLÄENDER**  
MARTIN, BAILEY, TALVELA,  
SOLTI  
London

### BEST SELLERS OF THE WEEK

**WAGNER: DER FLIEGENDE HOLLÄENDER**—Martin, Bailey, Talvela, Solti—London  
**GERSHWIN: PORGY AND BESS**—Albert, Dale, DeMoin—RCA

### KORVETTES/U.S.

**GILBERT & SULLIVAN: THE GREAT DUKE**—London  
**GERSHWIN: PORGY AND BESS**—Albert, Dale, DeMain—RCA  
**MAHLER: SYMPHONY NO. 9**—Giulini—DG  
**OFFENBACH: LA GRANDE DUCHESSE DE GEROLSTEIN**—Crespin, Plasson—Columbia  
**THE GREAT PAVAROTTI**—London  
**PUCCINI: LA BOHEME**—Freni, Pavarotti, Karajan—London  
**ROSSINI: IL BARBIERE DI SIVIGLIA**—Sills, Levine—Angel  
**BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT**—Angel  
**VERDI: LA TRAVIATA**—Sills—Angel  
**WAGNER: DER FLIEGENDE HOLLÄENDER**—Martin, Bailey, Talvela, Solti—London

### KING KAROL/N.Y.

**BRAMS: A GERMAN REQUIEM**—Karajan—Angel  
**NICOLAI GEDDA SINGS RUSSIAN ARIAS**—Odeon  
**GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London  
**HANDEL: ORGAN CONCERTOS**—Harnoncourt—Telefunken  
**KHACHATURIAN: GAYNE BALLETT**—Tjeknevorian—RCA  
**MONTEMEZZI: L'AMORE DEI TRE RE**—Moffo, Domingo, Siepi, Santi—RCA  
**PUCCINI: SUOR ANGELICA**—Scotto, Horne, Maazel—Columbia  
**STRAUSS: DER ROSENKAVALIER**—Lear, Welting, Von Stade, De Waart—Philips  
**VERDI: IL TROVATORE**—Eurodisc (Import)  
**WAGNER: DER FLIEGENDE HOLLÄENDER**—Martin, Bailey, Talvela, Solti—London

### RECORD BAR/DURHAM, N.C.

**JANET BAKER SINGS BACH ARIAS**—Angel  
**AN EVENING WITH JULIAN BREAM**—RCA  
**GERSHWIN: PORGY AND BESS**—Albert, Dale, DeMain—RCA

**THE GREAT PAVAROTTI**—London  
**LUCIANO PAVAROTTI SINGS BEST LOVED TENOR ARIAS**—London  
**THE ART OF THE NETHERLANDS**—Munrow—Seraphim  
**RAVEL: BOLERO**—Solti—London  
**SCHUMANN: PIANO SONATAS NOS. 1, 2**—Berman—Columbia  
**SIBELIUS: SYMPHONY NO. 2**—Davis—Philips  
**WAGNER: DER FLIEGENDE HOLLÄENDER**—Martin, Bailey, Talvela, Solti—London

### TOWER RECORDS/LOS ANGELES

**BEETHOVEN: CELLO SONATAS**—Harrell, Levine—RCA  
**BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia  
**MAHLER: SYMPHONY NO. 9**—Giulini—DG  
**PACHELBEL: KANON**—Muenchinger—London  
**PROKOFIEV: THE GAMBLER**—Columbia  
**RACHMANINOFF: FRANCESCA DA RIMINI**—Kashravilli, Atlantov, Ergler—Columbia  
**TOMITA: THE PLANETS**—RCA  
**VIVALDI: TWELVE CONCERTOS**—Ayo—Philips  
**WAGNER: DER FLIEGENDE HOLLÄENDER**—Martin, Bailey, Talvela, Solti—London  
**WAGNER: WESENDONCK LIEDER**—Baker, Boult—Angel

### ODYSSEY RECORDS/ SAN FRANCISCO

**ALBINONI: 12 CONCERTI**—Negri—Philips  
**CARPENTER: ADVENTURES IN A PERAMBULATOR**—Hanson—Mercury  
**GERSHWIN: PORGY AND BESS**—Albert, Dale, DeMain—RCA  
**BATTLE IMPERIAL: SPANISH HARPSICHORD**—London  
**KALINNIKOV: SYMPHONY NO. 1**—Svetlanov—Columbia  
**MOZART: SYMPHONIES NOS. 38, 31**—Krips—Philips  
**NICOLAI: THE MERRY WIVES OF WINDSOR**—Schreier—DG  
**STRAUSS: DER ROSENKAVALIER**—Lear, Welting, Von Stade, De Waart—Philips  
**VIVALDI: FOUR SEASONS**—Galway—RCA  
**WAGNER: DER FLIEGENDE HOLLÄENDER**—Martin, Bailey, Talvela, Solti—London

### TOWER RECORDS/ SAN FRANCISCO

**DVORAK: QUARTETS NOS. 8, 10**—Prague Quartet—DG  
**GERSHWIN: PORGY AND BESS**—Albert, Dale, DeMain—RCA  
**GLAZUNOV, MEDTNER: PIANO SONATAS**—Gilels—Odyssey  
**HAYDN: QUARTETS NOS. 2, 4**—Aeolian Quartet—London  
**MONTEMEZZI: L'AMORE DEI TRE RE**—Moffo, Domingo, Siepi, Santi—RCA  
**MOZART: WIND MUSIC**—Brymer—London  
**OFFENBACH: LA GRANDE-DUCHESSE DE GEROLSTEIN**—Crespin, Plasson—Columbia  
**SYLVIA SASS SINGS ITALIAN OPERA ARIAS**—London  
**STRAUSS: ORCHESTRAL PIECES, BURLESKE**—Kempe—Angel  
**WAGNER: DER FLIEGENDE HOLLÄENDER**—Martin, Bailey, Talvela, Solti—London

## Beethoven and Some Surprising Grieg

By SPEIGHT JENKINS

■ NEW YORK — Beethoven's Five Sonatas for Cello and Piano are clearly pieces of chamber music, not solo work for the cello with piano accompaniment. Sometimes they sound that way, and perhaps the most outstanding factor in the new recording of the whole set by cellist Lynn Harrell and pianist James Levine is the real sense of partnership. The two men, friends and colleagues of many years, are obviously united in interpretation and musicianship. The unity is so great and the performance of each man is so good, that it is hard to know of whom to write first. Both pay strict adherence to Beethoven's dynamic markings; crescendoes begin where they are supposed to; and there is a sure differentiation between piano and pianissimo by both players.

Levine's pianism is simply fascinating and perhaps must be discussed first. He shows his own love of singing in his

ability at legato and his faultlessly beautiful tone. Not afraid to play with power, at no place does he sound bumpy or seem rushed. In the Opus 69 Sonata, there are many lovely turns of phrase, piano playing that suggests the bel canto opera singer. Levine is particularly interesting in his treatment of the gentle slow introduction of the third movement. Another outstanding movement is the slow one of the Opus 102, No. 2, in which the ruminative quality of the music is perfectly caught by the pianist.

Cello sonatas are generally sold, of course, because of the cellist, and this recording should be no exception. Though Levine is the bigger world name because of his conducting capacity, Harrell is a very great cellist indeed. Hearing his work on the five sonatas, this listener was struck with the appropriateness of his winning the first Avery Fisher Award in 1976, along with piano-

(Continued on page 175)

## THE CLASSICAL "ROCKY"

**RACHMANINOFF**  
**RUTH LAREDO**  
COMPLETE WORKS FOR SOLO PIANO  
ETJDES TABLEAUX OP. 39  
LIEBESLEID/LIEBESFREUD  
VOLUME IV



M 34532

Ruth Laredo Continues Her  
Acclaimed Complete Rachmaninoff Cycle

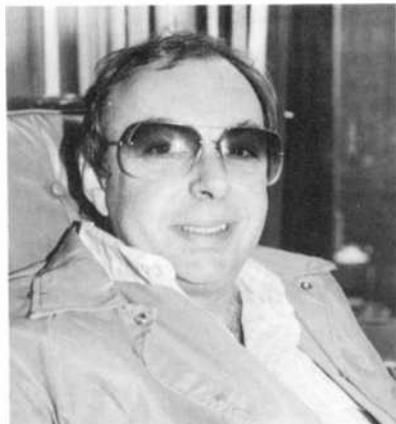


# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Schultz and Rachlin on the Concert Business

By PAT BAIRD



Sheldon Schultz



Chip Rachlin

■ While the normally high-grossing summer concert season nears its peak, debates on the ebb and flow of show attendance rage on an almost weekly basis. According to Sheldon Schultz and Chip Rachlin, co-heads of the east coast concert department at the huge International Creative Management (ICM), the only difference between this summer and last is that we have finally seen the end to the hyperactivity of the "Bicentennial Summer." Sheldon Schultz is a veteran of the booking, management and television industries. He has worked with MCA, GAC and IFA in the booking field as well as with the Waldorf-Astoria Hotel, where he opened the Empire Room and bought talent for the hotel for two years. He was talent coordinator for *The Tonight Show* and *The Steve Lawrence Show* and produced an Emmy winning local variety show in Cincinnati. He has also worked with Management III and joined ICM in 1975 as a member of the concert department. Chip Rachlin was 19 when he became an agent at College Entertainment Associates (CEA) and later joined Herb Spar at the Fillmore and the Millard Agency. He and Spar joined IFA in 1972 and it was during that period that Rachlin developed a strong relationship with *The Beach Boys*. He became co-head of the concert department in January 1976. ICM currently handles such artists as Aerosmith, Linda Ronstadt, James Taylor, America, Captain & Tennille, Fleetwood Mac, Olivia Newton-John, Jefferson Starship, the Kinks and dozens more. In the following *Dialogue*, Schultz and Rachlin discuss the function of the ICM concert department and the future of their hard and soft rock concert promotions.

**Record World:** ICM seems to have the image of being a "soft rock" agency and yet you have a number of "hard rock" clients.

**Shelly Schultz:** Because of our nature as a major agency, individually we've kind of kept a lower profile. There's a dirty rumor on the street that we are not a rock and roll agency and it probably is propagated because we do represent clients who are not rock and roll. We would like to emphasize our expertise in the pure rock and roll area and we just feel that it's time now for the ICM concert department to come out of the closet. It's just imagery, and this is a business built upon imagery. While we have a certain image within the industry, it's important that the industry, the record companies, the new managers, the already established managers, know that we function in all areas. We are heavily into rock and roll and there's no question in my mind that we have more of our clients on the road at any given point than anybody else.

**RW:** Do you feel there should even be "hard rock"/"soft rock" categories in concert bookings?

**Schultz:** I heard James Taylor's new album on Columbia Records and there's about three rock and roll numbers in it, real strong rock and roll numbers. So who says James Taylor is not a rock and roll act? We have taken clients like a Dave Mason, who is not a rock and roll act, and Stephen Stills, who is a rock and roll act, and made certain suggestions to them about their imagery and about doing something different for their careers and gone out and done three weeks of acoustic Dave Mason and acoustic Stephen Stills. Both of these artists

couldn't believe—I mean they thought they could do it—but they didn't believe the response they got. This gave them a whole new dimension. Stephen Stills, walking out on a stage, stark naked with eight guitars and no musicians, and holding an audience for an hour and a half . . . it was amazing. He never believed he could do it. He came off the tour and said, "Gee, I've got a whole new life."

**Rachlin:** Coming on, preceding the tour, he had locked himself into a format. It's going to be a lot better. Stills' audience really didn't know what to expect. The same thing with Dave Mason. When they give this new show they come off better because it opens up doors as performers and gives the audience a new perspective on the artists.

**Schultz:** It gives them a lot more confidence and they are now, in their own minds, more than singularly dimensional.

**RW:** How is concert attendance in general this time of the year?

**Rachlin:** It generally goes by the act. A strong act can draw any time of the year.

**Schultz:** There's a lull in mid-May to mid-June. The kids are concerned about getting their finals over with and graduating. Then they get home and take a job or they just hang out for the summer and start getting interested again in concerts.

**RW:** Since ICM is such a large agency, how many acts do you generally have out on the road at a given time?

**Rachlin:** There is almost no time that we don't have several packages and major tours on the road.

**Schultz:** That's part of our power, to be able to put our middle range and younger acts on these major tours to expose them. In the summer, talking about June, July and August, Aerosmith will be out, The Beach Boys, America, Hall & Oates, Fleetwood Mac, Linda Ronstadt, James Taylor, Gordon Lightfoot and Dave Mason will all be out. Plus, Starship is just waiting to finish their album.

**RW:** Last summer, it seemed that the mid-range acts were getting the most work and, at the time, Fleetwood Mac was described as a mid-range act.

**Schultz:** Fleetwood made it via both records and performances. Don't forget they've been out there 12 years. They know their way around the stage. They're excellent performers and they create damn good music. People want to see them. We are also excited about Kenny Loggins and his band, who we put on tour with Fleetwood. Loggins is a star as far as we're concerned and I think that, with the exposure on the Fleetwood tour, Kenny will break. By September, he'll be doing big dates by himself.

We would like to emphasize our expertise in the pure rock and roll area and we just feel that it's time now for the ICM concert department to come out of the closet.

**RW:** Will there be less stadium shows this year?

**Rachlin:** Yes. Part of it is finances. An act did not want to go out and only make a small percentage of the gross. So much goes to the unions. The facilities are not crazy about having the big shows and the towns are not crazy about having the big shows. They don't mind if their controlled and indoors. So you've got problems from the very beginning.

**Schultz:** Also, it creates a lot of stress for the bands. If you have a gross potential of \$600,000 and the expense to play to 60,000 people is \$300,000, it's almost not worth it. They're better off playing two days indoors where it's controlled. The audience really gets off on the music better and they're a lot happier indoors. The bands are used to indoor shows and, as Chip said, it's four walls and a roof that makes life a lot easier. We spent more time in baseball stadiums last year than Casey Stengel.

**Rachlin:** Plus, it allows bands to spread their touring schedule all year round because they are playing indoors.

**RW:** After the summer, will college shows be as important on the

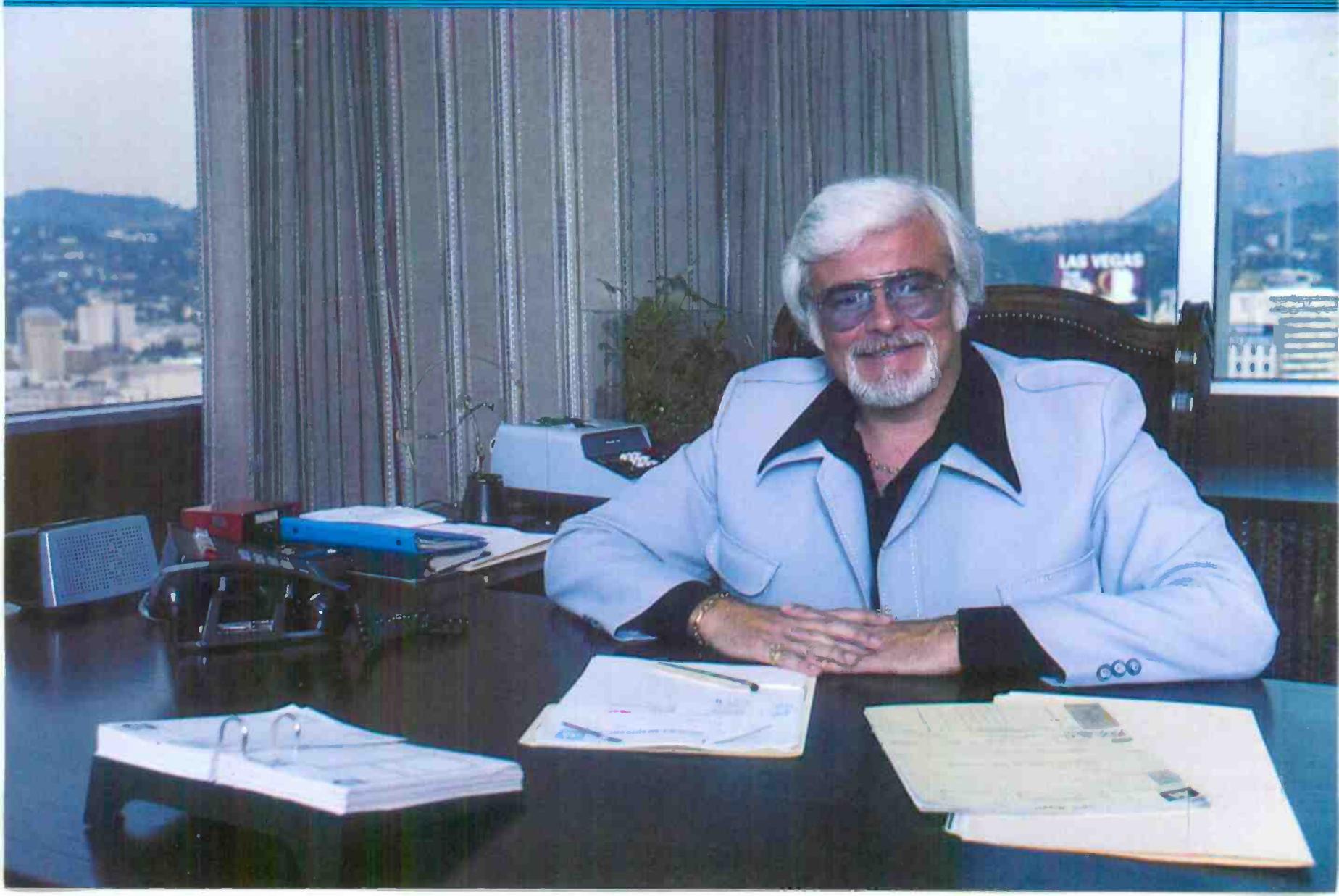
(Continued on page 163)

July 2, 1977

Record World Presents

# A Special Salute

## Motown President Barney Ales



**“Congratulations,  
Barney!  
...So what have you  
done  
for me lately?”**

**Berry Gordy**

# Record World Salutes **Barney Ales**

■ As his many friends and associates attest throughout this special issue, Barney Ales is a consummate record businessman. When Berry Gordy brought together the remarkable artists, writers and producers who made Motown Records a defining force in rhythm and blues in the sixties, it was Barney Ales more than any other individual who built the sales and marketing structures that turned the Motown sound to profit.

Seen through the various perspectives of those around him, Ales emerges as a tough executive, but a fair one as well. There is clearly a magnetic quality to his personality, one that originally drew Berry Gordy to him and still characterizes his relationship with the Motown chairman. When Ales left Motown, there was an indefinable something missing, something that transcended his business sense. As Diana Ross put it, with Barney Ales around "it just seemed like home."

The transformation of Motown from a company almost completely reliant on singles sales into a broadly-based enterprise drawing most of its income from albums and films has been effected under Ales' leadership. The huge commercial success of Stevie Wonder's "Songs In The Key Of Life"—still near the top 10 in sales nine months after its release—reflects an equally large artistic success, but also represents a marketing achievement that few executives could have accomplished. The current sales inroads being made by Marvin Gaye and the Commodores, among others, are a further testimonial to Ales' business acumen.

As president of Motown Barney Ales has not gone out of his way to seek personal publicity — here, saluted by his friends and by his industry, he can take a well-deserved bow.



1963





CITY HALL  
LOS ANGELES, CALIFORNIA 90012  
(213) 485-3311

OFFICE OF THE MAYOR

TOM BRADLEY  
MAYOR

June 15, 1977

Barney Ales, President  
Motown Record Corporation  
6255 Sunset Boulevard  
Los Angeles, California 90028

Dear Barney:

Let me take this opportunity to add my congratulations to the apparent tide of support reflected in this tribute from your friends in the entertainment industry. The role being played by the leaders of the entertainment community in the City of Los Angeles is clearly an active and conscientious one, and your own leadership in that field attests to Motown's continued visibility as a vital force in our city's international impact on popular arts.

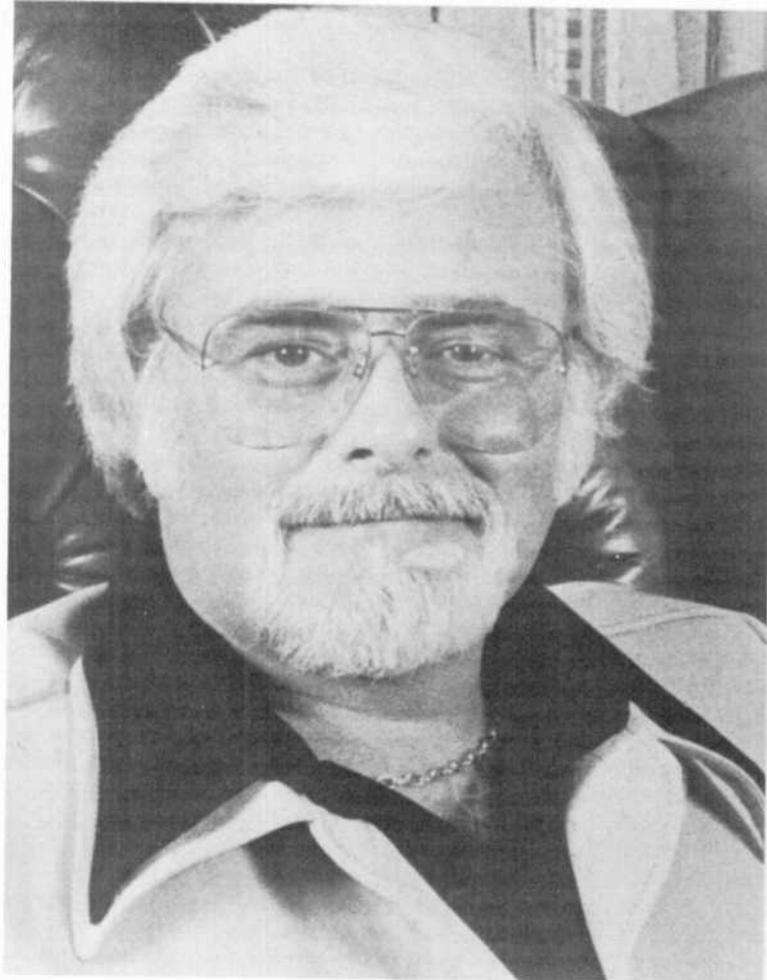
Equally significant is your own triumph in helping to build a small, personalized company into a multi-faceted global entertainment operation. Your own rise to success, like that of the record label and influential "Motown Sound" it came to represent, remains encouraging proof that courage and imagination can still transcend economic and cultural barriers in a democratic society.

Sincerely,

TOM BRADLEY  
MAYOR

TB/cc

**Everyone is sold on Barney,  
A real Heavyweight!**



Mike Roshkind  
Vice Chairman  
Motown Industries



# Barney Ales: Superstar Record Man

By JUNIUS GRIFFIN

■ Although he has never been properly identified in Motown's glittering galaxy of superstars, Barney Ales after 22 years of contributing to the music industry's space race is still spreading generous portions of cosmic dust on entertainers and executives alike.

At Motown, Barney can be compared to Midas, the legendary King of Phrygia, whose touch turned everything to gold.

Legend is transformed into reality and gold is transformed into a more precious metal called platinum, since 1960 when Barney was asked by Motown chairman Berry Gordy to join him in building a record company on Detroit's westside located at 2648 West Grand Blvd.

Essentially, this is a success story of a man's meteoric rise to success, through friendship, hard work and a sustained pursuit for excellence in an industry noted more for fads than standards.

From the low starting position of stock boy in the back room of Capitol Records to president of Motown Record Corporation, Barney Ales is still crowning his illustrious career with achievement.

Not unlike others in the music industry who have earned their executive stripes up-through-the-ranks, Barney wears the glamorous trappings of his success with casual ease.

Those privileged to have known Barney over the years expect the confident, yet casual manner in which he conducts business in his massive suite of offices overlooking Hollywood's Sunset Strip. Maybe you glimpse Motown's Prexy wheeling his blue Rolls through Hollywood just as he drove the Buick convertible he was forced to sell when he quit a well paying Detroit construction job to enter the music business.

Born and reared in Detroit, Barney is pure Motown.

His laughter becomes infectious, and his eyes actually twinkle when he invites you on a fascinating journey from the 'back room' habitat of a record stock boy who thought "BO" meant body odor, instead of back order, to a suite at the top where only

the industry power brokers dwell.

"It was a good education," says our story teller, who was soon promoted to the "will call counter" because someone thought he had potential.

Among the many names Barney remembers from those days at Capitol are Larry Owens and Max Collison, who gave him an opportunity to become a salesman. A giant step that Barney remembers as "consisting of every account that the other salesmen didn't want or couldn't get along with." The bonus accounts were 50 percent of every damn dime store in Detroit, says Barney.

Not to be denied, the tried and true record industry Horatio Alger turned a few of the bad accounts around and was promoted to a promotion position.

From there, it was three years of seesawing back and forth between promotion and sales positions and on to Warner Bros. De-

troit Branch.

Barney couldn't tell us exactly when and under what particular circumstances that he first met Berry. He did remember however that "our paths used to cross quite a bit," especially at a recording studio called United Sound.

Barney said that Berry had written all those songs for Jackie Wilson and had discovered Marv Johnson, for whom he not only wrote songs but produced him for United Artists."

Barney's history is unerring, because it was in 1959, that Berry and his sister Gwen wrote the song "Lonely Teardrops," for Detroit Jackie Wilson and it was after that song became a hit that Berry quit his job on the assembly line at Henry Ford.

The next year, Berry met Smokey Robinson, lead singer of an unknown group called the Miracles, borrowed \$800 from his fam-

ily and the Miracles sang and Berry wrote and produced "Way Over There." Smokey wrote and Berry produced "Mama Done Told Me."

Then came "Shop Around," and a decade of gold records, unparalleled success, and a story of two men inextricably tied in quest for excellence in the record industry.

Relaxing in his Motown office suite, Barney rubs his eyes, grimaces and caresses a trick right knee that is visibly swelled to the width of his trouser leg.

"Berry invited me over to his office and naturally I went and met with him and his sister Loucye who was handling sales" Barney said, adding:

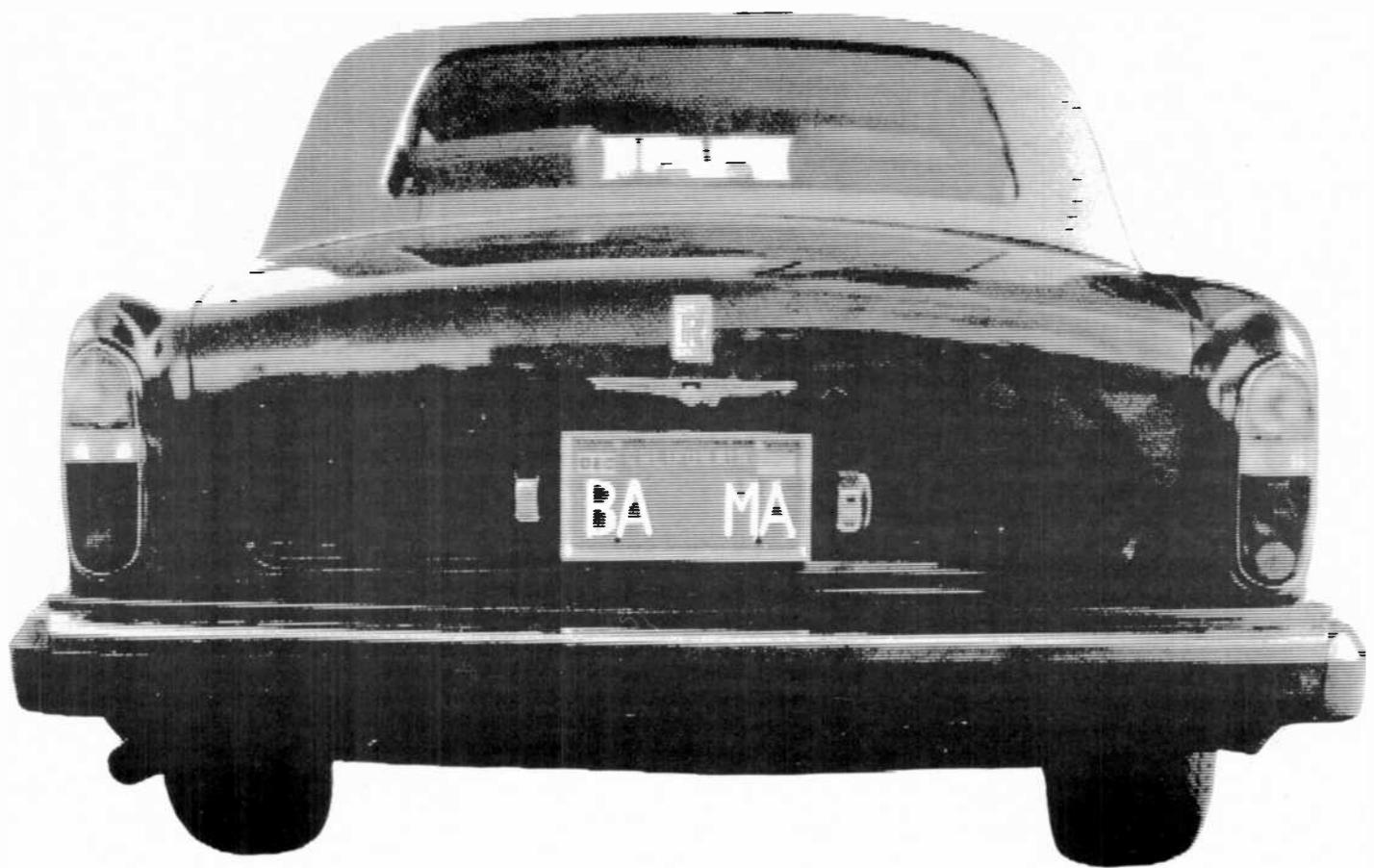
"Loucye ran Berry's whole sales operation, but just wasn't that familiar with a lot of the national distributors across the country.

"I would work with Loucye and  
(Continued on page 34)



Barney Ales

**Behind every  
successful man...**



**there's 10½ft. of  
Rolls Royce.**

LOVE,  
MITZI, STEVEN, BARNEY JR.,  
SHELLEY, BRETT AND CHRISTINA



# Barney Ales Tells His Own Story

By SAM SUTHERLAND

■ In the following Dialogue, Motown Records President Barney Ales traces his record industry career from its beginning over twenty years ago to the present.

**Record World:** How did you first get involved in the music business? You're from Detroit.

**Barney Ales:** Yes, I was born and raised in Detroit. I started in the record business in 1955.

**RW:** How old were you then?

**Ales:** I was just going on 21; well, I was 20 because I joined Capitol Records in March and I would have been 21 in May.

**RW:** What were you doing for Capitol?

**Ales:** I started as a stock boy in the back room. Capitol Records had a tremendous program for building within the organization—a philosophy that sounded great. You'd move from the back room into the will-call counter, and from the will-call counter into ordering, and then from ordering into the sales force, and then from there, God knows.

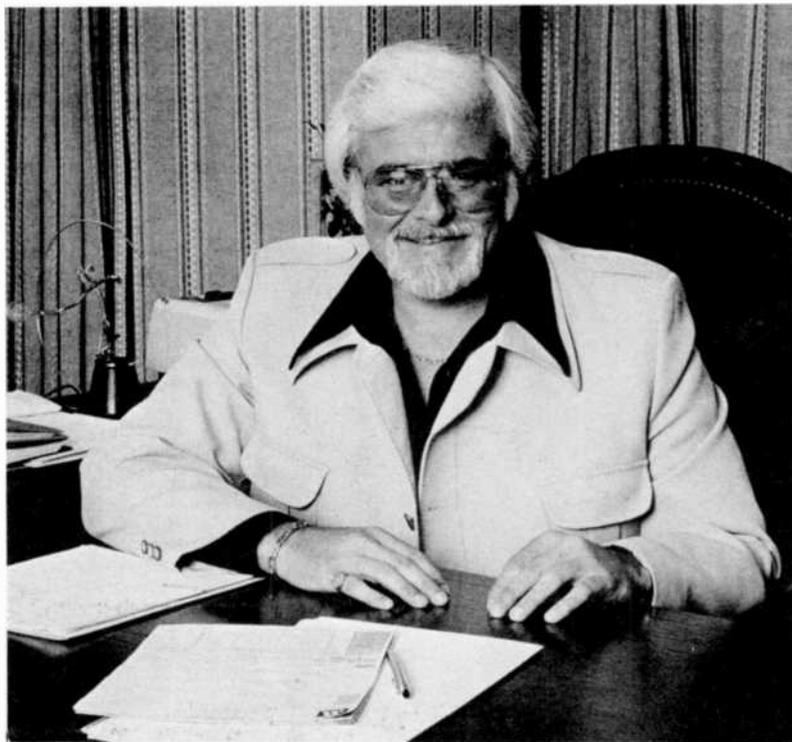
**RW:** Why were you going into the music business?

**Ales:** I was planning on getting married, and I thought I needed a job that had a little more security than what I was doing at the time. I was working in construction with my relatives and it was great for a single guy. You worked all summer long. You got a great tan. You made a lot of money. In fact, I remember I had to sell a Buick convertible that I had at the time. My wife had a Ford which we kept. It didn't seem realistic to me—getting married and settling down and continuing to work in construction; so I looked around for a number of different jobs. I had interviewed for different jobs and there was an ad in one of the Detroit papers for a—I really can't remember. I'm sure it must have been something like 'future with expanding record company' and so forth. So I answered the ad. The branch manager at that time, a fellow by the name of Larry Owens, who was a tremendous salesman, sold me on the idea that this would be a tremendous future. And it has been.

**RW:** Did he tell you that one day you might be the president of a major label?

**Ales:** I think he told me that if it worked out, I would become branch manager some day. So I went to work for Capitol and started in the back room and I think it was a tremendous teacher, a tremendous education, to know how to fill an order and that BO meant back order, besides just body odor; and what the problems were when you were out of a record and the salesman would come back screaming why you didn't have enough product and one thing after another. It was a good education, and from there, the next step, if they felt you had potential, was to move up on the will-call counter which was great because you were dealing with the retailer who was always screaming where his shipment was or why was he put on COD or hold. Then I went into ordering of merchandise. That involved inventories, checking and finding out what the pattern was in ordering an album or a single. In those days I believe it was much tougher ordering than it is today. We not only had 45s; we had 78s; 45 EPs; 10 inch albums; 12 inch albums; and we had a few 78 albums that were still in stock.

There were very few of those, of course, but they were still available. 78s were a big market in those days because of the black population in Detroit . . . We had four salesmen in Detroit at the time; Capitol was expanding to a fifth territory, so I was the fortunate one to be elected the fifth salesman, and my territory consisted of every account that the other salesmen didn't want or any account that they couldn't get along with. I must have had 50 percent of every dimestore, which we used to call them in those days. I went from sales into promotion at the Detroit branch.



"... I went to work for Capitol in the back room and I think it was a tremendous teacher . . ."

Then I moved back into sales. Capitol set up a new system, adding assistant branch managers. The assistants took a lot of the larger accounts and turned them into house accounts. So I left promotion and went back into sales as the assistant branch manager. I stayed in that I guess until '58.

**RW:** Getting back to promotion—what was it like at that time?

**Ales:** Well, that's when disc-jockeys were personalities.

I enjoyed promotion. In those days I was very fortunate to work with a lot of top acts such as Jonah Jones, Nat King Cole, Stan Kenton, Five Freshmen; Jack Jones in fact at that time was recording for Capitol; and Gordon MacRae. Detroit at that time was a very big break-out market. At that time it was when each jock would play his own product . . . it was very rewarding. And it was education at that time. As I said, from promotion and going back into sales, I realized in promotion how important it is in selling the records.

**RW:** But at this point, wasn't album product a fairly small slice of your sales anyway?

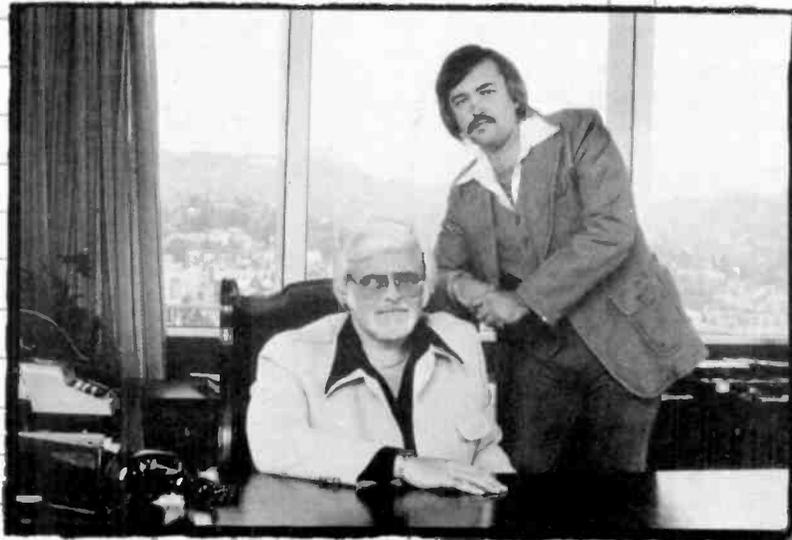
**Ales:** No, Capitol had very big albums—Sinatra, Nat King Cole, and Jackie Gleason, "Oklahoma," "Carousel." It wasn't until the end of the '50s that we saw the demise of the papa and mama stores . . . that's when the one-stops became larger because they couldn't buy from the branches so they went to the one stops to purchase. We were very instrumental in Detroit in setting up the one-stops in LP buying.

Then I left Capitol to go with Warner Bros. to open up their branch in Detroit, and I stayed with Warner Bros. just about a year's time.

**RW:** Well, Warners couldn't have been more than a year or two old.

**Ales:** No, no, Warners must have been about six months old. I mean, I can remember selling the Mary Kay Trio and Clint Walker. It was soon after Warner Bros. closed their independent distributors.

(Continued on page 20)



"You can predict earthquakes?"



"You can predict earthquakes."

I should have known.  
Best. Mike.



## Berry Gordy on Ales:

# A Close Friend and a Great Businessman

■ There is one particular story told by Berry Gordy that, according to Gordy, typifies not only Barney Ales' character but the kind of close relationship the two men have enjoyed for many years:

"I've always been considered a good chess player," Gordy says. "We were in England once, and had some time to kill. Barney had never really played chess before, but he had watched other people play and had just learned the basic moves and all, so I played him. It was a very boring game—I was rather snobbish about it, because I felt that I didn't really want to waste my time with people who couldn't play well. So I sort of put him down, and was only half-watching the game and so forth, but I saw that he was making some very bad errors. Finally, to make him interested, I said 'OK Barney, if you win this game I'll give you \$1000' I knew there was no way he could win—it was just to keep him interested, and I was falling asleep myself.

"So Barney proceeded to take about half an hour for every one of his moves, watching every possibility, and he won the game. He'd have to tell you how I got the \$1000 back . . . but the point is that he showed me determination. When he's really after something he will get it. I have to be very careful when competing with him—but I'd say that of the things I've done with him, I've won 100 and he's won maybe three. He might disagree with that figure, but that's it. And one of his three was that chess game."

Incidents of this nature have formed a vital part of the camaraderie between these two executives. The spirit of casual competitiveness ("I'm responsible for Barney taking off about a hundred pounds, because he hates for me to call him fat"), the kind of spirit that could only come after the basis for a strong personal friendship was already established, permeates Gordy's recollections and reflections regarding Ales; even a total out-

sider can appreciate the underlying humor and affection they share. Gordy, when reminded of a comment he once made to the effect that "without Barney I wouldn't have had as many hits, but without me Barney wouldn't be as rich," says that "We're always putting each other down—when something's a hit, he takes all the credit, but when it's not a hit, he blames the creative department. That's the way we have our fun, and it's also the way we keep each other's feet on the ground.

"Barney tells the story to many people that actually he started Motown for me, after he heard me humming a tune when I was a shoeshine boy and he was having his shoes shined—y'know, he was going to make me a star—and he says that I later won the company from him in a card game! That's the kind of close relationship we've always had."

**"I could tell . . . that he was just a very dynamic individual, and he appealed to me as being a winner."**

The Ales/Gordy association is one of the longest in the music industry. They met when Ales was a distributor in Detroit; "he distributed certain records for me," Gordy recalls, "and I could tell from that that he was just a very dynamic individual, and he appealed to me as being a winner." Later, when Ales came to Motown ("I'm not sure exactly who asked whom"), Gordy recognized him as "the kind of person that I felt would be a great asset to my growing company."

Ales' areas of expertise—sales and distributor—were instrumental in determining Motown's direction as the company has

expanded, according to Gordy. "With Barney's personality and attitude, we developed certain policies and programs. His abilities helped define the corporate thinking—that's part of the evolutionary process." Ales' business presence has also allowed Gordy "to be much more involved with the things I do best, like working with the creative process of the artists and so forth. So you could say that the two of us complement each other very well."

Five years ago (June, 1972), Barney Ales left Motown for a period of some three years. Gordy provides some insight into Ales' departure from and subsequent return to the company in September, 1975:

"Barney left the company like many people leave any company. I means, you're with a company for so long, and there is a lot of prosperity and everything gets fat—then everything starts not working as well as it should, because everybody is sort of psyched out with their own success, including me, Barney, the artists and everyone. So people sometimes have to try other things in order to appreciate what they had—it's sort of an airing-out situation. That's true not only in business but everywhere in life. Barney left the company through a mutual understanding, and it gave him a chance to evaluate a lot of things, sort of a get a true perspective on reality.

"Several years later, we happened to be having a friendly breakfast together—even when he wasn't with the company, our relationship stayed the same—and we both realized that we made a dynamic team together. We recognized that Motown has this phenomenal type of operation that is very strong because

(Continued on page 78)



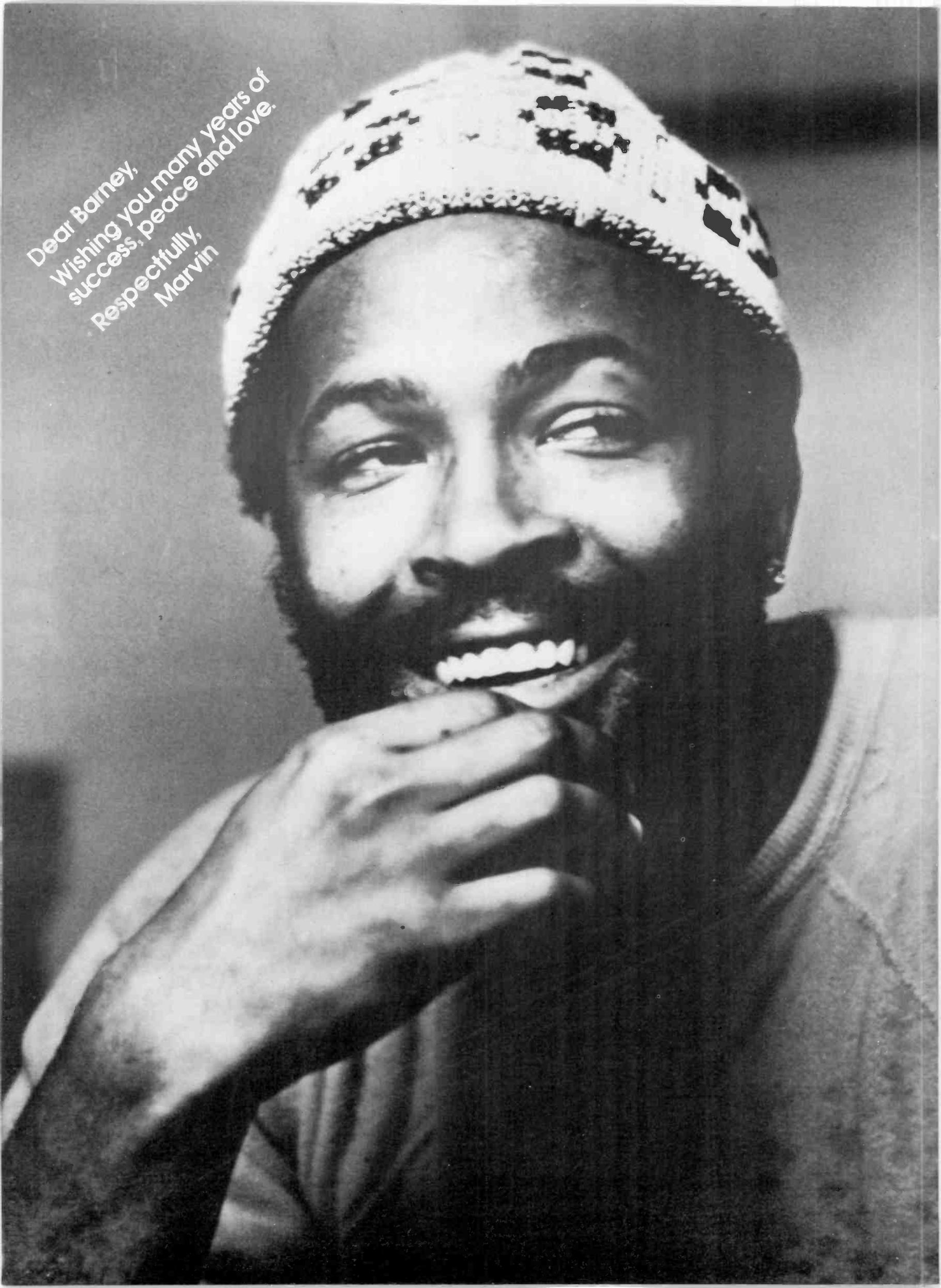
Stevie Wonder (center) presents Berry Gordy (left) and Barney Ales a cassette of the early stages of "Songs In The Key Of Life" last year.

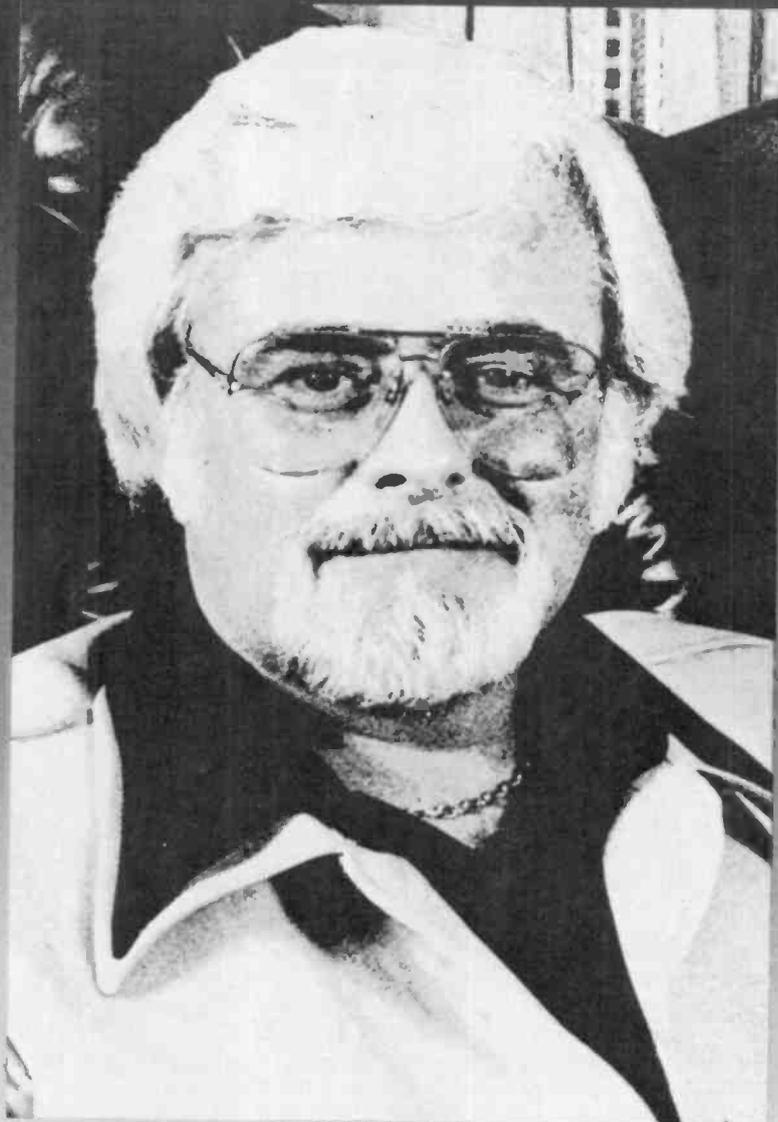
**You've come  
a long way baby.**



**Love, Suzanne**

Dear Barney,  
Wishing you many years of  
success, peace and love.  
Respectfully,  
Marvin





*Barney, You're The Best!*

*Diana Ross*



# Barney Ales Tells His Own Story

(Continued from page 10)

I was approached to open up a distributorship myself in Detroit with another person, which was called the Aurora. It was owned by Johnny Kaplan and Henry Droz. Henry had his own operation called Arc and Johnny had JK Distributors. There was a distributorship in Detroit at the time called B and H which was closing up . . . Well, we opened up and immediately picked up those lines and also took some lines on from Johnny and Henry.

After opening up the distributorship and picking up all these lines, we gained a reputation quickly of being able to sell a product, to get a product promoted, to do a good job for a label. So we started picking up other labels and Berry had asked me to stop by the studio, which was on West Grand Boulevard at the time. I went over there and listened to some of the product that he had and we began a real friendship that had just been a mere acquaintance up to that time. And then he released a record called "Way Over There" by the Miracles. His sister, Loucye Wakefield, was doing some of the sales—she was running the sales operation but she wasn't that familiar with a lot of the national distributors across the country. She would call and ask what I thought about this distributor and that one and I helped her set up national distribution.

Berry and I had become very close over the last year's time; it was March of '60, I think, when he asked me, "Why don't you come

“ . . . I went with Berry in '60. To have been an independent distributor was invaluable. ”

to Motown?”

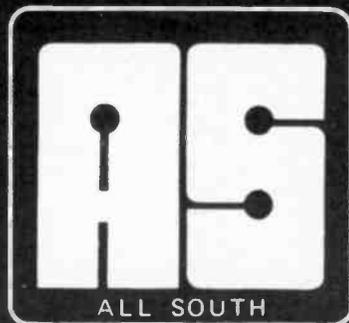
I said I didn't think that was a good idea because we were too close as friends and it probably wouldn't work. Then he said, "Well, aren't you and Harvey friends?" and I said "Yeah, that's right." And he said "Well, that sounds silly, doesn't it?" And I said, "You know, you're right."

I thought at that time it was better to leave Aurora which was becoming either one or two in terms of distributors in Detroit. We had practically every independent line of any value . . . And so I left and then I went with Berry in '60. To have been an independent distributor was invaluable.

RW: Had Motown scored a really major single hit yet?

Ales: "Shop Around" had just become at that time a number one record. We had just released "Bye, Bye, Baby," which was out at that  
(Continued on page 26)

# BEST WISHES BARNEY!



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PRESIDENT

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SALES MANAGER

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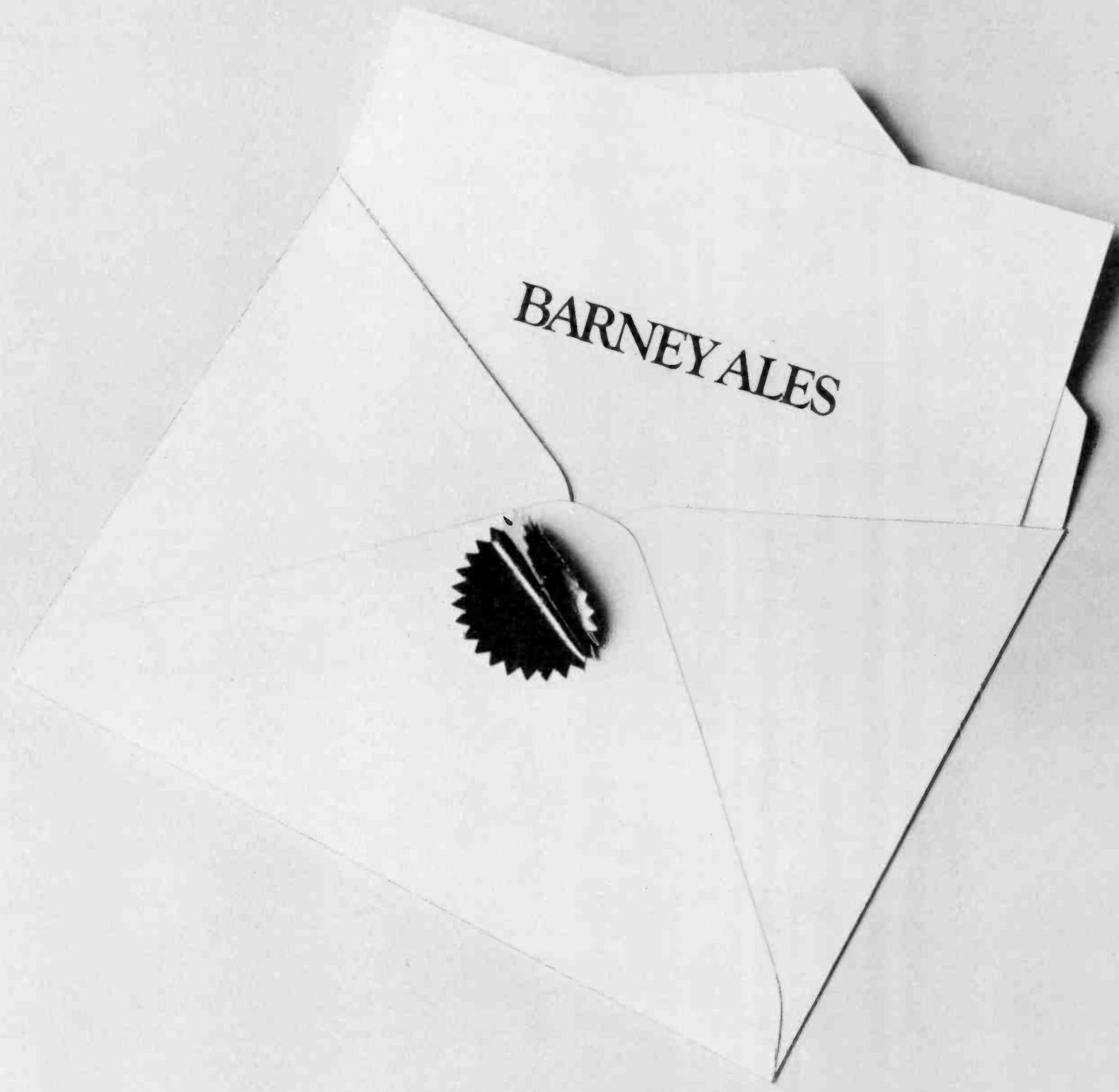
WILLIAM "SMOKEY" ROBINSON, JR., Vice President



When I learned of Barney Ales' return to Motown it was a very personal, heartwarming, elating feeling for me to welcome him "home".

Dear Barney,  
Congratulations on finally hitting the  
"Big Time". All we needed was "vitamin U".  
Love,  
Smokey

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Suzanne de Passe:

# Working for a Common Goal

■ It's an open joke at Motown that Barney Ales is the corporate chauvinist.

Uniquely, however, the corporate chauvinist just doesn't fit the accepted definition of the word "chauvinist." It is old warm charm and an affability of his proud Italian ancestors that marks Barney as a benevolent dictator.

According to Mitzi Ales, Barney's lovely wife of 22 years, the only time she remembers questioning his judgment was when he decided to give up his own flourishing business to join Berry Gordy at Motown. But everything turned out well as usual, and Mitzi says that she is

glad that she kept her objection to herself.

Seven years later, Barney was to meet a new Motown employee and now Motown executive, Suzanne de Passe, vice president creative division.

It was a new and jolting experience for both. Submitting to an interview at Motown's recording studio, the place from which she conducts most of her corporate business these days, Suzanne humorously insists that "Barney is the biggest male chauvinist ever," but that she has managed to worm her way into his heart.

It is with obvious respect, mischievousness and genuine affection that Suzanne says, "It's

a fight to the finish."

Together, the woman who was a women's libber long before the words became a litany, and the man who believes in old world gallantry — and chauvinism—make one hell of a corporate team.

Suzanne says it succinctly, "Our aim is to create hit product from our slightly dissimilar divisions."

"My own involvement as head of the creative division, makes me very sensitive to the needs of individual artists, while Barney's chief concern of necessity, is more of a tangible nature . . . manufacturing and selling product."

It is the very dichotomous re-

lationship that makes the de Passe-Ales combination one of the most successfully competitive record teams in the music industry.

Those who disbelieve have only to consult the charts where the accomplishments of this Motown team are recorded weekly in the top 10.

Often Suzanne has her status reaffirmed in executive meetings where she is the only woman present. When the language gets particularly colorful and/or suggestive, she is accorded only a cursory "pardon me Suzanne," and the conversation or story continues.

(Continued on page 82)

*Many Congratulations on your  
Fantastic Achievements  
and heres to an even Bigger  
Future - From Norman Garrod  
and everybody at  
Garrod & Lofthouse, England*

*If you were in baseball*

*you would be Joe Dimaggio.*

*If you were in football*

*you would be Vince Lombardi.*

*Since you are in the record "biz,"*

*you are just Barney Ales.*

*Congratulations*

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(a division of ABKCO Ind., Inc.)



# Barney Ales: Superstar Record Man

(Continued from page 8)

tell her what I thought about certain distributors, and it wasn't long before Loucye and Berry invited me to join them on a trip to Miami for a sales convention."

The closeness of Barney and Berry's friendship was apparent from certain events that took place on this Miami sojourn.

During a stopover in Atlanta, Barney and Berry got off the plane for a presumed rest stop and according to Barney they got lost in the Atlanta Airport, and "we just happen to have gone down the wrong corridor when we were returning to our plane."

The two record executives did however manage to catch the next plane to Miami and did attend the convention.

"I don't remember when it

was, it might have been March of '60, Berry and I had become very close over the past year, and we were running around and hanging out quite a bit, and he asked me, why don't you come to Motown?"

Barney's initial reply to Berry's invitation to join him in business was: "I don't think its such a good idea because we're too close as friends."

Berry answered: "Aren't you and Harvey friends?" Harvey Kahan was Barney's partner in a successful record distributorship.

Barney replied, "Yeah, that's right!"

"I thought about it," Barney said—adding: that he had to iron out a few problems in his own business that was by that time

(Continued on page 44)



The Motown Staff at a 1969 Las Vegas creative a&r meeting.

CONGRATULATIONS  
BARNEY

PEACHES  
RECORDS

BEST  
WISHES  
BARNEY

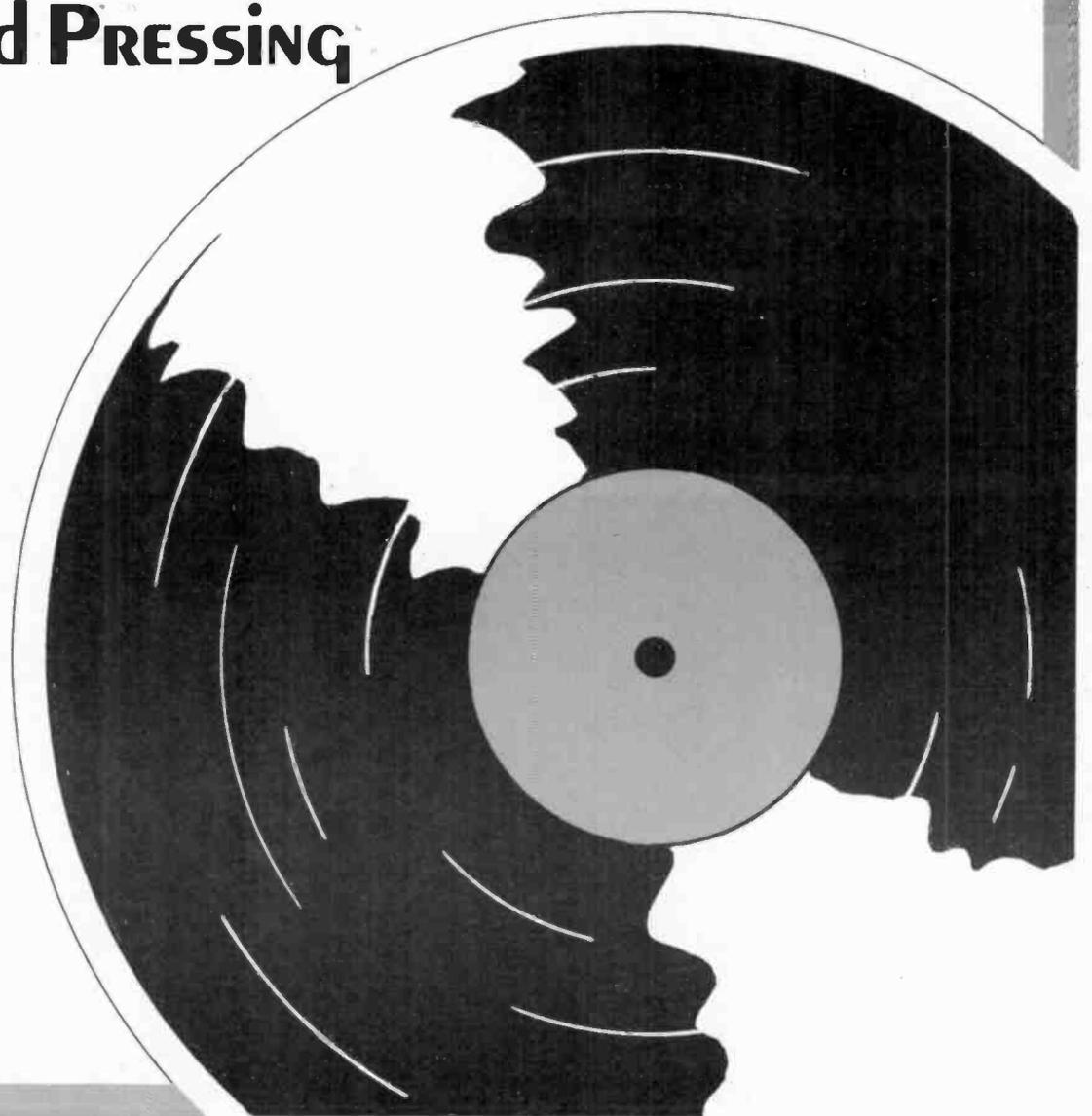
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Miller London, Jr.  
National Sales Mgr. & Singles Sales Mgr.

Steve Jack  
National Album & Tape Sales Mgr.

Charlie Salah  
National Accounts Mgr.

Derek Church  
National Advertising & Merchandising Mgr.

Motown National Sales

# **CONGRATULATIONS, BARNEY**



**Motown International  
Thinks The World of You.**



# Barney Ales Tells His Own Story

(Continued from page 32)

catalogue merchandise because I don't know what the life of an album is anymore. I think it's a question of merchandising and promoting it properly. In the olden days, you lived each month on new releases and each distributor and each dealer looked for the new releases that sell more product, and I think that was one of the problems we had in the industry when the inventory actually backed up on the retailer, the distributor and the manufacturer. It's a question of putting just too much product into the flow. I think this is one of the problems that we realize every once in a while in the market today. That's why Motown actually did an about-face as far as releasing product in 1977 in large quantities. Who's to say that if an album sells a million and a half that it really shouldn't sell two million copies, three million copies, eight million, based on how many people we have in the United States today? That's why we put a new program on Stevie Wonder in the Chicago market, just to see what the potential would be on a saturated marketing campaign which so far has been very successful.

**RW:** You're already getting positive indicators back?

**Ales:** Very positive indicators. So I think it's a re-education that we have to do—to the distributor—from the distributor's people to the store level, because the fact that an album is two or three months old doesn't necessarily mean it's an old product. I think you can take

the example of Peter Frampton or Stevie Wonder who doesn't release product for a long period of time and comes out with something . . . Stevie's album has been greater in the first four months of this year than it was in the first three months when the album was released last year.

**RW:** Are you going to do another program on it when his next record comes?

**Ales:** Right.

**RW:** Cross merchandising is important to Motown, then.

**Ales:** You always cross merchandise. We used to say that we'd have to have an album every quarter by a hit artist, then it was three a year, and now it's down to two a year. I think probably the better ratio is two every 18 months. It's just so hard today to merchandise properly that it's almost taking 60 days before the product is really into the field and the promotion is set up properly to know whether you have a hit album.

**RW:** You mean sixty days from the actual release?

**Ales:** The actual release.

**RW:** Only then can you make some kind of decision on it.

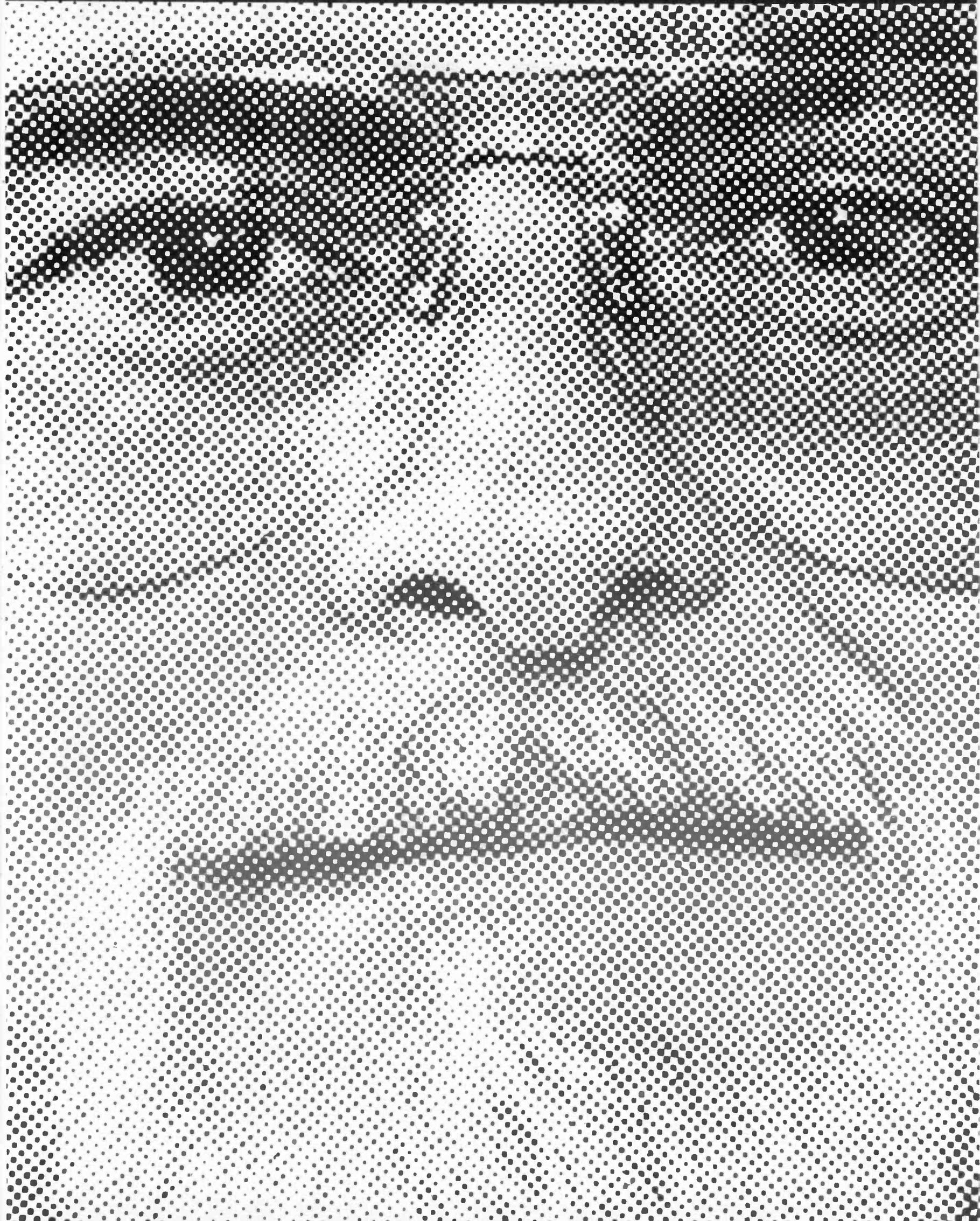
**Ales:** I believe that's the only time I can foresee it. I'm not saying you don't have initial reaction on a Marvin Gaye or a Diana Ross or a Stevie Wonder or a Smokey Robinson immediately, but if you're

(Continued on page 42)

**You're a knockout.**



**RECORD MERCHANDISING JOINS WITH THE INDUSTRY IN HONORING BARNEY.**



SID TALMADGE

JACK LEWERKE



# Barney Ales Tells His Own Story

(Continued from page 38)

trying to sell a new artist, a Thelma Houston, who is not new but new as far as the consumer is concerned, sometimes it takes three months, four months with an artist that you have to work with and establish.

**RW:** When Motown was predominantly a singles-oriented company, how long did it take you with a single by an unknown artist to know if you had a hit?

**Ales:** About two weeks.

**RW:** And that was it? You had your case and you knew it, or else it was all over?

**Ales:** I didn't know if it would be all over with, but I think you could tell the difference between whether you had a top 10 record nationally as opposed to a top 20 or a top 30. You'd take a market and saturate it with sales and promotion. In those days, if you had a record played on a station, you could usually get immediate reaction to it. If it sold 10,000 in a week's time, you better believe that you have a million seller. I think there's a big misconception in the record business that black people only listen to black radio and white people only listen to white radio. I think that that's one of the biggest fallacies of radio. When I was growing up I would listen to both black and white stations depending on who the jockey was

(Continued on page 46)



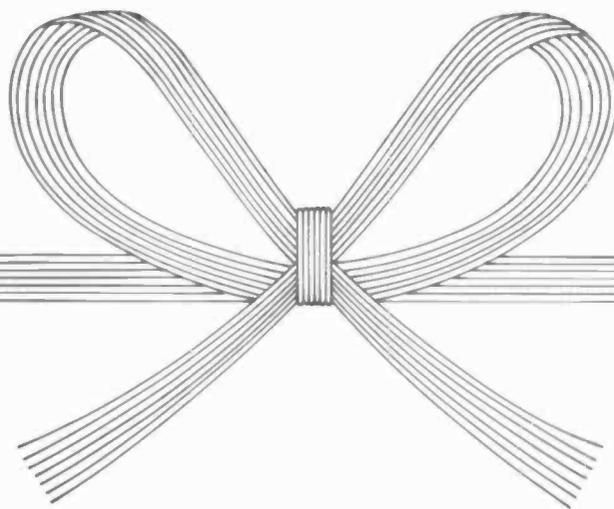
**3 CHEERS**

**Gribbitt!  
Gribbitt!  
Gribbitt!**

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*Shoo*

SHOO KANEKO



*Tats*

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# Barney Ales: Superstar Record Man

(Continued from page 34)

among the top three distributorships in Detroit, but it was on to Motown.

**March 1960**

"Shop Around," had just been released and was on its way to number one. Mary Wells had just done "Bye, Bye, Baby," and according to Barney, although her first record on the Motown label didn't go to number one, it was all history from that moment on . . .

"Mary followed up with one hit after another. The Miracles, The Marvelettes with 'Please Mr. Postman,' Barney said, adding:

"It was one hit after another, and establishing acts and staying with them."

Indeed the hit parade was at Motown . . .

1962: Motown, with new artists, Mary Wells and the Contours, places seven songs in the top ten.

1963: Motown, with Martha and the Vandellas and a 13-year-old blind boy called "Little Stevie Wonder" placed nine songs in the top ten and 17 in the top 40.

Back to 1960.

When Barney arrived at Motown, the staff immediately grew from two to three.

Barney recalls that "Berry was the creator, so we don't count him. Loucy ran collections, I ran sales and a fellow named Bill Mitchell ran promotions."

Motown was a 24-hour-a-day operation. During the day while the Motown business staff worked, Barney said that Berry, the creator would be in the back room playing piano, writing songs, or relaxing playing ping pong or darts.

"Berry still owes me . . . probably . . . 10,000 candy bars . . . that's all we'd play for, candy bars," Barney says as he swings his right arm in the motion of a ping pong paddle slam.

Then in mock seriousness, Barney tells how they used to raise so much hell at night that the people used to "call the cops and complain about the noise in the back room studio."

It was this complaining that started an expanding Motown empire. To get even with his West Grand Blvd. neighbors, Berry purchased the house next door and served an eviction notice.

"That's how we acquired seven houses in a row, except for a doctor's house, who would never sell," said Barney. "The standard joke with me was that we had the only seven-story office building going sideways."

"We had a lot of good artists in those days," reminisces Barney. "We had some fabulous guys called the Satin Tones, a group that included guys like Robert Bateman, one of the original writers of "Please Mr. Postman." Freddie Gorman, who's with the Originals, was in the group. Just some

great people."

Barney continues talking intimately about artists. Eddie Holland, a great producer, he was a singer too. "I remember that we couldn't afford to send the Marvelettes to San Francisco for a concert at the Cow Palace. We just sent Gladys Horton the lead singer, and picked up four girls in San Francisco. And, of course, we took Eddie who had a hit called 'Jamie.'

"The Supremes were just starting. They had a couple of records and they were on Tamla Records. We had Tamla and Motown, and then we started another label called Miracle. The Temptations were on Miracle. We closed Miracle and started the Gordy label, because Berry's name became synonymous with music and hit records, and it was just a natural." The Temptations and Martha and the Vandellas were on that label.

"Beyond a doubt we were the leading singles recording company in the sixties.

"1967," according to Barney, was probably the "biggest year we ever had, would you believe, more than 30 million singles."

The gold rush continues.

To date, the **Record World** charts have confirmed Ales' invaluable contributions as a label president. Today, the triumvirate make a very powerful body, Berry as head and Barney on one shoulder and Roshkind on the other. Roshkind surmises: "Barney Ales is one of the finest communicators I have ever met. And communication is the key to a healthy company."

Additionally Roshkind disclosed: "when I joined Motown I was absolutely dumb about the record business. Barney has been an educator. He has taught me without trying to, and I'm still learning every time I talk to him."

Berry once defined the Motown Sound as "rats, roaches, struggle, talent, guts and love." That might have been what it was, and indeed, it might be what it still is, but Barney made the Motown sound sell. He was the soul marketer. The man who made the "Sound of Young

America," the sound of cash registers.

Barney Ales is the man who developed Motown into the sound factory of the sixties that produced 80 percent singles and 20 percent albums. "Today," Barney says, he is trying "to reverse the trend and do 80 per cent albums and tapes and 20 percent singles.

"The business has become so sophisticated with artists and attorneys asking for guarantees of dollars on product delivery that I don't think there are too many record companies today that can build up much of a can as they did in years past," Barney said, adding:

"The lifeblood and profit the single means to our business is really a promotional tool to sell more albums."

Barney, the congenial and masterful teller of stories past suddenly becomes a teacher.

"I don't think that singles are going out of business, right away, Barney says, "but I think  
(Continued on page 106)

## Mike Lushka

(Continued from page 24)

Currently, Motown is in the midst of one of their most rewarding programs. Not content with having Stevie Wonder's "Songs In The Key Of Life" sell over four million copies, Motown, under Ales' direction, embarked on a unique merchandising campaign to push the album into the five million unit category. The plan also stressed Wonder's entire catalogue, but the novel feature was the trade ads that advertised Wonder's package as a "new release." With saturated concentration, Motown has succeeded in realizing its sales projections with no let up in sight.

Lushka concludes, "For a pure record man, Barney would have to be considered a leader. He deals with the legal, sales, promotion, and creative ends of the record company like a true expert. He's taught me a great deal about the industry in the two years that I've worked directly under him. He's the best."



Mr. and Mrs. Bob Austin, Mr. and Mrs. Nate Duroff, Mr. and Mrs. Barney Ales, Mrs. Jack Solinger and guests in 1967.

**THE  
B.A.-B.A. BLACK SHEEP  
CAME BACK  
TO LEAD THE FLOCK  
TO  
GREENER PASTURES**

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# Mitzi Ales: Barney's Better Half

By RAGNI LANTZ-GRIFFIN

■ On the show business marriage-go-round, the 22-year union between Barney and Mitzi Ales stands out as unique.

The Aleses grew up in the same Detroit neighborhood and went to the same high school.

It was actually because of Mitzi that Barney got into the record business. "He was in construction, having a good time," she recalls. "He'd work in the summer and lounge around in the winter. Then when we were going to get married, he had to have something less seasonal, so he just looked in the paper and answered an ad."

Mitzi kept her job as a secretary until Steven, their oldest, was born, but four more children followed at a rapid pace, and she has had a full-time job taking care of them and Barney ever since.

Quiet and unassuming, with a happy, easy laugh, she seems a perfect complement to her high-powered husband.

"Barney is Italian," says Mitzi. "I think that explains a lot. He is the head of the family. He is very firm, yet very loving. Like he tells the kids, 'This is not a democracy, this is a dictatorship!'"

"The kids" are, besides Steven, 21, who is following in his

father's footsteps in the sales department at Motown, Barney, 20, Shelly, 18, Brett, 14 and Christina, 12.

The family is very close. Weekends are spent exploring California or at their lovely hill-top home in Encino. As Mitzi puts it, "We are very private, not country club people, and we don't go to many cocktail parties."

Barney is definitely the boss at home just like at the office, but usually only after he has already made up his mind. That's all right with Mrs. Ales. "He has always made the right decisions," she says.

She did, however, question his judgment when he decided to give up his own flourishing business to join Berry Gordy in the early Motown years, but she did not mention her misgivings until years later. "Things were just leveling off," she recalls. "We were out of debt and able to afford a few luxuries..." But everything turned out well as usual, and Mitzi is glad she had kept her objection to herself.

Despite his heavy work schedule the first years with Motown, Barney managed to spend most weekends with the family, and Mitzi never felt neglected or stuck. "I thought he was home a lot compared to some hus-

bands," she comments. They have also made a point of trying to travel together whenever possible.

The whole family benefitted during the years of Barney's semi-retirement before he rejoined Motown in California. Mitzi knew it wouldn't last—"It would have been a terrible waste of talent"—but she feels the timing was perfect. "Our youngest son was into football at the time, and Barney became very involved. He loves working with kids. He kidded them one time and said he was thinking of buying a high school so he could coach."

A highlight during that period was a 5-week trip to Europe with the entire family, including Barney's father, who passed away a year later. "We went back to Rome with Dad and we went to Dad's home in Palermo with all the cousins and aunts and uncles," relates Mitzi. "It was great. As so often in our life, the tim-

ing was crucial—in another year it would not have been possible."

Barney feels very strongly about keeping his business at the office and not bringing it home with him. "I'm the last to ever know anything," comments Mitzi with a smile. He does not even like to listen to music at home. Instead the Aleses relax by reading—mostly fiction—and movie watching. "He loves to go to the movies," says Mitzi. "He feels that's one place where he can get away. He'll see anything except love stories."

What kind of a man is Barney Ales to the person who knows him best?

"I think everybody sees him basically the same," says Mitzi Ales. "He's not a phony. He acts the same way to me as he would to somebody in business. He is very honest. I suppose sometimes you don't want to be a honest as he is, but he cannot be any other way."

## Steve Ales: Living Up To Expectations

■ 21 year old Steve Ales is a bright, personable young man who serves as Motown's west coast sales head. Although the position carries many inherent demands, Steve has the added pressure of trying to live up to expectations as Barney Ales' son.

"When I first started out in this business, I was keenly aware of skepticism, but I soon realized that if you're sure of yourself and can do the job there's no real reason to be concerned. Of course, since I was only 19 at the time and green, some of the record men would look at me as if to say, 'Who's this kid telling us how to work product?'"

Growing up in the Ales household provided Steve with a unique opportunity to learn every avenue of the record industry. Throughout his life, he never really entertained any serious aspirations other than working and gaining knowledge of the music world.

"Although I was a very successful athlete in such sports as football, baseball, and hockey, I

always yearned to be a part of this business. Since I was constantly seeing record company people and hearing about Motown, it seemed natural for me to want to be a part of the Motown family.

"However, I never wanted to be given any special favors. I've been at this position for over a year, but if I wasn't successful I can assure you I'd have been out a long time ago."

Steve actually began his career in the industry back in Detroit working for Prodigal, while they were still independent of Motown. His year of local sales experience provided Ales with a much more personal view of the industry, although he states that "it was exactly as I'd expected it to be."

Steve has found that one of the nicest aspects about his father's presidency is the fact that Barney now has more time for him. "I can honestly say that we've become a lot closer in the last two years than any point

(Continued on page 82)



Barney and Mitzi Ales and Tom Schlesinger, returning from the 1969 NARM convention.

A handwritten signature in black ink, consisting of several fluid, overlapping loops and strokes. The signature is positioned in the upper left quadrant of the page.



# Barney Ales Tells His Own Story

(Continued from page 46)

know that product better than to try to throw it in with the rest.

So, therefore, if you get primarily a black staff working black product, and a white staff working a white product or a country & western staff working on a country & western product, and all the records are equally out there on the field and one is selling more than the other, I'm sure that the intelligent thing would be to then go after the record that is selling the most and try to cross it over in all three markets and vice versa. I also think that some of the major companies were not that familiar with black product as it exists today, and tried to either establish it themselves with their own producers or their own A&R department, as opposed to going out today and finding some of the better producers. I would say that some of the better producers have come from Motown who are either with other labels or who have the knowledge and experience from working at Motown with these acts. Many majors wait to a certain point and then purchase established black acts . . . so it's hard for an act not to look for the best deal. It's up to the record company to determine what the life of the act is, no matter who they are and how much they want to spend on it. I honestly believe that it's a little different today. The life blood of our business at one time was based on new artists. They don't come along as fast as they used to, and I think that's primarily radio's fault. I think that radio should take

a closer look at what they're doing and realize that we are one industry. It's up to them to help establish new acts, credible acts. I'm not saying, "why don't you play something that's bad?" I wouldn't do that. I think it's important for record people not to ask them to play a bad product. I'm sure we all do but if we don't have new artists, our record business is not going to continue to build. There will always be the Bostons and the Framptons that will come along, but I don't feel that we have the middle-ground artist . . . You're either a giant artist or you're a mediocre artist. There's no "good" artist anymore. You're either one or the other.

**RW:** Let's turn for a moment to this whole question of just developing and finding talent. Motown became synonymous in the mid-sixties with a very specific sound: Most Motown singles had a certain stamp when they came over the radio or over your record player. There were a group of writers that wrote regularly for Motown, a group of performers, and, of course . . .

**Ales:** And also a group of great musicians.

**RW:** Yeah, exactly, and it gave the whole thing a label style at that point.

**Ales:** I think the only way you can interpret it is that there was a sound that came along at that time—it's a very funny thing. I can remember during the sixties when the Beatles were very hot, every

(Continued on page 52)

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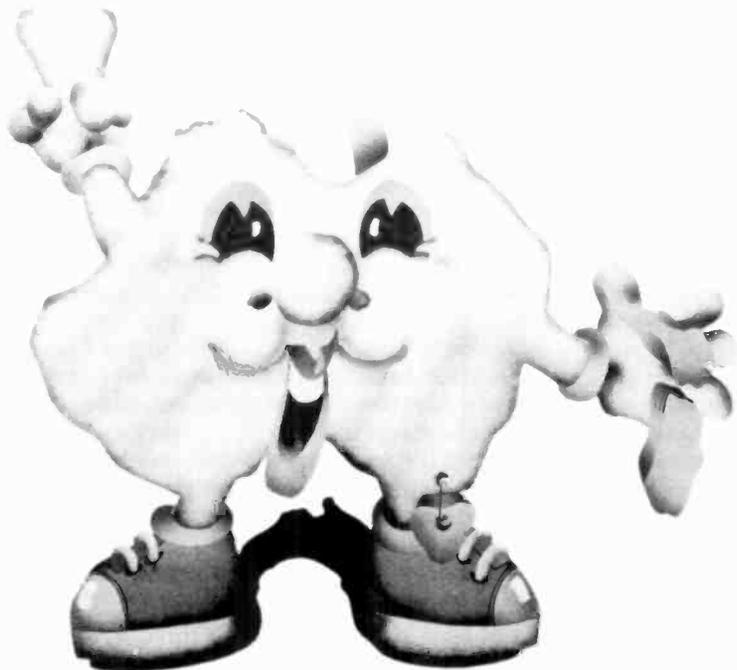
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# Barney Ales Tells His Own Story

(Continued from page 50)

record company was running over to England to pick up the English acts and trying to get into the English sound. But we went ahead with our sound and I think that is one of the things that probably made Motown as great as it is today is that it did establish the Motown sound. There wasn't anything like it then.

**RW:** If a lot of labels were heading for English acts and Motown chose not to, was Motown aware at that point that the Beatles themselves were doing many Motown tunes?

**Ales:** Oh, there was no question about it. I mean, they started out doing "Money."

**RW:** They did a bunch. They did "Money;" they did "Please, Mister Postman;" "Really Got A Hold On Me," among others.

**Ales:** You have to remember one thing. When we first started going to England, we were as successful overseas as we were over here. In fact, it was a tremendous compliment, when I went over there and they would tell someone I was from Detroit—they would say "Oh, that's where Motown's at." In this country if you said you're from Detroit, they'd say "That's where Ford and General Motors are, that's where they make the cars." Overseas they would say, "That's where they make the records," which meant Motown. In the sixties people used to come back and tell me they heard Motown over there or as much of it as they did over here. Smokey and the Marvelettes

and the Supremes at that time; Diana Ross; Marvin Gaye, were tremendous acts overseas. Brian Epstein, the Beatles' manager, personally came to the studio in Detroit to take the Four Tops back to England to tour.

**RW:** You basically had different licensees in each country back then?

**Ales:** Originally we had licensees in each country and then we took a trip in '62—Berry, Esther Edwards and I—to Europe to look at the situation as far as European licensees were concerned. I've always liked the international market. I thought it was a market that was plus business, especially for an independent company. So we went over there and set up a number of different licensings. We became tied into EMI because of the aggressive people that they had working for them, and from '63 until today we've still been licensed by EMI in a major part of the world.

**RW:** Getting back to the whole question of building that talent pool, Motown's approach was much more unified throughout the roster. When did you see that process changing, where you were starting to deal with a broader range of artists and a broader range of styles?

**Ales:** In the late '60s we felt there was a need to diversify the sound that we had already felt that we had captured. We were inter-

(Continued on page 56)

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## Vigoda & Ales: An Honest Relationship

■ LOS ANGELES — Although entertainment attorney Johanan Vigoda first met Barney Ales "years and years ago," the two men first became professionally involved in the mid-'70s through Vigoda's representation for Motown superstar Stevie Wonder, then renegotiating with the label for a new contract.

Wonder's enormous success, coupled with the mid-decade depression then troubling every industry, made those negotiations a potentially explosive situation. "We had been negotiating with Motown for a long time," Vigoda recalls, "and in the middle of it all, it had been announced that we'd settled an agreement, but that hadn't been signed. We stayed in that mode for about six months."

A top level executive change—

Ales' return to the company, following the departure of his predecessor, Ewart Abner — might have tipped the balance against Motown at that stage of the deal. "Abner left, and he'd been a friend of both Stevie's and mine," Vigoda explained. "He was replaced by Barney. And we had our first business meeting.

"The first time we met, I told him we were like two scorpions: each of us could kill each other, but it didn't make any sense." Vigoda now laughs when remembering that initial face-off. "We were both record men, and there simply wasn't any point in jiving around; the only way we could get along was by recognizing we were both in a position to seriously hurt each other."

Vigoda now says the successful resolution of the Wonder contract

was possible only by "dealing on top of the table," an approach he candidly observes isn't always standard operating procedure in stratospheric long-term contracts involving top international artists like Wonder. Just before MIDEM in early '76, Ales met with the attorney to iron out any remaining problems. "The first thing we did was make a truce, in order to avoid an all-out nuclear war," he remembers.

Then, in March, Ales contacted Vigoda and asked him to come over to Motown's Sunset Boulevard offices. In that single meeting, the two succeeded in quickly adjusting the final issue in the Wonder contract, Motown's retention of foreign distribution rights, which Vigoda had been contemplating for other companies. Vigoda was subsequently

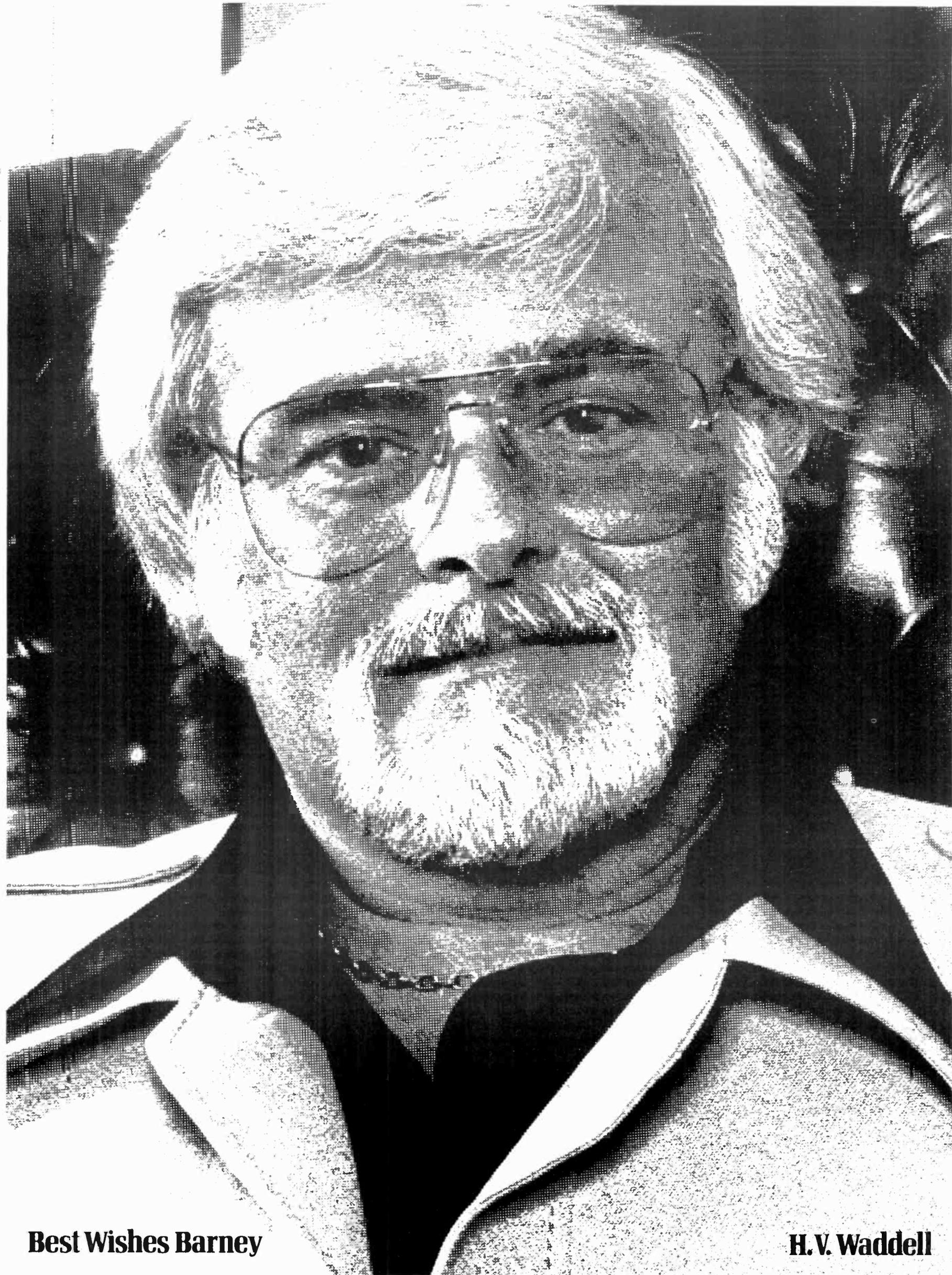
gratified by Ales' success in maximizing Wonder's overseas sales profile. "Motown really broke through with 'Songs In The Key of Life' on a worldwide basis," he commented. "If somebody's able to deliver that trip, you're obviously less anxious to pull it away from them."

To Vigoda, Ales' handling of the negotiations — maintaining a strong position, but insisting on candor — was further vindicated by Motown's success in building Wonder's sales internationally. That follow-through underscores what Vigoda perceives as Ales' integrity as a music man: "His word is good. The most important thing between him and me has got to be the basic honesty of the relationship.

"Stevie and Motown are very  
(Continued on page 100)

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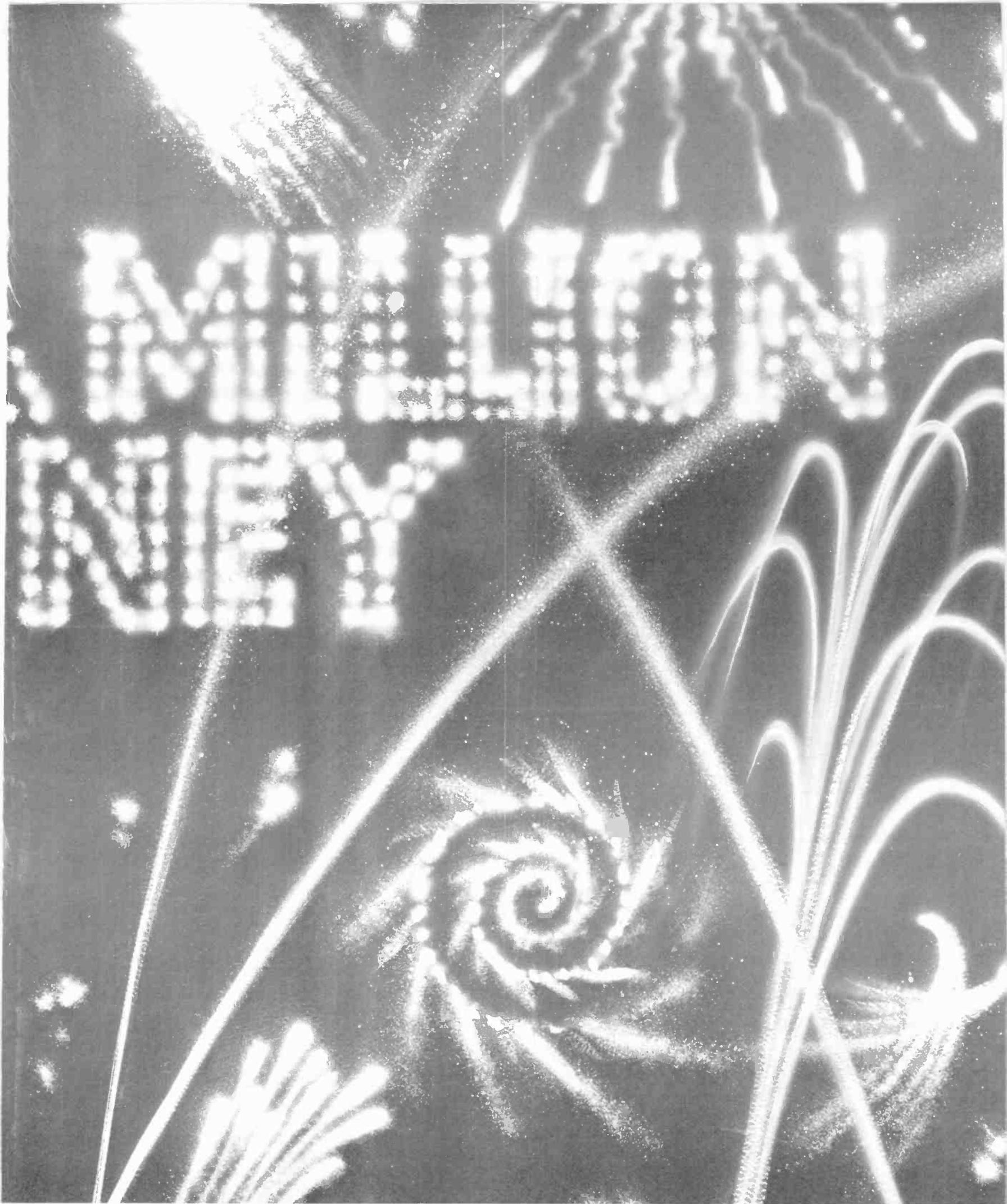
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# Barney Ales Tells His Own Story

(Continued from page 52)

ested in going out after rock acts. We felt the best way to do that was to start a new label called Rare Earth.

**RW:** Also, this brings us to that period when albums were taking over as the major share of sales. The audience was changing its buying habits and starting to concentrate more on albums than on singles, and you had the type of consumer that bought singles and not much else.

**Ales:** I think it was a little more gradual for an independent or a small record company starting up in those days to get into albums. I think the majors, the Capitols, Columbias, RCAs, and so forth, were aware of albums because of the vast catalogue that they had. The majors were more aware of the profit structures between albums and singles and that there was a marketplace developing for albums. Product that they didn't feel was good enough to put out as singles was good enough to release on albums and I think this is where we've gradually grown from. Before you used to put singles into an album, and the content of an album was made up of merchandise that you didn't release as singles because they weren't good enough. Today you have supposedly concept albums where a producer will go in with an artist with a lineup of songs, a theme somewhat in his mind. If you had a single that sold a million copies and went to number one, you went to the can to find out if you had 12 other singles that you could put onto an album. You didn't care what they sounded like because people were just buying albums because they wanted to buy albums or they wanted that single. Today I think it's a whole different thing. But I think the majors, like I say, are capable of seeing that. They're also capable of having a more extensive can than most independents. Columbia was capable of going after Broadway plays, Capitol went after pictures and so forth. I think Motown was one of the first record companies to be involved in eight track tapes.

**RW:** When did you first see albums as becoming a real priority for Motown?

**Ales:** I think it was during the success of the Supremes; their first album contained three or four hit singles. Probably today it's over a million, but in those days it was like 300,000, 400,000 the first three or four months which was unheard of. It kind of opened our eyes and the eyes of our distributors as far as what you could do with a Motown product.

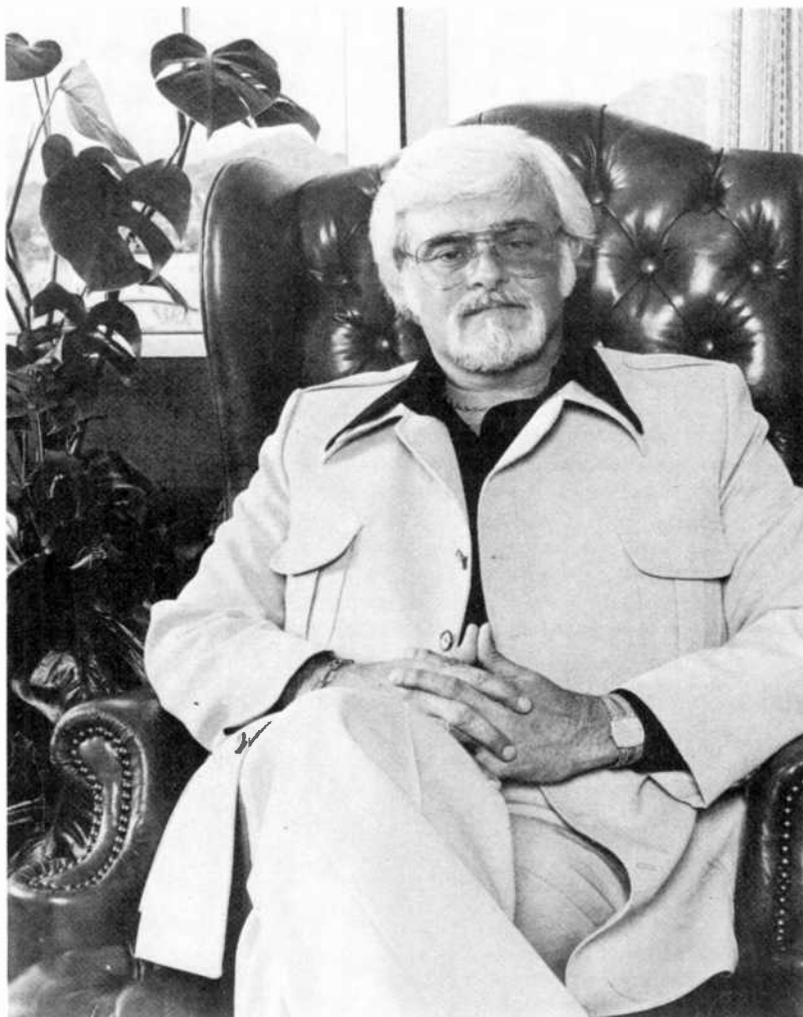
How do you designate an act when it branches from black to pop? Does a store put it under the artist's name, or does it put it under r&b, or does it put it under pop, or where? I think Motown has been a front-runner as far as black music and black artists are concerned. I do think that there would not be as many black artists in television today if it wasn't for Motown and for the way they handled their artists getting them on national TV.

**RW:** You had a certain idea of what the black market was and also what was the traditional route a black artist would take as far as exposure, and how did you change that? What were the first things that you saw as necessary for getting wider exposure?

**Ales:** Well, in those days it was a gradual step. You went from hit records to Vegas. Concerts weren't the big thing in those days. You went to nightclubs. In those days we used to call it the chitlin circuit. There were a number of clubs around the country that the acts would go to and play from, starting in the east and working down south to New Orleans and Texas and then back up. Very seldom did they get out to the west coast because it was too costly.

**RW:** And there were too few venues then?

**Ales:** Right. And then when an act made it to a certain degree, they were capable of going to the Copa. In those days, outside of playing Vegas, which was primarily superstar stature, the Copa was the biggest thing that you could possibly do, and the Supremes were there and Diana Ross and the Temptations. All our acts eventually did it at one time or another. It was the greatest thing that Motown could



possibly do. We felt that the artist really made it when they went to the Copa.

I think it was the foresight of Berry. One thing that we did from day one: No act could go on the road without rehearsing ahead of time. I think that is one reason we were also so successful in Europe. No act traveled to Europe unless they had the routine already down, so it wasn't the case of an act going over there appearing for a hit record and stumbling all over the stage. We had a regular rehearsal hall. Artist development that worked with the acts, gave them their routines, costumes, lessons, and whatever else it took before they went out on the road. We had early Motown reviews, as we used to call them. We used to package five, six, ten acts together. I remember the first time we went out on the road in Washington. The headliner was Marv Johnson, with The Miracles, Marvin Gaye & Mary Wells, and a little kid by the name of Little Stevie Wonder. And The Supremes and The Marvelettes. I would say that that show today would have to cost you \$50 per person to go see and it would probably be well worth it, if you could get them all together.

**RW:** Let's turn for a moment to another shift in Motown's image and operation. I'm talking about the decision to move the company to the west coast.

**Ales:** Berry became very fascinated with television and motion  
(Continued on page 60)

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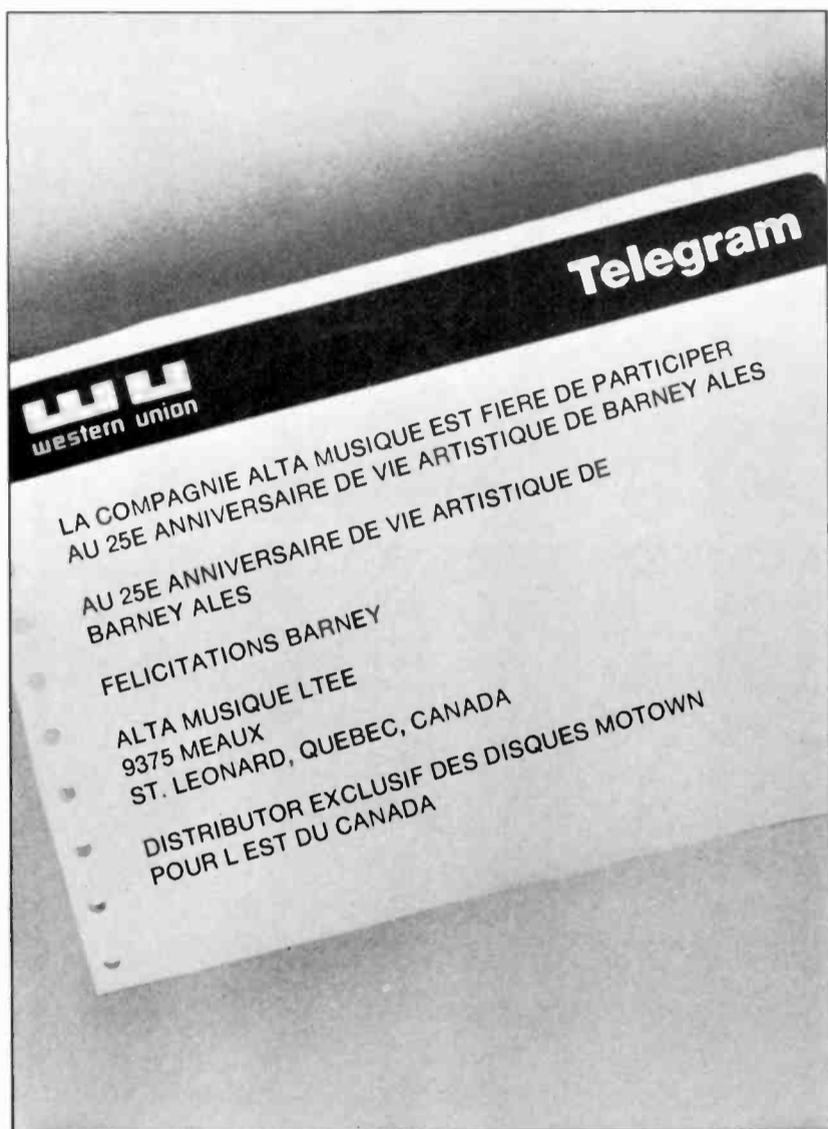
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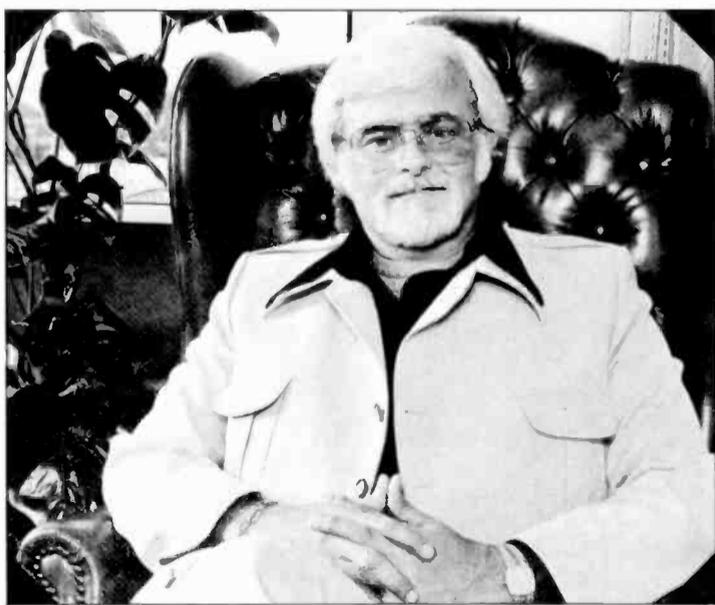
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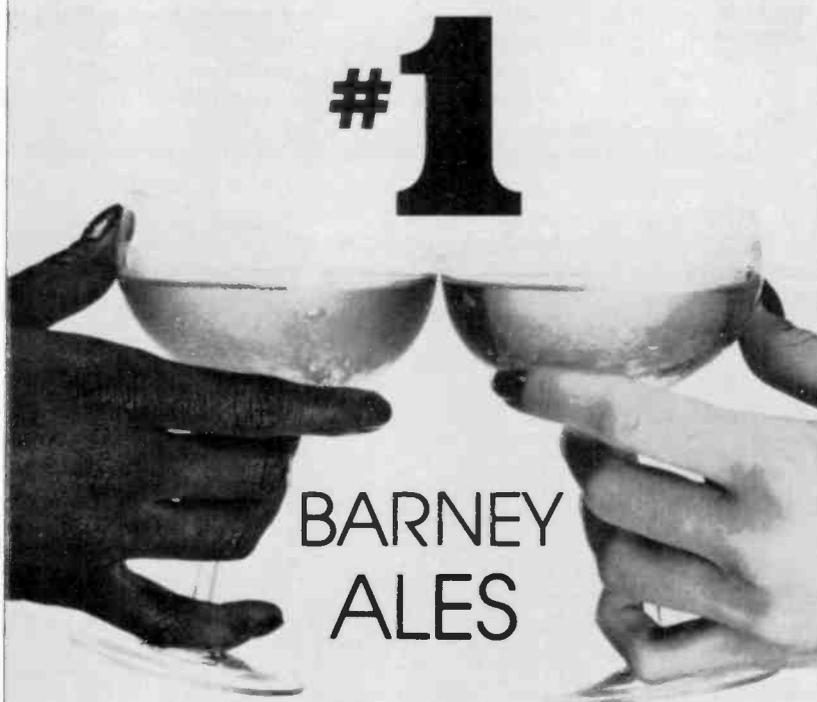
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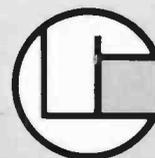
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# Barney Ales Tells His Own Story

(Continued from page 62)

there was a problem getting dates through a conventional agency.

**Ales:** I think certain record companies now do fund a lot of touring for an act.

**RW:** From the standpoint of tour support?

**Ales:** Right. I don't believe in it 100%. I think this is the function of a manager and the group. I think that if we spent X amount of dollars in recording an act and X amount of dollars in promoting an act, that the tour support should be minimal on the record company's part instead of an act feeling that it's the record company's responsibility to give tour support. This is one of the fallacies that many record companies have today that have caused some of the problems in the record industry as far as our profit margin is concerned. I've had acts come and want to be signed and the first question they ask is how much money are you going to give me for tour support. My standard question is what are they going to do in the studio. How cheap are they going to record the album. You can't have your cake and eat it too. But today most artists and managers feel that way. I think this really stems more from managers, and I think this is one of the problems we have with acts. I think it's a two-way street. Once it becomes a one-way street either for the act or for the record company, you've got a head-on collision.

**RW:** Many people in the industry, while they might be reticent to say it in front of managers, will almost invariably say that one area of the business that they do see as being a really critical danger point in some cases is the whole area of negotiations and the nature of contractual negotiations between manufacturers and hot up-coming talent. I'm speaking specifically now of that style of bidding for an act that gets into a real numbers game where a great deal of attention is paid to the advance.

**Ales:** Well, I think that depends on the act and some common



Ales in San Francisco 1968, after his knee operation.

**“ I think the problem we have in our business is that there is such continual change in management of the record companies. ”**

sense. Once you get into a bidding war you really run into a problem. Realistically, the money that you advance to an act is their own money, so all they're asking for is to get their money up front. I don't think in some cases that it's unreasonable for an act of some stature, because there's something in the base, what they've sold and what their returns are. But if you build an act, it seems at the end of the period of your contract, you've created a monster because they come back and hit you in the face with everything that you've done and they're out bidding against you instead of seeing if they can stay and work with the label that they're with and maybe increase the royalties and maybe get a little bit more of an advance than they had. But it's their money. Nine times out of ten they put themselves somewhat in a hole. I think that if a record company starts out with a deficit on an act, they expect that act then to come out of the box with a number one album. If they don't do that, they're a little reluctant on the second album and they can't stay for the third album. That's why I say, I wish there was a little more understanding, maybe from the artist's part more so than the manager, because what the hell, he's only interested in his 10% or 20 or 15 or whatever he's getting on the initial negotiations. The same thing as an attorney. They get their money up front and they turn the deal over to the record company. The record company then has to live with this large advance and, like I say, you try it for a while but then you've got to go onto something else because it didn't work out and you can't continue to put good money after it.

**RW:** One concern about that approach also seems to be the assumption that too many deals of that scale made by a given manufacturer will tend to cut into the available dollars that might be used to get younger acts that obviously are going to take longer to break.

**Ales:** I think that's somewhat true. To me, I'm much more interested in building acts. The first thing an act should look at, whether it be at Motown or another company, is what that company basically consists of, personnel and the people, what they've done for other acts, what they've done for the established acts, what their credibility is on the streets. I think the problem we have in our business is that there is such continual change in management of the record companies. Somebody will come into a record company that was run by somebody else, who might have signed an act for substantial money, and I find they don't feel they're going to work on the product by that act signed by somebody else because they don't want to make that guy who left a hero. So then he goes out and makes new deals for either more money or the same amount of money that might have been a bad deal to start with, instead of going in and taking a look at the talent and the acts that he already has signed. I mean, there must be some validity for somebody to sign that act. I think you should take a look at the roster before going out and making deals for new artists until you can establish that roster's strength.

Say you have 50 acts. Of those 50 acts, why go sign another 25 more and end up with 75? Why not take a look at that 50 and cut them down to 25 and then go find 25 new acts to replace them? Or set some sort of plateaus as far as what an album or an artist should do, and when they reach a certain plateau, find a new act to replace that artist because he's already established. I think this is one of the fallacies that we have.

There are a number of acts that constitute considerable advances from a record company, but it will never happen again when they

(Continued on page 74)



Congratulations  
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# Motown Executives Salute Barney Ales

## Prince and Ales Go Way Back Together

■ Few people know the professional side of Barney Ales as well as Gordon Prince. First hired by Ales at Motown in 1965, Prince followed Ales to Prodigal Records where he was vice president and general manager. Later, when Ales returned to Motown as president and Prodigal was taken over by the larger company, Prince also returned and is now vice president of Hitsville Distributors, a division of Motown, and Motown Ltd., Canada.

### No Better Friend

"Somebody once said of Barney," Prince said "you couldn't have a better friend or a worse enemy." That seems like a perfect description to me." He continued, "From my standpoint he's a great boss. If you work hard for him, he'll defend you all the way down the line. On the other hand, if you're not honest with him, you'll be sorry."

"One of the most unusual things about Barney for a man in his position," according to Prince is "that he is totally dedicated to the quality of the product. He'll stop a record from coming out if he doesn't think that it represents the best possible job the artist is capable of." He continued, "I've seen him take a record back to the artist and find out what the problem was and then re-do the whole thing before he'll release it."

Prince feels that one of the prime reasons for Ales' great success has been his accessibility. "Anybody who has to, can get a hold of Barney," he said. "From a shipping clerk to the most senior executive, if there's a problem they can get Barney. If they can't get Barney himself, which they usually can, then they'll be put in touch with the person who can solve the problem."

"The main fact about Barney," Prince said "is that he worked to get where he is today. He is one of the most knowledgeable and skillful people in the industry, and he deserves every bit of success that he's had."

## Junius Griffin

(Junius Griffin is Motown's director, artist & community relations)

■ "Barney Ales in my opinion is a man of impeccable integrity in an industry in which competitors utilize every corporate tactic for advantage. He disdains mediocrity, praises accomplishment and always picks the winners."



Junius Griffin

"I first met Barney in 1967 when I came to Motown, and I've only noted two changes in his demeanor: his weight and his hair color. He still has an infectious smile, a sharp wit and a highly competitive way about him."

"He's a record-setter in the record world."

## Skip Miller

(Skip Miller is Motown's national album promotion director)

■ "Although I had some limited contact with Barney Ales during his first stint at Motown, I really got to know him only upon his return to the company in September, 1975."

"As president of Motown Records, Barney demonstrates all of the leadership qualities required to successfully carry out the duties of such a position of stature. However, the one attribute that stands out to me is his fairness."

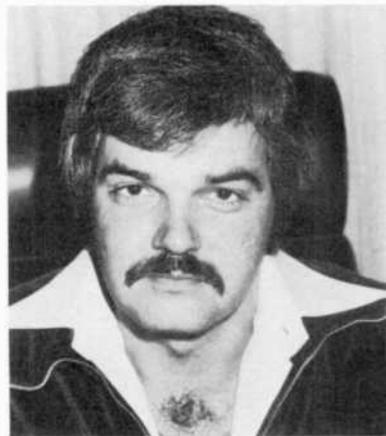
"Regardless of the situation, Barney makes his decisions based on the input provided by his people. If more than one opinion on a subject is expressed, Barney weighs both sides equally before

## Joe Isgro

(Joe Isgro is Motown's national pop promotion director)

■ "Barney is the greatest guy in the record business."

"He broke me in to the national job by bring me from Philadelphia to California a year ago, and this year has been an education—one I couldn't have gotten anywhere else. Barney showed me the ropes and gave me the shot, so what else do you want me to say?"



Joe Isgro

"He's the greatest—and he's Italian! It would only be an Italian who could understand some of the troubles I've had in my first year here. I'll be eternally grateful for the opportunity I've had to work with this sensational guy."



Skip Miller

rendering a judgment. If his opinion differs from mine, he will take the time to explain his reasoning on the matter. Although I may not agree, I find the respect shown to me very gratifying."

## Robert Gordy

(Robert Gordy is executive vice president, Jobete Music Co., Inc.)

■ "I have known Barney since 1960. Over the years he has gotten an enormous amount of respect from everyone he comes in contact with, both within the Motown organization and in the industry as a whole. He's a giant, a leader; 'la creme de la creme.'"



Robert Gordy

"Barney Ales has been the kind of leader that enabled Motown to break through to the pop markets. Under his leadership, the sales and the placement of our product in the marketplace has been phenomenal through the years. He's done many unique things. Barney's a very busy person because he gets things done."

"Working with Barney and seeing the results of his accomplishments can only bring the greatest respect for the man and his ability."

"You can say a lot of things in many different ways about Barney but they all add up to the same thing: Barney Ales is tops."

"I'd like to congratulate him from within myself as well as from the company."

## Rebecca Jiles

(Rebecca Jiles is personal assistant to Berry Gordy, Motown's chairman of the board)

■ "I have known Barney Ales for 16 years, since the 'old days' back in Detroit, and we have always had a wonderful working relationship. He's a terrific person to work with, and he personifies what Motown is all about."

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Walter Harris

Gordon *[Signature]* *[Signature]* Annie Nercalfo  
Lulu Hill Annamarie

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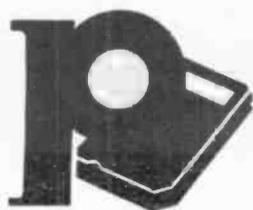
Guy Costa

Lee Young, Jr.

Jack Andrews  
Kippi Bell  
Ed Biggs  
Don Boehret  
Jeffrey Bowen  
Billie Jean Brown  
Bunny Brown  
Jane Clark  
Suzanne Coston  
Maria Creggett  
Hal Davis  
Tom dePierro  
Genevieve Edwards  
Teri Foster  
Larry Gill  
Iris Gordy

Cal Harris  
Fran Heard  
Suzee Ikeda  
Hazel Jackson  
Jermaine Jackson  
Tony Jones  
Wriston Jones  
Jay Kaufman  
Grant Klassen  
Mark Koffman  
Ken Leiviska  
Nancy Leiviska  
Diane Martin  
Stan Martin  
Sandra Mazy  
Joann Nathan  
Carl Overr

Pamela Plant  
Rochelle Randolph  
Bob Robitaille  
Patricia Rogers  
Fred Ross  
Ray Ruff  
Deborah Scott  
Lindsay Smith  
Art Stewart  
Russ Terrana  
Linda Tucker  
Larry Waggoner  
Ronald Wakefield  
James Warmack  
Rita Williams  
Lee Young, Sr.



**Progress Record Distributing, Inc.**

Progress is when everyone pushes in the same direction.



# Barney Ales Tells His Own Story

(Continued from page 66)

leave one record company and go to another. I believe that there are numbers of working relationships that you have with people. I don't think that because somebody offers you a few dollars to leave someplace that you've been for five years or seven years, and you know basically the ins and outs of that company, that it is wise to go someplace else as long as the royalty is the same. I'm not talking about the advance as much as the royalty percentage. I think an artist is quite foolish to leave that company because he usually knows what doors he can get into, what doors he can't get into. We have a pretty close operation here where artists can walk around and talk to the sales people, the promotion people, the creative people, me, Berry if he is here, the PR staff.

I think there's a lot more latitude for an artist being with a company like Motown as opposed to being with a major company where they never know anybody outside the man they make the deal with. From there on their product and their lives lay in the hands of that one man. And if that one man tends to leave that record company, that artist is in a lot of trouble.

**RW:** There has been a group of artists on the roster that have stayed there from the very beginning. What has kept them there?

**Ales:** I think that this is one thing that we just touched on lightly before. We have artists that have been with us from day one. Marvin

Gaye, Stevie Wonder, Diana Ross, the Supremes, Smokey. I think, overall, a majority of the acts do stay with Motown because they find it really easy working here, especially if you get an act that has been with another company, like Thelma Houston, and Jerry Butler. I think they find a little different philosophy. It's a working relationship and it works. I think many acts don't realize how hard it is. I remember one time years ago there was an act that wanted to come with us and he had said he was with a major label at the time. He told us you know, "I took that record to number two and they couldn't take it to number one." That's the most stupid thing I ever heard of.

**RW:** In terms of working that product today, what are the really key trends that you see in a really competitive label's priority system? Is promotion again more and more important than ever? Has merchandising become more important than it ever was? Or is it just that every area is becoming correspondingly more sophisticated?

**Ales:** Well, I think every area is more sophisticated. There are certain things that you have to rely on. It's like a jigsaw puzzle. You put the outside part together and pretty soon you start filling in the middle. You start primarily either with merchandising or marketing it, and then promotion. There are a lot of acts with whom you run into a problem when they ask how much money you are going to spend on promotion. I think if you have an established act or an act that

(Continued on page 84)

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**Has always been  
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DAF CONTROL, INC.



## 'General Hicks': Barney's Administrative Ass't.

■ Girl Friday to Barney Ales, president of Motown Record Corporation, is Lois Hicks, an attractive and vivacious administrative assistant, whose disciplined regimen of the president's office, earned her the nickname, "General Hicks." The title "General Hicks," however, is complimentary rather than snide.

### Valued Ally

Lois began her music industry career as a clerk typist with the Musician's Union back in 1961. Since then, she has learned to detect and dissect almost every Machiavellian corporate guise in an industry she loves. Beyond a doubt, this knowledge and the integrity with which she applies her knowledge makes her an invaluable assistant to the Motown president and a valued and trusted ally to those who seek access to the president.

Even Motown's personnel director admits difficulty in adequately describing Lois' position.

After spending a decade with the Musician's Union and reaching the position of executive secretary for both the union president and vice president, Lois came to Motown.



Lois Hicks

Her first Motown position was executive secretary to Ashley Boone, then executive assistant to Motown chairman Berry Gordy. She later became executive secretary to vice chairman of the board, Michael Roshkind and then secretary to Berry Gordy.

### 1975 Promotion

In 1975, Gordy informed

Lois that Barney was returning to Motown and that he needed a good secretary. "I'm sure he needs an office and then a good secretary . . . take good care of him," the board chairman said, and since that time Lois has taken the chairman at his word.

### Good Judgment

General Hicks is required to shift gears as often and drive

as fast as a stock car race driver on a wet track. Her sense of navigation is flawless, however, and whether she is assisting the Motown president with a million dollar deal or handling a relatively minor personal matter that could distract his attention, her quest for excellence and good judgment remains the same.

### Wonder Contract

Taking care of the boss to Lois simply means taking care of business and it's all the same to General Hicks whether it's keeping Barney on his diet, getting his son transferred from Michigan State to USC, or working 18 to 20 hours a day during artist contract negotiations, as he did during the negotiating of Stevie Wonder's Motown contract.

Motown gossips have circulated a rumor that the only time Barney ever loses a game or a contest, is when he and Lois, after a particular strenuous week, play a game of pong or pinball, and he allows her to win.

Then, however, there is the other side of the rumor, that has it that Lois really beats the boss, but knows when silence can be a bonus.

## Apostoleris: Ales Is an Artist-Oriented Executive

■ Harry Apostoleris, president of Alpha Distributors, has known Barney Ales since he started at Motown almost 20 years ago. Apostoleris, who has been a distributor of Motown product since the label started, characterizes Ales as being "a tough guy to do business with, but very fair if he's treated right."

Although their relationship is based mostly on business, Apostoleris considers Ales one of his better friends. "Although Barney and I don't see each other very often because of distances, we're really pretty close," he said. "He's the kind of man, who, if he's your friend, will always be around if you need him."

"It's hard to describe Barney Ales the record man," Apostoleris said, "because there's no standard to compare him to. There's no book to follow for this busi-

ness and Barney's in a class by himself. He always does what he should do, and it usually works out the way he planned it. But," he added, "one thing about Barney is that he knows exactly what he's doing at all times. He's always thinking about what has to be done next."

But Ales' main attribute, according to Apostoleris, is the excitement he brings to his work. "He's an exciting guy to be around. He lets out a yell when he's supposed to, and he gets reaction. It's like that in every aspect of his job," he continued. "Everybody, artists included, love him because he's always treated them right. Barney's always understood that sometimes an artist needs something more than a conductor, that sometimes they require special treatment.

"Barney must be very happy

these days," Apostoleris said. "He's always been a good record man, but he's really at his best where he is now. He's running Motown, which is one of the most exciting companies in the

business, and he's surrounded himself with good people.

"I can tell you this," he added, "Barney Ales is definitely one man who enjoys getting up in the morning and going to work."



Thelma Houston, Barney Ales and Mike Lushka (right), Motown vice president of marketing and sales, in a 1976 photo.

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*Looking forward to  
continued success in the future.*

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S.A. VENEZUELA



## Berry on Barney *(Continued from page 12)*

of the relationships between people, and the chemistry between Barney and this company really works. So our discussion just sort of led to a mutual understanding, where it seemed kind of obvious to both of us that he should come back. I wanted the leadership that he could offer, and he wanted the machine that I could offer."

### Strengths

Barney Ales' strengths are by no means limited to the business aspects of the record world. Berry Gordy offers one example to support his contention that "the artists love Barney": One day he was visiting Motown before he was even thinking about coming back, and he was in the lobby when Diana Ross came out. She told me later that when she saw him, she really felt like home. I said 'What does

that mean?' and she said, 'I don't know, he just made me feel like home.' We talked about that at our breakfast meeting—it meant more to Barney than just another company. And he's more than just another leader. When he eventually came back, he knew everybody already, he knew the artists and they were happy to have him back, so it took absolutely no time for him to get moving and doing things."

The kind of warmth shared by Ales and Gordy is all too rare in any business; they have matured together ("We've all changed," says Gordy, "to the point where we laugh at some of the things we used to do. We used to think we were infallible, which I guess happens to any young company."), and they have a relationship that obviously transcends the day-to-day work-

ings of the record industry. Thus, when Gordy professes to being "thrilled with the recognition

Barney is getting," calling it "extremely appropriate," he definitely knows whereof he speaks.



At last year's landmark re-signing of Stevie Wonder with Tamla: from left, Berry Gordy, Stevie Wonder, Ken Jones and Barney Ales.

## Rod Dyer's Famous Artist Studio Draws Barney

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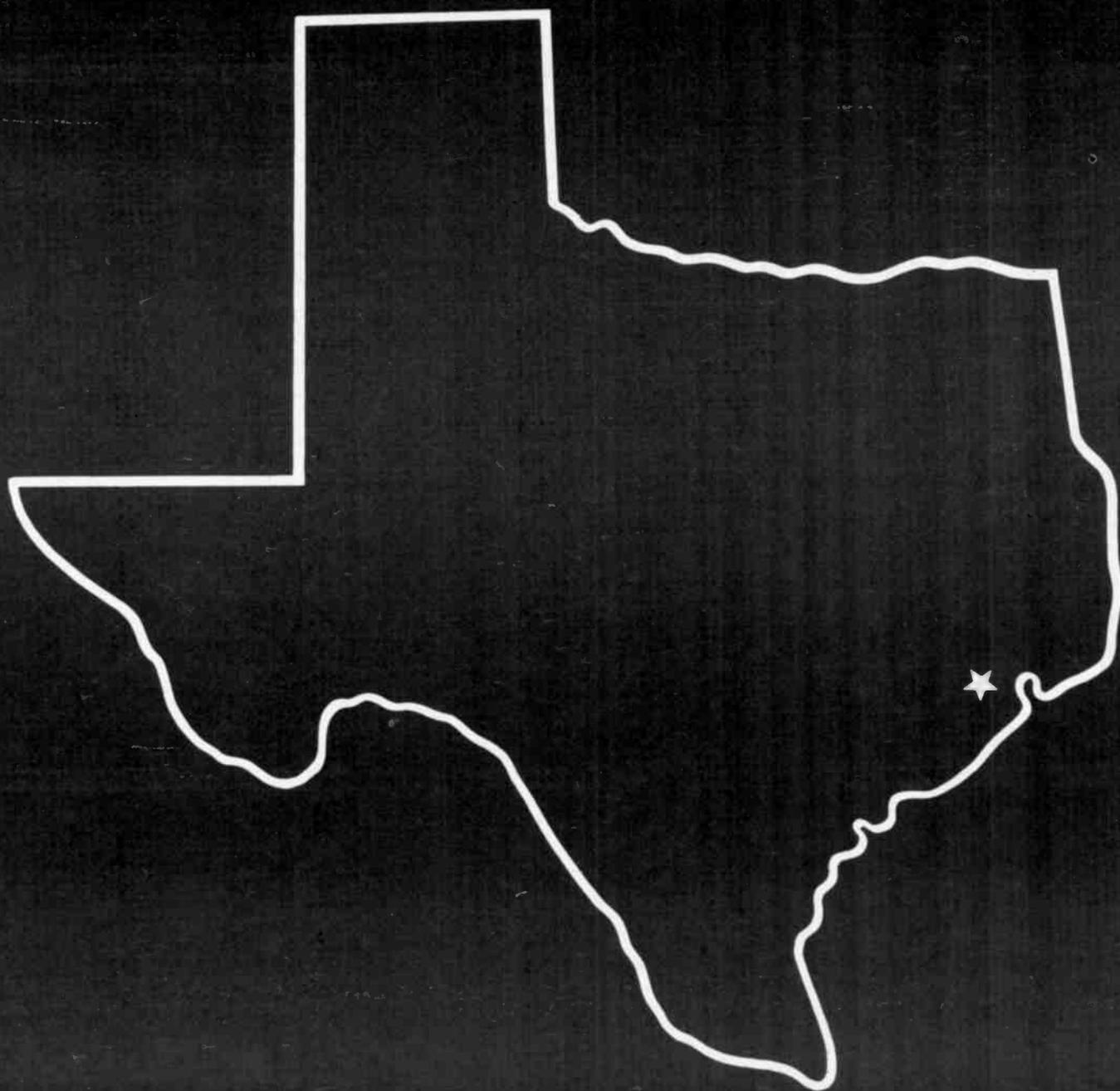
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**CONGRATULATIONS BARNEY  
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## Suzanne de Passe

(Continued from page 30)

"Barney excludes me from that great mass collectively referred to as women, and that's his own subtle way of complimenting me," Suzanne said, adding almost wistfully, "I guess in his eyes, I'm okay for a girl."

Recalling a prime example of the close teamwork between she and Barney, Suzanne nostalgically cites the pre-release of Diana Ross' hit single "Love Hangover."

Suzanne heard a rendition of "Love Hangover" by the Fifth Dimension on radio and realized that she had to do something with Diana's version right away.

But Suzanne had a hang-up bigger than her "hangover." Barney was in Scotland.

Responding to Suzanne's request for his presence, Barney took a flight back that had him arriving late on Friday evening. The rest is history: you can almost visualize Suzanne and Barney leading a late night crew in the addressing and stamping envelopes to expedite the release.

"Love Hangover" was a number one record.

The creative division has a talent development called the produce/present and exploit modus operandi.

Suzanne gives Barney the PPE analysis.

Overall mien and personality: "First I'm sure he'd make a dent



At the 1977 NARM convention: Suzanne De Passe, VP/Creative for Motown; Barney Ales; and Marjorie Wallace, former Miss World.

in Charlie Rich's popularity. Visually we'd have his act patterned after Fats Domino at keyboard. Commercially, he'd have a lot going for him . . . his own ample physical endowments makes him the counter to Dolly Parton."

As a potential musical talent, Suzanne says, "His greatest musical accomplishment is that he can play—the radio and record player."

Business talent: "His industry acumen goes unsurpassed."

Other than Male Chauvinist, he has another formidable facet to his reputation: "He gets the job done."

Since his return to Motown, he has helped to break many

acts, including the Commodores, Thelma Houston, David Ruffin and many others, Suzanne said, adding: "I look forward to working with him to establish other artists and further developing the Prodigal Label, our recent emergence into pop rock."

Perhaps Barney's gift to Suzanne from Scotland, communicates nonverbally how he really feels about her.

The gift was a doll.

## Paul Rich Describes Ales' Role as Catalyst

■ Paul Rich, vice president of Carlin Music, recently stated:

"A large part of Motown's success in this country must be attributed to Barney's drive and leadership. A lot of people probably don't realize how difficult it was in the early days. There was a period of 18 months when we just couldn't break a Motown record.

"At our end of the business, Barney was a vital catalyst who always kept us believing that Motown would finally come through. He was, of course, absolutely right. His personality and dynamism kept us all going, and the ten years of our association were for me probably the most exciting I have known. It was a fantastic experience working with him.

"Today I am pleased to regard Barney as a close friend, and share in the admiration so many people have for him."

## Steve Ales

(Continued from page 48)

I can remember. In the early days, father was always under so much business pressure that he really couldn't take much time to worry about too much else. I now feel, he's enjoying life much more, and our relationship has benefited enormously."

Steve hasn't given the future a great deal of thought, although he does know that he'd like to learn every facet of the record industry. "I feel I've been a part of the business my entire life. I couldn't see myself doing anything else."

## Geoffrey Bridge Was There at the Beginning

■ Now representing the interests of the entire British record industry as head of BPI, Geoffrey Bridge is a former EMI man who was there at the beginning of Motown's association with the company. As he now reflects:

"When Tamla Motown's product was first released in the U.K. during the early '60s, I was deputy MD of EMI Records and probably one of the first people to meet Barney when he came to London to conclude a licensing deal with EMI. I stayed with EMI till the end of 1967 when Ken East took over from me. We had a very good relationship, but it took about two years to break the label here. What really helped was when they set up a complete package of the then unknown artists for U.K. concerts—Stevie Wonder, Diana Ross and The Supremes—then they exploded.

### Relationship Continues

"Barney was based in Detroit and at that time was responsible for overseas. We formed a relationship that goes on to this day although we no longer have any professional dealings. I see him whenever he's in London and in October or November of '66 I visited the States and went to see the Motown operation in Detroit, which was most enjoyable. I also visited Barney and his family at their home on that occasion, and although unfortunately we don't meet as often as we used to, when we do get together it's marvellous."



Ales in 1970 with Phil Brodie of EMI.

And

Thanks for being  
my Friend

Spence



# Barney Ales Tells His Own Story

(Continued from page 74)

you have sort of a background on, you can determine before the release what you feel is beneficial for the record company to spend on it. On a complete new act, I think sometimes it's better to release the product and spend X amount of dollars on promotion and X amount of dollars on merchandising . . . and if there seems to be a return, then you can go after it. I don't think a lot of record companies do that today and I think that's where the problems are. Sit down and figure out a budget.

**RW:** Do labels tend to spend too much up front?

**Ales:** I think that they tend to spend too much, but again, it's very hard for me to say. Each label, I'm sure, has X amount of dollars that they figure they're going to spend on an artist. But just because you have a budget doesn't necessarily mean that you have to spend it. I was talking about the closeness between one artist and another artist. So and so says yeah, well, that label spent \$100,000 or \$250,000 on promotion and that's what broke me. I think that it is important to have an artist out in front of the public, the press. The product is as important as anything. If it's a bad product, you're never going to sell anything. Why not put a campaign together and see exactly what you've got before you invest thousands of dollars in backing that merchandise up?

**RW:** At this point how large is the Motown roster? Has the roster continued to grow in the seventies, or was there a point where you decided to freeze it and try to keep it at an ideal size?

**Ales:** I think any company has a tendency to let the artist roster grow up to a point of no return. During the last couple of years we've tried to contain what we had, and take a step back to work some of the artists that have been with the label for some time. They may not have had the same success that some of the other acts have had due to product commitment. I would say right now that we've let a few acts go and we're at a holding pattern, but also we've signed some new acts. I think it depends on the act and whether it fits into the roster.

**RW:** Is that because it's so much harder to break records?

**Ales:** Oh, I think it's a combination of the amount of records we release as an industry, and the fact that radio stations have tighter playlists, even to the point now that what we used to call secondary markets are almost as tight as major markets are. They see the success of a top forty station in a major market and they figure this is where it's at. I think everything swings like a pendulum in a way. I think radio is somewhat loosened up today in certain markets and that the radio people are becoming much more aware of product that's happening in their marketplace. I think that's a very big key. Records that are happening in an individual radio station's markets should be more important than a record that might be happening in another part of the country. I think they should be aware of it, but I think that if a record is being played in their marketplace and is selling, that record should have a greater chance of getting on their playlist as opposed to a record by another artist that may be selling in another market even though they're not playing it.

**RW:** Given more regimented programming, how do you view trends like album-oriented radio and what's now being called progressive black radio, an album oriented FM format that in many cases will encompass not only what was once called black music, or r&b, but is now swinging over into jazz and in some cases back over into rock?

**Ales:** I think it's the life saver of our business. You find many top 40 radio stations even today playing album cuts because they realized they were in jeopardy when FM radio became so free as far as what they were playing. Black progressive radio is certainly a Godsend for a record company like Motown. One problem that we do have is that many pop radio stations do not take into consideration the fact that albums are as large as singles in certain markets. For

instance, California is notorious for being an album market; I can sell 80,000, 90,000 of an album and only do 50,000 on a single. But it's the single that is selling that album. Kids will come in and ask for that album that has that particular single.

I think the buyer today is much more sophisticated. That's why in-store play and in-store promotion are so vital. I think the buyer or clerk that you have in your retail shops are much more sophisticated as far as the product that they're selling. I think it's great. I ask any one of my kids and they amaze me with the knowledge that they have of the music industry today and musicians. I don't think that you can fool the buying public today with a bad musician. I think it's very important, if you're talking about self-contained groups, or even an act or an artist that plays one instrument himself, that besides being a good vocalist or good on stage, they're into good musicianship. It's refreshing. That's why I say, in the California market and in Los Angeles, if you check with distributors and really feel them out, and check with certain stores and good record buyers, they'll tell you that they sell as many albums and tapes on an artist as they do on single records.

**RW:** Also, California was where the first really major super chain retailers began.

**Ales:** I've just come back from a trip on the road and I visited some super stores; I call them super record stores. I'm fascinated by the way these stores merchandise today. I think it's sensational. I think that it induces people to buy merchandise, instead of the case of records hidden in the browser box with a divider card. It makes you want to go there and pick the damn thing up and buy it or at least listen to it. I do think that if you have an artist of the stature of, say, a Stevie Wonder, you should also display some catalogue merchandise around it too. I know that if I find a shirt or something that I want, if I like that particular style I'll buy it in two or three different colors, so if it is right there, I'll probably pick up two at the same time. I think the same thing would be true of an artist. Those super stores should also merchandise and catalogue in mass displays instead of it being buried in the artist's bin. Overall, I think that the super merchandising in California and now spreading across the east, is sensational.

**RW:** Given the rise of that super retailer, do you foresee any radical changes in the overall retail structure? What will happen to the mom-and-pop owned and operated by a single merchant?

**Ales:** I think that you're always going to have individual stores. There were always large record departments in certain stores across

(Continued on page 100)



Gerry Oord, now with RCA England, with Diana Ross and Barney Ales last year.

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**Ken East:**

# On the International Beat

■ Ken East traces his relationship with Barney Ales from the time he was managing director of EMI Records through to his present day involvement as Motown's British-based international director.

**Record World:** What are your first recollections of Barney Ales?

**Ken East:** I first met him when I was managing director of EMI Records, and Motown at that time had been licenced through EMI for about three years. The first period of the contract was coming to an end and Barney came over to talk about a renewal of the deal, at which time he was a totally unknown quantity to me, as I was to him, but happily we managed to sort something out and EMI and Motown stayed together for a further three years. During that period I obviously got to know Barney a lot better because at that time just as today Motown was a very important slice of EMI Records' pop records business, and it was a very, very good relationship.

**RW:** There was a time when they considered going totally independent. Why was this decision reversed?

**East:** Towards the end of that third year period, in 1971, I left EMI Records to go back to Australia, and Phil Brodie came into EMI and negotiated the contract which went through to the ninth year and it was decided after that period. Barney had left Motown as he became

tired of commuting between Detroit and L.A. because at that time he didn't see himself uprooting his family and just moving out to the west coast. His family grew up in Detroit and his home, family and friends were there and that was where he thought he'd prefer to be. So he and Motown parted company around the middle of '72 and he came out of the picture until '75 and it was probably during '74 that the decision was taken for Motown to set up its own independent operation in the U.K. Then this decision was changed when Barney came back into Motown because we were very happy with the job EMI was performing for us and on balance we decided to remain a label which was licensed to EMI rather than setting up an operation of our own. There were various reasons for this: the economic climate at the time wasn't right and EMI was doing a damn good job, there was a good relationship there with Gerry Oord and Roy Featherstone, in particular, who were the people in management at that time, and the deal was a good one. This was agreed in '75 and is happily running along very, very well at this time. I'm particularly pleased about that because since that time Gerry Oord has left and Leslie Hill came in to run EMI and I think in fact now there's a greater interest on

*(Continued on page 92)*

# BARNENEY

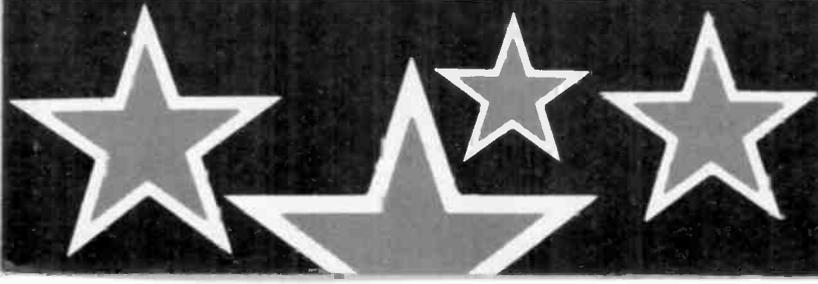
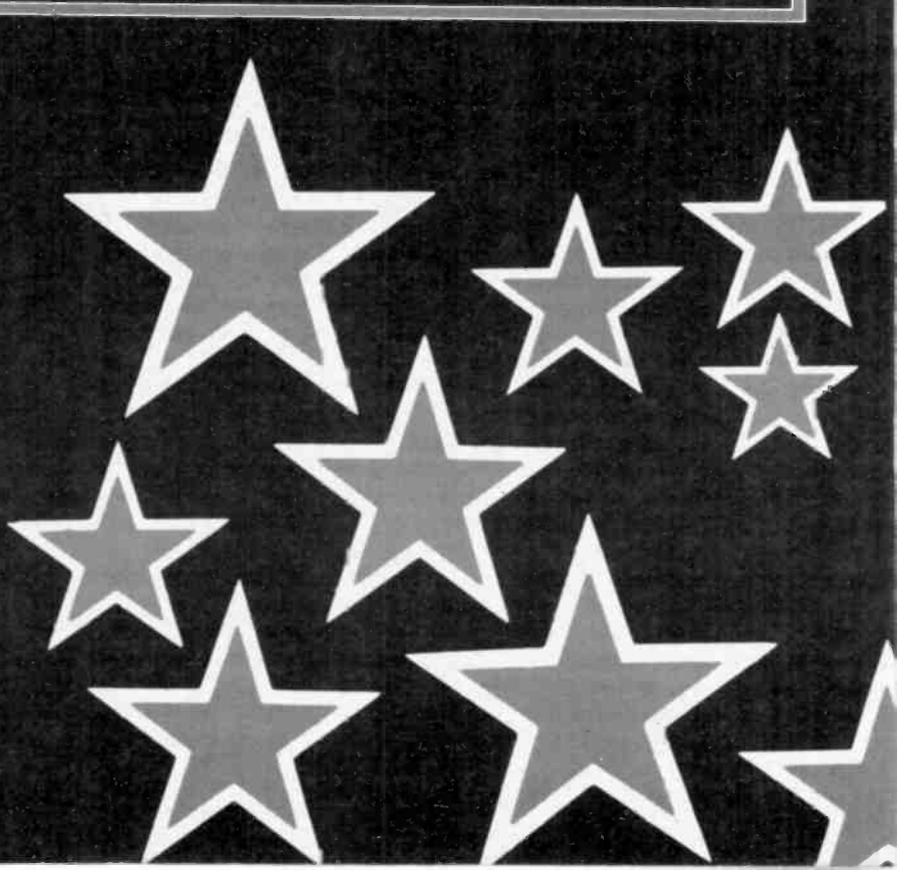
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And a few records  
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# A Galaxy of Motown Superstars







## Reid Reached By 'Candor and Directness'

■ LOS ANGELES — Today, John Reid and Barney Ales are close friends, but Reid still remembers his first meeting with the music industry veteran, as well as his own reaction: "I was terrified of him," Reid laughs when recalling that first encounter with a man whom the young personal manager, recording executive and entrepreneur considers one of his models in the music industry.

"I met Barney in '69 when I was after the Motown label manager's job at EMI," Reid explains, adding that his first application for the post, filed when he was just 19, was turned down not long before his first meeting with Ales. Although the Motown executive's stature intimidated him, Reid immediately found himself drawn to

Ales' candor and directness. And Ales was impressed enough by Reid's own credentials to help reverse that early rejection, with Reid taking over as Motown's label manager in the U. K. six months later.

Reid cites Ales' interest and enthusiasm at that stage of his career as vital, as typified by Ales' invitation to the young executive to attend Motown's 10th anniversary celebration in San Francisco in 1970. "In an indirect way, Barney's very responsible for my connecting with Elton," Reid says of that adventure, adding that it was while in the U. S. for the Motown meetings that he first hooked up with Elton John.

It was also at Motown that John Reid first became involved with Kiki Dee, then signed to

Motown and since unveiled as one of the first artists signed to Rocket Records, Reid's partnership with John. In fact, Reid recalls Dee's first Motown album

as the occasion for a classic bluff he feels Barney might have appreciated at the time.

"The album had been made,  
(Continued on page 94)

### Aurora Days Are Recalled

■ In the late 1950s, Henry Droz, now executive vice president at Warner/Elektra/Atlantic, ran an independent distributing company in Detroit called Arc. One day Droz got a call from Berry Gordy, an assembly line worker who was "planning to start his own record company;" and "based in part on Berry's plans," Droz recalls, "I decided to put together another distributor, Aurora." The "number two man" at Aurora was none other than Barney Ales, and since the fledgling Motown label was at the nucleus

of the new distributor's plans, Ales had an opportunity to develop a relationship with Gordy. Ales in fact left Aurora for Motown eventually, but "we continued our relationship," says Droz.

In Droz' words, Barney Ales "started out as, and always has been, essentially a street person with a street feel. He's never lost that, and I think it's one of his biggest strengths. He's one of the hardest workers I've ever known—he has a very intense attitude,  
(Continued on page 104)

# Congratulations To Barney

## Angel Photo

Barney & Success

---

They Go Together!

---

Together Distributing

---

Atlanta

---



## Ken East *(Continued from page 86)*

licensed label activity than ever. The importance they place on it is evident by the fact that they've now split the company in two and Alan Kaupe, who is an EMI Records director, looks after the licensed label division along with Alan Fitter, general manager of Motown at EMI.

**RW:** What made you decide to take up the position of heading up Motown's international operation?

**East:** I was out of work—it's as easy as that! I was MD of Decca Records and Sir Edward Lewis and I didn't quite agree on a few things that I wanted to do there and as he'd been there longer than me, I was the one who went, but it was a very amicable parting and I think we still have a good relationship. It was just one of those things that didn't work out. Barney got to hear that I'd gone from Decca. I wouldn't like to think it was only because of our past relationship but he's somebody I've known and respected and I think it goes both ways. I guess he figured that with the background I've had in both operating a record company and in the international activities of EMI over the previous eight or ten years, I could be the right person for this job. We just got together and that was that.

**RW:** With your past close relationship with EMI around the world—do you restrict your dealings to this company?

**East:** No, not really. We're with EMI in many territories throughout Europe, except Spain, where we're with Ariola. In South America we're with various licensees, but we deal with EMI in Mexico, Australia, New Zealand and the Far East, excluding Japan where we're

with Victor. It's a matter of selecting who we consider to be the best company in each territory. Companies come and go with management, they're only as good as the people running them, but we're with EMI in a lot of places because internationally they're very strong.

**RW:** Originally the Motown sound was something unique. Are you conscious of the contemporary competition from other companies who are now specializing in black music?

**East:** Oh yes, it's been apparent to anybody seeing what's going on in the business that our competitors have tried to jump on the Motown bandwagon because Motown was the first company in any major and important way to develop black music and cross it over into the pop music business. We see these other people doing this but I believe we're ahead of them. The albums that we've released this month are some of the best that have ever come out of Motown with relatively new people—not new but coming good—Thelma Houston and Jerry Butler together, it's a fantastic album—not new people but new sounds. And just as some of our competitors have endeavored to broaden their base by moving across into the black music business we're broadening our base by moving over into the pop music business, both with our black artists and black material and with white artists such as Delaney Bramlett and Charlene Duncan, great girl singer, and we've just signed Albert Finney who's made a fantastic album. So we're also becoming a broader, major record company.

**RW:** But you still believe you have the distinction of the Motown sound?

**East:** Oh yes. Well, Albert Finney hasn't got the Motown sound but of course it still exists. My word it does. The people in the a&r department in L.A. are the same people, some younger people coming in, but basically they're the same people and overall of course Berry Gordy still keeps very strong artistic control, while Barney runs the day-to-day operations of the company. ☺

## Schwartz On Ales' Excitement

■ Jim Schwartz, president of Schwartz Brothers Distributors, met Barney Ales at an Armada convention in Miami "many, many years, years ago." Schwartz, who was one of Motown's original distributors still distributes the label, and considers it one of his most important accounts.

Schwartz characterizes Ales as "probably one of the most exciting record men I've ever met. Exciting, because when he grits his teeth, pops his eyes out and pounds the desk with his fist, the decision's been made. The amazing thing is that usually, it's the right decision." He added, "the people I know who've worked for Barney all love him. They find that through his very tough hard shell, he's a soft-hearted, gentle man."

### Accessibility

"The thing about Barney," Schwartz said, "is that he's very accessible. Not only accessible, but really attentive. When you're with Barney, you get 100 percent of his attention. He forgets all about whatever office problems

are pressing him and totally concentrates on whoever he's with. Most people don't realize how personable Barney really is."

Schwartz credits Ales with infusing into Motown "an excitement that hadn't been there in his absence. He's a great motivator of people, everybody around him picks up on the excitement he generates." Schwartz added, "Barney is a very dedicated man, not only to the company but to the industry as well."

### Personality

"There are a lot of executives who can go from company to company without ever having their personalities felt," Schwartz noted. "But Barney is different. He radiates Motown Records. He really personifies the company. But," he added, "when I think of Barney Ales, I think of him as a friend. We go back a long way together and I know that if something happened and I was out of the business tomorrow, we'd still be close friends. That's the kind of man Barney Ales is."



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Long Live the President of Motown Records  
**Congratulations, Barney**

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Duplicators of 8 track and cassette tapes



# Barney Ales Tells His Own Story

(Continued from page 84)

the country that were very successful because they did carry large inventories on catalogue as well as stocking up—The thing that they did was they bought 25 of an album or a hundred of an album and then they put three or four in the bin under different areas. One under pop artists, one under new releases, and one under the artist's name—maybe two in each; and keep the backup stock in the back room. In those days they used to call it green sleeve. They sold the record and took it out of the green sleeve and then went back and put another one in stock.

Today, in putting all your merchandise out in front, it's just mass merchandising. The American consumer is gauged to mass merchandising. I think that if you get somebody who is in their late 30s, or over 30, sometimes they don't like to ask for a product. They'd rather find it themselves or look around. If they don't see it, they walk out.

**RW:** Do you think that Motown will continue at the current level or even get more involved in jazz?

**Ales:** Well, we would definitely like to get more involved at the jazz level. We enjoyed tremendous success with CTI and we still have some commitments to CTI for certain acts. I think it's gratifying to find an artist like Grover Washington, Jr. who can branch into all markets and be accepted. I think a lot of the jazz that does sell is really more r&b-based than what I remember when I was starting out.

**RW:** In a way it's a question of jazz rejoining what was once one of its main sources, the blues.

**Ales:** Oh, no question about it. I think that's why it has taken a different base. Years ago we used to have East Coast jazz and West

## Johanan Vigoda (Continued from page 54)

powerful in their own right; this is a relationship between equals. And therefore, the honesty and good will maintained between them is the only thing that can work. It's really almost like a marriage. The avoidance of cheap shots on Barney's part, and on ours, is the test. We've always had that kind of relationship with Motown, but Barney's somehow been able to harness all the horses—sales, promotion, marketing, merchandising—both here and abroad. Whatever the specific reasons for Stevie's success now, Barney has the ability to put all those pieces together, and he's always been straightforward.

"We really come out of the same school, the school of the street. He's interested in Motown's future and Stevie's future; I'm interested in Stevie's future and Motown's future . . . We're coming from similar positions in a lot of ways.

"Since Stevie will emerge as the artist of the decade, insuring Stevie will be with Motown will turn out to have been a stroke of

genius on Barney's and Berry Gordy's part. Really following through to achieve that relationship took great courage and vision."

Vigoda's rapport with Ales is laced with obvious humor, one indication of the friendship that now underlies their professional links. Accordingly, Vigoda's final observation isn't exactly solemn. "Finally," he deadpans, "I must tell you Barney's a dedicated baseball fan . . ."

■ "There's no question that a lot of Motown's success is due to Barney. He's a great record man," says Nate Duroff of Monarch pressing. Like many other industry figures, Duroff's association with Barney Ales extends back many years: "I've known him since before he started at Motown," Duroff recalls, "and I've always thought of Barney and his wife Mitzi as good friends. He works his butt off when he has to, but he knows how to play hard, too."

I think we can't help but to continue to  
“grow. There are more and more people into music today.”

Coast jazz and the two never sold in each other's market. The West Coast jazz was strictly West Coast. You couldn't give it away on the East Coast. Today it has broadened. I ask people, "what do you see in a Grover Washington, what do you see in a George Benson?" They understand it. They actually can sit down and listen to it as opposed to something they listen to because that was the hip thing to do, to be a jazz buff. I think jazz has progressed to the point that it has much wider appeal and I think it is at least due partially to CTI. They really should be complimented for making jazz a by-word today.

**RW:** Motown was one of the first companies to get into major television ad budgets. Unless I'm mistaken, it was through buys for the Temps and Stevie and a couple of other acts around '72.

**Ales:** Yeah, actually '72, '73. You've got to remember, more people watch television than any other form of entertainment. I think what you have to do there is to take an artist that is somewhat proven before you can put it on television.

**RW:** So it's really prohibited by the cost of spot production and the cost of the buys?

**Ales:** Right. It's a little bit more flexible today because you are able to use tape as opposed to having to use film. That has cut the cost down which makes it much more reasonable to do spots for television.

**RW:** What growth do you see in the industry's future?

**Ales:** I think the thing of the future is the video disc. I don't believe that it will be the savior or that it's going to destroy records as we know them today. I can't visualize literally sitting down and listening to every record that I got and watching that artist on television, but if it was a live performance, a Peter Frampton or a Stevie Wonder or Diana Ross, and I had my choice between that and the regular album, I think I would buy the video album. That's live performance. If it was somebody in concert, I think that I would buy it. I don't believe the video disc is just going to be somebody coming in and recording in a studio. They'll have to put some sort of a performance together and once you start doing that, you're talking about increasing the cost of the recording session. I think that it's going to be another area where there will be more dollars to be made. I think it will start off very speculatively. I don't see the audio-visual record doing away with tapes or doing away with stereo records.

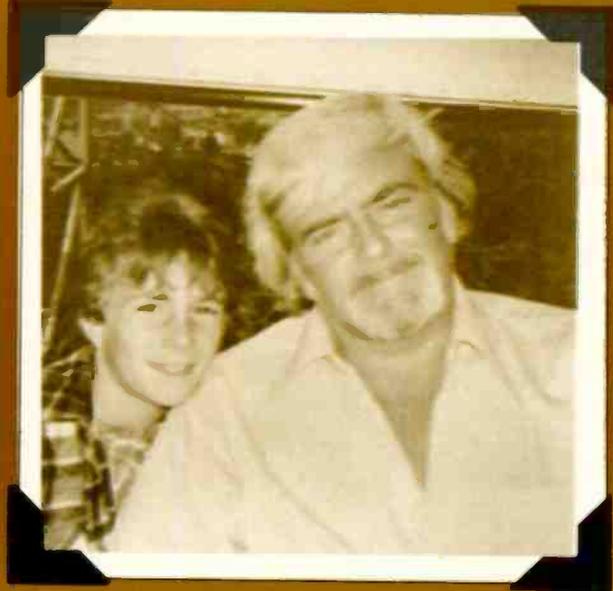
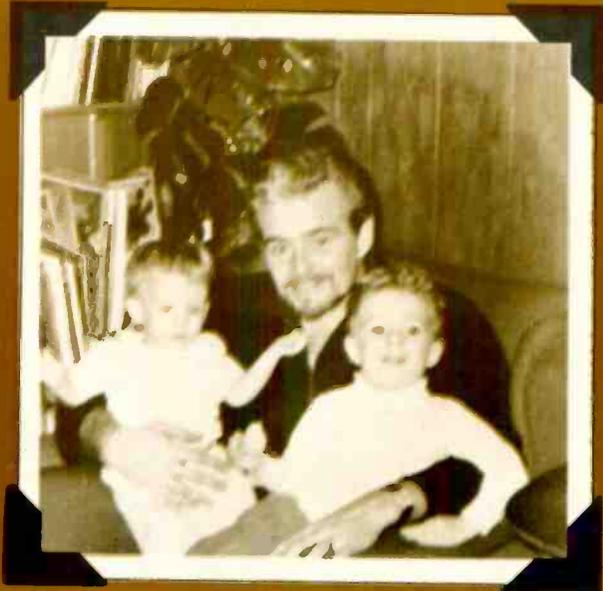
**RW:** As far as other types of plus business, do you see the industry continuing at its current rate of growth?

**Ales:** I think that we can't help but to continue to grow. There are more and more people into music today. I think it's a form of entertainment that has really just started. We had a discussion some time ago—Why is an album old after it has sold a million copies? How many millions of people do we have in the United States?

**RW:** What seems to be happening is that in the last two and a half years the number of acts that have gone into multiple millions of units suddenly seems to be mushrooming. Now even some new artists are suddenly scoring single, double platinum their first time out.

**Ales:** For an act to sell five million copies today, why shouldn't he sell ten million of that same album? I think it has to be a re-education of the distributor and the retail shop about merchandising a certain product more fully for a longer period of time. ☉

# Family Man...



from L. G. Wood  
Group Director - Records

EMI Limited  
20 Manchester Square  
London W1A 1ES  
Telephone 01-486 4488

1st October, 1975.

MS:I:LGW:MB

Mr. Barney Ales,  
Motown Record Corporation,  
6464 Sunset Boulevard,  
LOS ANGELES,  
California 90028,  
U.S.A.

PERSONAL

Dear Barney,

Just a short note to tell you how  
delighted I am to know that you are back  
in the driving seat again.

When Gerry Cord told me the good news  
I thought at first he was pulling my leg.

I think we are all of us over here  
thrilled to bits to know that you are going  
to work with us all again as in the old days  
but believe me, Barney, nobody is more  
thrilled than I am.

I know you are going to do a terrific  
job for Motown and in doing that you are  
going to be a terrific help to us too.

Every good wish for a tremendous success  
and I look forward to seeing you again very  
soon.

Yours sincerely,  
*L.G.*

L.G. Wood  
Group Director - Records  
EMI Limited and Electronic  
Publishing and Entertainment Group

Registered in England: No. 255852  
Registered Office: Blyth Road, Hayes, Middlesex.

EMI  
Music  
Publishing  
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London WC2H 0LD  
Telephone 01-836 6699

TELEGRAMS AND CABLES EMI MUS LONDON WC2.  
TELEX 269189



3rd October, 1975

RNW/AJS

Mr. Barney Ales,  
Motown Record Corporation,  
6464 Sunset Boulevard,  
Hollywood,  
California 90028,  
U.S.A.

Dear Barney,

It really was a great thrill to hear from Dolly of your  
appointment and then to see the good news in the press. I am so  
pleased that you are back in our business again, even though I have  
moved sideways into the more profitable end!

I do hope that next time I am in Los Angeles you will permit  
me to look you up, but when you are in London please phone me as I  
would love to see you again.

I do hope that Mitzl is well and that she can spare you for  
your new arduous tasks.

Very sincerely,

*Rou.*

R. N. WHITE.

Manna Entertainments & Management Limited  
19-20 Noel Street  
London W1V 3PD

Telephone:  
01-437 1958/9  
Cables:  
TASTES London

Barney Ales Esq.,  
6464 Sunset Boulevard,  
Los Angeles,  
Calif 90048

Directors: Tony Hall  
Peter Madden

26th September 1975.

Dear Barney,

Delighted to read that you're back at Motown. Hope all  
going well.

Listen, I'm making my first ever visit to LA at the end of  
October. Could I come and see you, 'cos it's been a long time  
Would appreciate a line to say if you'll be in LA between  
(say) October 28th and November 4 and if you can spare some  
time, look forward to seeing you.

Take care,  
Sincerely,

*Tony Hall*  
Tony Hall.

OK

GRAMOFON PARIS  
19/9/75 TLX. 198

ATTN. MR. BARNEY ALES

COMING BACK FROM A 6 DAY SEMI RETIREMENT... JUST GET THE GOOD  
NEWS OF YOUR COMING BACK TO SWINGING RECORD LIFE. I WARMLY  
CONGRATULATE YOU. WE EXPECT TO SEE YOU AND WIFE SOON IN PARIS.

MICHEL P. BONNET  
DEPUTY MANAGING DIRECTOR PATHE MARCONI EMI

PMS MR BARNEY ALES HAND DELIVER  
6464 SUNSET BLVD 90028  
HOLLYWOOD, CALIFORNIA

BT  
YESTERDAY WAS SENSATIONAL, MARVELOUS, FANTASTIC, BEAUTIFUL,  
AND MOST INCREDIBLE...  
BUT THAT WAS YESTERDAY  
LOVE  
B. G.  
674949  
NNNNEND

MORECO LSA  
HOLLYWOOD CALIF. SEPT. 9, 1975 674949  
BARNEY ALES  
6464 SUNSET BLVD.  
LOS ANGELES, CALIF. 90028  
WELCOME HOME...  
WELCOME HOME...  
WELCOME HOME...  
SMOKEY ROBINSON  
ITT MSG REF MXYR URYI.

EMI RECORDS 20 Manchester Square  
London W1A 1ES  
Telephone 01-486 4488  
Tele. 22643  
Telegrams: Emirecord London T111  
Cables: Emirecord London W1

Mr. Barney Ales,  
Motown Records Corporation,  
6464 Sunset Boulevard,  
Hollywood,  
California 90028,  
U.S.A.

17th December 1975.

Dear Barney,

Now that the year has nearly come to an end, I want to wish your wife and you a wonderful Christmas and for 1976 lots of success, health, happiness and prosperity.

May I at the same time tell you how delighted and happy I am that you took over the Motown helm again. The first signs are already very clear and promising.

Not only that during all those years that I have known you I have liked you very much because you are a great guy but moreover apart from our friendship you are one of the finest record men I know. It is great fun working with you again and I am convinced that before long Motown will be dominating the American and world record scene.

Claire and I send you both all the best and hope to see you again soon.

With kindest personal regards,

Yours sincerely,  
*Gerry M. Oord*  
GERRY M. OORD.

From The Desk of  
**AL DeMARINO**

93 RIVERSIDE DRIVE, apt 11c,  
NYC 10024 595-4852

*Just  
have me  
call!*

September 15th, 1975

Mr. Barney Ales  
Executive Vice President  
Motown Records  
6464 Sunset Boulevard  
Los Angeles, California

Dear Barney;

Congratulations on your return to Motown.  
With you and Berry a team again, the industry can look forward to the return of Motown's great days.

*HOLD*

William F. Rully  
7000 N. Halston Avenue  
Chicago, Illinois 60646

9-18-75

Dear Barney,  
I have heard the good news!  
Success only can be yours.  
God bless!  
The Manager

Stanley J. Lewis  
784 TEXAS STREET  
Stamper, Louisiana 71163  
October 29, 1975

*HL*

Mr. Barney Ales  
MOTOWN RECORD CORPORATION  
6464 Sunset Boulevard  
Los Angeles, California 90028

Dear Barney:

Thank you so much for the time you took from your busy schedule to spend with us when we were in LA last week.

I know that you will be very successful with your new position as President of Motown, but I would like to take this opportunity to wish you the very best.

For everything. If I can be of assistance, please do not hesitate to let me know.

Very truly yours,

*Stanley J. Lewis*

BARNEY ALES MOTOWN RECORD CORP  
LOSANGELES CA  
WILL COME BACK TO MOTOWN STOP SO AM HAPPY ABOUT THIS THAT  
WHEN I GET BACK HOME I WILL COOK SOMETHINGS NICE FOR YOU  
AND YOUR FAMILY GOOD LUCK  
MAR Y WILSON FEERER  
COL LT  
833PPDT PF/AV

ATT: BARNES ALES

HERE'S ONE DUTCHMAN SAYING: "WELCOME BACK TO WHERE YOU BELONG"  
AT MOTOWN'S SINCERELY HOPE WE SHALL MEET IN THE NEAR FUTURE.

BEST PERSONAL REGARDS.

PETE FELLEMAN  
41257Z BOMI NL  
MORECO LSA

PMS MR BARNEY ALES HAND DELIVER  
6464 SUNSET BLVD  
HOLLYWOOD, CALIFORNIA 90028  
BT

BARNEY, BABY, AT LAST WE KNOW HOW TO FIND YOU. CONGRADULATIONS,  
YOU KNOW WE LOVE YOU  
GWEN & GWEN  
674949



## Kudos for Barney From L. G. Wood

■ L. G. Wood, assistant group managing director and group director, EMI Records & Music, said of Barney Ales:

"My association with Barney Ales extends back more than 13 years. I still have a very clear—and a very happy—recollection of that evening, in the spring of 1964, when with Rex Oldfield I sat in the Grill Room of the Grosvenor House Hotel in London to negotiate with Berry Gordy and with Barney the first catalogue licensing agreement between Tamla Motown—as it then was—and EMI Records Limited, of which I was at that time the managing director.

"None of us could possibly have foreseen then what a force in the world record industry Motown was to become, nor what a close friendship as well as a business association, was to develop between Barney and me.

"With Berry Gordy becoming more deeply involved in other areas of the entertainment business, Barney progressively assumed greater and greater responsibility for more of the commercial activities of Motown Records and established himself as a tough but eminently fair operator—and a highly successful one.

"During the 1960s I was a regular visitor to Detroit, always receiving a warm welcome from Barney who invariably gave up valuable time to come to the airport to meet me—and to take me back. I was thus able to see at first hand the enthusiasm and tremendous effort he put into the job of developing Motown Records—and the results of that enthusiasm and effort continue to be as apparent today as they were then.

"But with it all—the time consuming effort, the need for extensive travel, the many calls on his out-of-office hours, and the inevitable nervous tension—Barney has remained a great family man and I know he has received tremendous support and encouragement from Mitzi in his outstanding accomplishments.

"Well done Barney. Long may your success continue."

## Promo Days Are Recalled

■ Danny Davis, vice president and director of national exploitation for Screen Gems music publishing, is one of the many music industry executives who have known Barney Ales for years. "We met when we were both promo men in the Detroit area," Davis recalls. "There was an immediate response from both of us, and I found Barney to be immensely pleasant and likable."

Davis says that "in the main, my relationship with Barney is one of friendship. Occasionally we're beneficial to each other in business, but my original stance on the subject of Barney Ales is one of friendship." On the business side, Davis remembers when Diana Ross' "Theme from 'Mahogany,'" a tune co-published by Screen Gems and Jobete music, was nominated for an Oscar several years ago: "Barney acceded to every consideration we wanted to make it a winner, and we worked very closely together. Barney cooperated with ads, and he chased Academy members and really fought for the song—there were some problems with the song's actual qualifications, and he did all he could to help. He coordinated with me every step of the way." Along the same lines, Davis recalls that "just recently I asked that one of our copyrights be released by a Motown artist, and even with Jobete being so closely allied to Motown, Barney helped me. He's respectful of his competition, and he recognizes that we're a good firm. He's favored me many times, alerting me to people searching for material to record. Now that's what I call class, because you might think it would behoove him to help only Jobete."

## Paul Drew

(Continued from page 72)

record business the equal of Ales and Gordy. When Barney wasn't with Motown for about three years, Motown just wasn't Motown. Now, the best one-two punch in the record business is back together and those Motown hits just keep a-comin'.

Paul Drew

## Ales Saw Jazz's Potential

■ In 1967, instrumental jazz, or fusion music, did not have the kind of wide appeal that the genre enjoys today. Stewart Levine had spent the late '50s and early '60s as a horn player in the big bands (Woody Herman, Stan Kenton, et al.), and then spent some time as a session musician in New York. Jazz being his true interest (with all the eclectic range the category implies), he left the studio grind and looked for groups that he could make records with, to produce, to get the music out there. The major labels weren't interested, so Levine, and partner Hugh Masekela, started Chisa Records.

"We had some artists," Levine said, "but our distribution wasn't as strong as it could be. So I called up Barney Ales, through a

mutual friend, and Barney invited me to stop off in Detroit on my way to California. I played him the tapes, and he really liked them. We shook hands, and that was it—we had a deal: Motown would distribute Chisa. I didn't even have The Crusaders then—and the artists I had weren't what you would call the current mainstream pop sound. But Barney saw the potential. As it turned out, we decided that it wasn't really working for either of us after a while, so we broke the deal. Again, just a handshake. Besides Barney's enormous integrity in our dealings, and his sharp business sense throughout, I think it's a tribute to the man that he recognized the power of the music, music that became enormously popular ten years later."

## Motown Artists Salute Ales

■ LOS ANGELES — "You can't keep the Silver Fox down," said Pete Hoorelbeke of the recently reunited Rare Earth, "and thank the good Lord." He was speaking not of that well-known c&w artist Charlie Rich, but a man better known among the inner circles of the industry, Barney Ales.

Thank the good Lord was not just the consensus with the members of Rare Earth, as they took time out from a recording date to add their opinion to the roster of Motown artists who deeply respect and admire the man.

David Ruffin, a long-time Motown affiliate and Barney Ales fan, had this to say: "He's done a heck of a lot for me as a personal friend, not to mention a professional associate—I'd always call on Barney when I need help—he's kept me together throughout my career. I can only say I just love him to death."

Not to be outdone by Ruffin's tribute, former Spinner and Motown artist G. C. Cameron spoke up with his usual candor: "There are nothing but positive things that I can say about Barn—I just wish you could devote an entire issue to the way I feel about him—he's helped me, the Spinners, Motown—maybe you could devote three issues. Small words aren't nearly enough for a super-

cool cat like Barney."

More recent additions to the fold, such as the Commodores, and their manager Benny Ashburn, make up in enthusiasm for what they lack in time-in-grade as Ales devotees, converging on this statement to convey a Commodore hat-tip: "When Barney became involved with the Commodores, that's when the band really took off," they all agreed.

Delaney Bramlett, a novice occupant of the giant Motown village, finds Barney indubitably okay: "I haven't known Barney for that long, but I do know one thing—there ain't nobody like Barney, nowhere, nohow, no more. Yeah."

The laconic Willie Hutch succinctly sums it up: "Barney Ales is a well respected and very tactful businessman." You can't keep this Silver Fox down.

From Marvin Gaye: "May God bring you peace and happiness always." And from Jerry Butler: "Right on, big Barney."

## Henry Droz

(Continued from page 90)

because he came up from the bottom of the heap."

"Every single record was vital back then. It was great to be part of Motown's emergence."

**Great Working With You All These Years!**

Thanx  
Your Friends At Alpha Distributing Corp.



# Barney Ales: Superstar Record Man

(Continued from page 44)

if you look at the trade charts, nine of the top ten singles are from albums."

The opposite was true in the sixties, according to Barney, who said that "you would have a hit single and then follow it up with an album in a minimum of 30 days, or two weeks, depending on how fast you could get it out."

"Singles today are taking three, four, and five months sometimes before they reach the number one position." He also believes the same time period is true for albums . . . for them "to really reach their peak sales."

The master marketing man then startles us by declaring:

"I think it's a re-education that we have to undertake as far as the record industry is concerned, in selling catalogue merchandise, because I don't know what the life of an album is anymore."

With a rare candor present only in those who are secure in the knowledge of their expertise, Barney said, "I think it's a question of merchandising and promoting it (product) properly."

"In the olden days, it was hard—you lived each month on new releases that sell more pro-

duct, and I think that was one of the problems we had in the industry when the inventory actually backed up on the retailer, the distributor and the manufacturer," Barney said, "it's a question of putting too much product into the flow."

This year, right now in 1977, declares Barney, "we've done an about face as far as releasing product in large quantities."

"Who's to say that if an album sells one-and-a-half million, that it really shouldn't sell two million copies, three million copies, eight million."

Proof that Barney has tried his marketing theory, he cites a new marketing program that Motown initiated on Stevie Wonder in the Chicago market, just to test the potential of a saturated marketing campaign.

Barney said that the Stevie Wonder campaign was very successful and said that he thought that it's "the kind of re-education we have to do, to the distributor, from the distributor's people to the store level, because an album that is two to three months old doesn't necessarily mean it's an old product."

"I think you can take the examples of Peter Frampton and

Stevie Wonder who don't release product for over long periods of time . . . Stevie's album has been greater in the first four months of this year than it was in the first three months when the album was released last year," exclaimed the master.

Stressing that he will do another marketing program on the Wonder album, when his next record comes, Barney said, "You always cross merchandise."

"We used to say that we must have an album every quarter from a hit artist, then it was three a year, and now its down to two a year," Barney said, adding: "The more I think of it, really, the better ratio is two every 18 months."

Barney is of the opinion that it is growing increasingly difficult to merchandise properly and that it's almost taking 60 days before you can get product into the field and a promotion program set properly to know whether you have a hit album.

He cited as an example Thelma Houston, who was not new as far as the consumer is concerned, but said that "sometimes it takes three to four months with an artist that you have to work and establish progressively."

The exception, said Barney, is the immediate initial reaction you get on Marvin Gaye, Diana Ross, Stevie Wonder or Smokey Robinson.

Looking back 10 years, Barney ventured today that when Motown was predominately a singles-oriented company, you knew whether you had a hit single by an unknown artist within two weeks.

Barney said that he didn't know whether the record would be over within two weeks, but he did know whether he had a top 10 as opposed to a top 20 or top 30 record.

Switching his attention from marketing and merchandising, to radio, without any visible signs of changing mental gears, Barney said:

"I think there's a big misconception in the record business that black people only listen to black radio and white people only listen to white radio. I think that that's one of the biggest fallacies of radio.

". . . I think that if a radio station doesn't find the right records, white or black, they're going to tune into another radio station, and I don't believe it when they say that white people listen to white stations and black people listen to black stations, Barney exclaimed, adding: "It depends on the record."

"I think that radio should take a closer look at what

(Continued on page 110)

## Henry Baskin

(Continued from page 94)

Center, which is for emotionally disturbed youngsters who can't function in either the public or private school systems. When the school got into financial trouble, and I asked Barney to help, telling him that if the school went under these kids wouldn't have a place to go, he was glad to help. He called people in the business and he sold tickets for a benefit that saved the school. The Children's Orthogenic Center is now a thriving institution, and Barney is partly responsible for that."



The original president and vice presidents of Motown, circa 1967.

**Thanks  
"Unc"**

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**The Missile**

TO  
BARNEY ALES

WHOM WE HAVE KNOWN  
AND ADMIRER FOR FIFTEEN  
YEARS AS THE ONE GUY  
WHO UNDERSTANDS  
THE INDUSTRY INSIDE OUT.

FROM THE COUNTRY  
AND COMPANY  
WHERE MOTOWN IS  
**HOT, HOT, HOT**  
EMI  
BOVEMA HOLLAND

**Congratulations  
Barney**

Record Shack of New York City, Inc.  
Record Shack of Atlanta, Inc.  
Record Shack of Cleveland, Inc.  
Record Shack of Dallas, Inc.



## Church:

### Ales an Expert Department Coordinator

■ Although he's been firmly ensconced in the advertising area of this industry for over 10 years, Derek Church, Motown's national advertising/merchandising director, feels that his one year tenure at the label has finally provided him with the opportunity to expand his creative horizons. Church also admits it's been Barney Ales' guidance that has enabled him to fully appreciate the interrelationships of various departments.

"Advertising is considered to be a definite function of mar-

### Schoenith Recalls An Early Meeting

■ It has been more than 10 years since Thomas Schoenith and his twin brother Jerry first met Barney Ales. Ales, of course, was part of the way along on his rise through the Motown ranks, and the Schoenith brothers were managing a Detroit musical showcase nightclub, the Roostertail, that was just moving toward more contemporary acts.

The Schoeniths and Ales became, along with Paul Drew of RKO Radio, part of the same social circle, and their discovery that Motown and the Roostertail could be of mutual service was only natural.

The result, in 1966, was a 10-week series of "Motown Mondays," showcase dates for the top Motown stars whose performances were recorded on the spot for future "live" records. The Supremes, Marvin Gaye, the Spinners, the Four Tops—virtually all of the top label artists of the day performed in the series.

Thomas Schoenith, now president of W. D. Gale Inc., an electrical contracting firm that owns the Roostertail, and Jerry Schoenith, general manager of the club, have many fond memories of those Mondays. Thomas Schoenith recalls one evening, when the Four Tops were in the midst of their show-stopping "Reach Out I'll Be There," when the Supremes, the Everly Brothers, and a hitherto unheralded singing star named Barney Ales all jumped on stage to join in.



Derek Church

keting, not a platform for egotistic or outwardly artistic displays. Although our major goal is to make money and sell records, Barney realizes that a creative image provides a company with a strong sales edge and distinction. When you merchandise product in an inventive manner, you have a better chance of being recognized, and that helps spur along sales.

"Barney's attitude inspires. He's proven to me that business objectives can be reached in a cavalier manner."

Church believes that Ales has been instrumental in instilling a positive frame of mind throughout Motown. "Environment is created by the man at top. The style in which he approaches priorities seems to carry on to every individual at a company. Barney has given us the freedom to come up with ideas that one would refrain from presenting in a different environment."

Church works directly with Mike Lushka (VP of marketing), and has found it remarkable that Ales and Lushka seem to reflect the same vigorous stance. "At times, it's difficult trying to separate Mike and Barney. I report to Mike, and he reports to Barney. For a person in my position at a record company, it's a relief to know you're working for two individuals who think alike.

"Both are very marketing oriented. They work closely with sales and distribution personnel, and appreciate things that we try to accomplish at a creative level. Being able to serve in a healthy atmosphere is probably one of the most rewarding aspects about working under Barney. For that, I'll always admire the man."

### Avant on Barney the Businessman

■ LOS ANGELES—"Barney Ales," asserts Clarence Avant, "is just as important to Motown as Stevie Wonder or Diana Ross. Berry Gordy knows what talent's all about, and Barney's talent as a businessman is just as important as that of any recording artist. Frankly, I don't know where Motown would be without him."

Avant, an industry veteran who now heads up his own Tabu label, first met Ales in the early '60s, when Avant had a group called Rare Earth signed to Sussex Records, a label he owned at the time. "Barney liked the group a lot, and I had just gotten out of a deal with MGM. The group wanted to make a record, so I gave 'em their release and they went over to Motown. I didn't want to hold them back. Barney treated them great."

#### Friendship

Through the years, Avant has maintained a friendship with Ales—the two men, and their families, spend time together. Avant took note of Ales' accessibility: "Barney will always listen, and will always tell you, honestly, what he thinks. Back in '65 I was asked to work for a company called Playtape, which had the idea that singles could be sold on mini-cassettes, which was kind of crazy.

### A Memorable Memory from Featherstone

■ During a business and personal relationship which spans some eleven years and which is filled with memorable incidents, one such incident made a special impression on me. I relate it here as a tribute to a man who has served Motown records, its artists, and the American music industry, in a manner that has not only won him the respect and admiration of his company colleagues but also many executives throughout the world.

It occurred in 1966 and marked my first encounter with Barney Ales. I had been freshly promoted into marketing from a period in the sales division of EMI records and although EMI had invested well into campaigns they had failed to make any sizeable impact with the Tamla Motown label in the United Kingdom. Barney, who at that time was

I was the negotiator for the company, and went out to get some catalogue for these tapes. Naturally, I went to Motown, with all those singles. Barney told me he didn't think it was a great idea; we both knew that there was no way that the tapes could keep up with the singles market, but Barney still gave me his catalogue. He thought it might be worth a try. You've got to admire a man like that. He's really open to new ideas. All in all, pound for pound, I'd say that Barney Ales is the best guy out there. And he's a good friend."

### Dave Most on Motown's Start

■ Dave Most was promotion manager at Jobete-Carlin Music between 1965 and 1970 and was fundamental in the establishment of Motown in the U.K. Most recalls:

"It was the era of Motown's inception. In those times the pirate stations were the key to introducing the Motown sound to the British public but this was closely followed by the opening of Radio One, whose Tony Blackburn supported the early Supremes, Miracles, Temptations and Four Tops records."

energetically engrossed in trying to strengthen Motown's world market penetration, realised the importance of breaking the UK market and so flew into London for talks with the marketing and promotional executives of EMI.

The meeting was a shattering experience. It is not easy to walk into a licensee's office, tell an enthusiastic team who have worked hard to break your label that they're doing everything wrong, then proceed to tell them what to do and how to do it, and more pertinent, how to spend their money. However, Barney did just that and at the end of the meeting he did not, as we expected, leave slamming the door but instead calmly announced that he had finished and it was time for dinner—the rest of the night is now history!

Roy Featherstone, MCA Records



## Rosefielde: An Intimate Friendship

■ Attorney Allen Rosefielde first met Barney Ales while working for the Ross Brothers accounting firm in Montgomery, in 1971. Although Rosefielde, now a partner in the tax firm of Rosefielde and Gitemor, handles all of Ales' personal financial matters, he characterizes their relationship as one of "intimate friendship."

"Ales is a very astute, very bright businessman," according to Rosefielde. "He can see the trends before they happen. He's also one of the most persuasive men I've ever met. He can convince people of his opinion, and do it in a way that's not overbearing."

Despite their professional contact Rosefielde says that his family and Ales' family "are the best of

friends, and have travelled extensively together." He noted "Barney is a great deal of fun to travel with and I know that my entire family feels the same way."

Ales' success is not his most important attribute, according to Rosefielde. "Barney is an extremely successful record executive who has been able to survive all the clawing on the way up and still maintain his humanity," Rosefielde said. "While a lot of people are impressed by his success," he continued "to me the major fact about Barney Ales is his generosity. Every year he gives a lot of his money and time to various charities. He's always been an extremely sympathetic person."

## Irv Biegel:

### A 20 Year Relationship

■ Millenium Records executive vice president Irv Biegel's relationship with Barney Ales goes back to 1957 when the two were working for distributors in Detroit. He and Ales became friends "because we were always running into each other while visiting accounts and radio stations," Biegel said.

The friendship was evidently a strong one, because in 1960 Ales brought Biegel into the Motown sales department. Biegel said of Ales' ability as a salesman, "Barney was very aggressive, and very innovative in terms of taking a sales position." He added, "He really is almost totally sales and merchandising oriented. He knows the marketplace and he knows how to take an aggressive stand. I've always felt he gives the company a lot of credibility."

Despite his aggressive business nature, Biegel feels that Ales is one of the fairest and most likable men he's ever met. "People who work for Barney find him immensely fair," he told *RW*. "He's always taken excellent care of the people who work for him. For example, when I worked for Barney at Motown in the early '60s the salaries and bonuses in his department were among the highest, because he believed in seeing to it that the people who

worked for him were rewarded."

On a personal level, Biegel believes Ales to be a very dedicated friend and family man. "In fact," he said, "when he left Motown, Barney, who was always very interested in his own children's activities, got involved in all kinds of youth activity in Detroit."

#### Dist. Background

Biegel feels that Ales' background is "very much a factor in his Motown success. He came from the distribution end, which is very useful for an independent manufacturer, because he understands the problems of distributing an independent label." He added, "although Motown has always been a powerful force in the industry, the company has reached greater heights since he's been back."

■ Ron White, managing director of EMI Music Publishing Ltd. (whose music publishing company in Germany, Francis Day & Hunter GmbH, represents Tamla Motown's Jobete Music Company), says of Barney Ales:

"I have known Barney for more years than I care to remember, dating back to the early days of Motown with EMI Records. He's not only a good friend, and a warm personality, but a great music man."

## Jack Lewerke:

### Ales Is a 100% Record Man

■ "Barney Ales," says Jack Lewerke, "is a 100 percent record man. He understands the problems of anything related to records — from pressing to promotion."

Lewerke's Record Merchandisers, a full line Los Angeles independent distributor, handles Motown product, and Lewerke reports that Ales is "on the case. He doesn't come to all distributor meetings, of course, unless he has something to say, but he's on the phone with us, asking about certain records, asking about radio play, packaging, the whole works."

#### 'Hitsville'

In 1963, all of Motown's distributors were given the name "Hitsville," and Lewerke had one such operation. "Barney hasn't really changed since those days," Lewerke recalls.

Have there been any disagreements between the two men? "Well, sure," Lewerke smiles. "Barney's read me the riot act a couple of times when he's thought we weren't doing as well as we should. The thing to remember about Barney is that he

loves the music industry, which is a prerequisite when you think about the kind of executive he is. He can talk on any level to any person in the business, and I can't think of any other top company man who can do that."

Lewerke's direct business dealings with Barney Ales involve distribution, but over the years Lewerke has seen the Motown executive operate in other music circles. "I remember one time I was in London," Lewerke reflects, "to see Gladys Knight & The Pips, and Barney was there. He had enormous rapport with all the European radio and record people, as well as the act itself. It was marvelous to watch — when it comes down to the record business, Barney Ales is a remarkable communicator."

#### Social Relationship

Socially, Lewerke considers Ales a good friend, probably because they have one thing in common — a love for the industry: "If I'm having dinner with Barney we quickly get around to talking about what we like best — the record business. He's a totally dedicated record man."

## Leslie Hill Lauds Barney Ales

■ Following is a statement from Leslie Hill, managing director of EMI Records Ltd.:

■ EMI is proud to have been associated with Barney Ales and Motown throughout their many years of phenomenal success. Barney has done a great deal to give Motown that success and he is one of the American music business's most adept and professional executives. Barney's contribution to the expansion of Motown from its humble Detroit beginnings to its present day international stature is one of the great success stories of the record business.

During many years with EMI in the United Kingdom we have seen Motown grow to be one of the most well known labels ever. Years ago when I used to play records at parties most record re-

quests were for particular artists with one notable exception. Such was the power and image of the label that often people simply requested Motown records, because they knew if a record had a Motown label it meant great music. Rarely, if ever, has a record label achieved such a distinct identity and become so well known in its own right.

In this business it is, of course, important to nurture a rapport and understanding with artists. Motown can boast a roster of great longevity such as Smokey Robinson, Diana Ross, Marvin Gaye and Stevie Wonder, as well as some of their new acts like The Commodores and Thelma Houston.

It has been a great pleasure for all of us at EMI Records to work with Barney over the years.



# Barney Ales: Superstar Record Man

(Continued from page 106)

they're doing and realize that we're an industry." Barney exclaimed, "It's up to them to help establish new acts . . . credible acts."

Barney emphasized, however, that he wasn't asking radio to play really bad sounds, but it's important to both the radio and record industries that "we have new artists."

To stress his point, Barney allowed that the industry doesn't have any middle-ground artists; you're either a giant artist or a mediocre artist. "There's no good artists anymore," Barney said, "you're either one or the other . . . dynamite or you know . . ."

Just for the hell of it, Barney leaned back on his brownish leather executive chair and forever put to rest those rumors in the music industry that often conflict and never depict his true philosophy of the difference and the distinction between conventional pop and rock marketing and rhythm and blues marketing.

"Well, first of all there's no question that there is a separate black market and a separate white market that does not cross over. But I think if you sell a million copies—if you sell 700,000 of a record, it could be that it's just being played white."

Barney believes that if you sell 200,000 on a black record, that's strictly a black market. But that anything more than 300,000 on a black record, and you've crossed over into the white market.

Barney added an exclamation point to his comments by saying, "I've been in the business a few years now, and I think I know black radio and black sales."

Obviously, Barney was into an area and an era of the industry that he wanted to explore and get a few things off his mind.

No one objected.

"Years ago, we used to sell only 100,000 black so I knew that anything over that amount had to be going white. Then, it went to 200,000. Now it's up to around 300,000, or 350,000, but I think if you sell 500,000 of a record and it's never been played

on white radio, there's no question in my mind that there are white people listening to black radio and buying black product."

Conversely, Barney added, "This might not be the case as far as white records are concerned, because the white market is much larger than the black market."

Getting down to the nitty-gritty of his opinions, however, Barney said he had observed that a few records we've (Motown) had by white artists as opposed to black artists . . . it's possible to sell 800,000 on a white record and become number one, because of the tremendous play you get on top 40 radio. A black record will sell 1.5 million and only get to number 10 or possibly number 7 on the pop charts.

"I think it's just a natural tendency for white radio sometimes to play certain white product," Barney ventured, allowing that "maybe it's because they feel that that's their market . . . But they can't afford not to look at artists like Stevie Wonder, Diana Ross, Marvin Gaye, Natalie Cole or a Johnnie Taylor, for that matter."

The act that perhaps launched Motown in the hitherto uncharted land of the white record market was the Supremes.

And Barney remembers that it was the Supremes that first made albums a real priority at Motown. "Their first album con-



Onstage in Minneapolis, 1971: The Temptations (holding gold record awards) with Mel DaKroob, Gordon Prince, John O'Den and Barney Ales.

tained three or four hit singles."

The Supreme's first million-selling record appeared in 1964, the year of The Beatles. And that was the year, as one record man said, if you didn't have The Beatles, you didn't have anything to sell.

If this part of Motown's history lends credence to the now established fact that Berry Gordy had the best creative forces in the business in the sixties, he certainly had then and still has the best record marketing man in the industry.

In truth, however, Berry did not attempt to keep his marketing genius a secret then and now.

The fact is, and history supports the contention, that Berry chose his business associate with the same shrewdness and business acumen with which he chose his artists and the music that they recorded.

Ask Barney to describe himself in those days, when his hair didn't have a hint of grey, his gait was faster, and his speech was liberally sprinkled with profane witticisms, and he will point proudly to his protege, Mike Lushka, Motown's vice president of sales.

Barney is unabashedly proud of this young executive whom he would like to be his heir apparent, and with good reason.

Mike, after 10 years of tutoring by the master, has in the tradition of Barney built a team of seasoned marketing professionals to man both his sales and promotion forces.

Not unlike his mentor, Mike's approach to his position is professional, thorough, and no less creative than his colleagues in the music production arena.

On Mike's team, there also is an Ales heir, Barney's son, Steven.

In Motown's glamorous past there was an Ales, in its illustrious present, there is an Ales, and in its promising future, for years to come, there'll be an Ales on the horizon.

Of such stuff legends are made.



Ales and Diana Ross in London last year.



## Miller London:

### Ales Is a Multi-faceted Executive

■ Miller London's first impressions of Barney Ales were firmly implanted back in Detroit during '69, a time when Motown was gaining momentum. London, who is the label's national sales & singles sales manager, remembers the impact of every decision that filtered down from Ales' office.

"When I started out with Motown as a regional sales manager," said London, "Barney was involved with so many varied facets of the business that we seldom got the chance to see him or be in direct contact. I think you can honestly say that there was a mystique about Barney in the early days. His powers were felt on a daily basis, even if there wasn't personal contact, and we all admired his sense of judgment."

Ironically, Miller's friendship with Barney blossomed during the few years that Ales departed Motown. In that period, Ales, who was then representing David Ruffin and Rare Earth, would visit the Motown office for assorted appointments. London, holding Barney in high regard, would always invite him in for a cup of coffee instead of letting him wait in the lobby.

"He was such an integral, dominating force that I was totally shocked when he chose to leave in '72. I felt a sense of loss.

"Occasionally, Barney would come to our offices for meetings,



Miller London

and it was beyond me to see him waiting outside the reception area. I still looked at him as one of our key figures. During that time, I really got the chance to know the man on a one-to-one personal level. We'd reminisce about the past and anything else on our minds as he watched me move up the ladder.

"Evidently, those meetings must have left a positive impression. When he came back to Motown, among many sweeping decisions, I enjoyed another promotion.

Since re-assuming the presidency, Miller feels Barney's guidance has indeed been felt. "He's succeeded in injecting even more life into the label, keeping Motown the largest black-owned business in the industry. It is a credit to his leadership qualities that we are progressing at our current rate, and our future couldn't look any brighter."

## Jack Lorenz

(Vice President, Finance)

■ Although I have been in the record industry for a good number of years, the first time I met Barney was on his return to Motown in September, 1975. I immediately determined that he was industry knowledgeable, market aggressive and profit motivated; later I also determined, to my financial regret, there were three things you did not do with Barney—bet on football games, shoot pool or play the pinball machine!

Best wishes and continued success in all your business and personal endeavors.



Jack Lorenz

## Faye Hale

(VP manufacturing division)

■ Barney has been the deciding factor in my learning the record business. When I met him he was the only "non-family" administrator in the Motown organization. I have always worked in the areas that Barney has been responsible for, in support of his responsibilities in label, copy, chasing releases down, etc.



Faye Hale

While without a doubt he's the source of my learning the business, he is also greatly respected by everyone in the record industry.

At a time when there weren't many women in administrative positions in record companies Barney hired me for a position of responsibility without any hesitation.

He's a marvelous man with whom I share a mutual respect.

## Leverett: Barney Commands Respect

■ As Barney Ales' secretary, Thelma Leverett looks back over an association with the industry veteran that began at Motown and continued through the first years of Prodigal Records' operation in Detroit. Now an account supervisor at Hitsville Distributors there, she began working with Ales in the late '60s but has known him since the beginning of that decade and his arrival at Motown.

"Back then it was a family operation," she recalled. "Everybody was friendly, and we felt close." That atmosphere wasn't accidental. "Barney had a role in that. Everybody liked him, and not just because he took care of a lot of business. All the artists, for example, liked him as a person."

Accessibility was one facet of

## Bednow & Barney Go Back 15 Years

■ Howard Bednow, a Chicago-based independent promotion executive and partner in Bednow-Wright Associates there, has known and respected Barney Ales for more than 15 years. Their association began when Ales was a salesman for Motown in the early sixties, and Bednow was with All-State Distributors of Chicago.

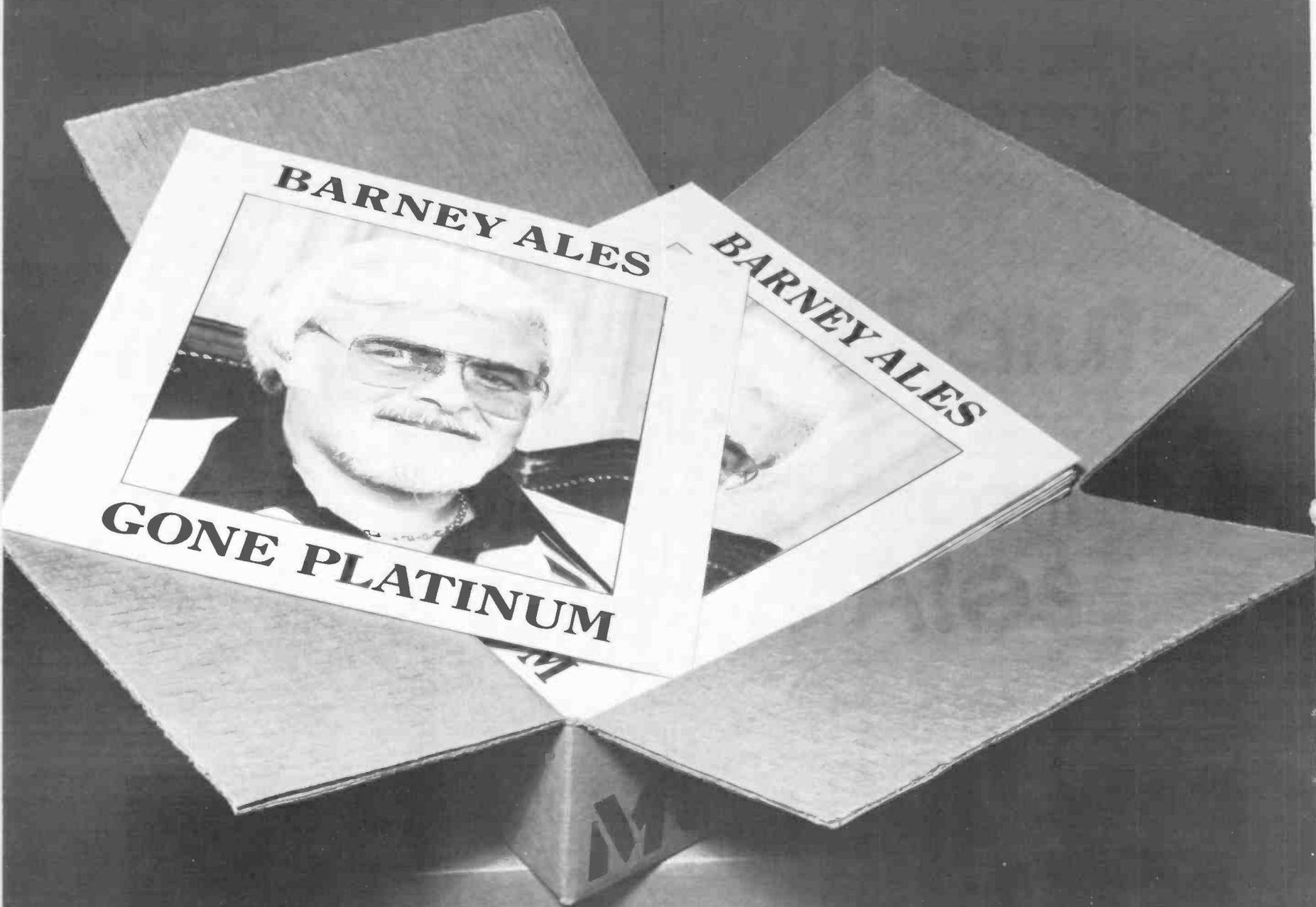
But, Bednow notes, his dealings with Motown go back even further. "I think I may even have been representing Berry Gordy before Barney Ales," he recalls. "I remember Berry walking in and asking me which did I want to distribute, Motown or Tamla. And I looked and saw that he had a very hot record at that time by Mary Wells, so I said, 'I'll stay with Motown.'"

Bednow, whose company is not currently working with Motown, still holds a high view of Ales.

"My opinion is the only time Motown clicked was under Barney Ales, and there's that four-year lapse to prove it," he says. "He's the best thing that ever happened to Motown Records. The company just vibrates under him. And that's my opinion whether I work for him or not. He's one of the most scintillating people with any label."

that appeal. Although she remembers Barney's extensive commitments on the road, meeting with retailers, distributors and artists in other markets, "He was in the office quite a bit, and although he was obviously really involved in a lot of different projects, he was very easy to get to. If somebody needed to see him while he was away, there was always a list there so an appointment could be made, even before Barney got back."

While Motown's success during the '60s enabled the label to expand its range of projects—and, inevitably, the size of the organization—Thelma maintains that Barney himself has remained as open and approachable as he was in the early days. "Once you're a music man, you're always one," she noted.



**MOTOWN**

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the  
best  
from  
AGI**

# RIAA Market Expansion Project (Continued from page 3)

new purchasers of recordings among current non-buyers."

To that end, the RIAA joined forces with the Electronic Industry Association (EIA), which cooperated in the research as a participating sponsor at the direction of John Hollands, president of BSR (U.S.) and chairman of the EIA Consumer Electronics Group. Research for the study was conducted on behalf of the two organizations by Response Analysis of Princeton, N.J. Also participating in the first phase of the project was NARM, with the list of respondents to the in-depth interviews including eight record company chairmen and presidents; 10 other senior managers chiefly drawn from marketing; eight key record and tape wholesalers, jobbers and retailers; two radio executives; five representatives of the industry trade press; and, via the EIA, 11 key executives in the hardware industry.

## Typical Views

The 75-page report compiled from the interviews utilizes both consensual issues and observations and direct quotes chosen to represent typical industry views. Both general problems and specific suggestions are covered in the report's summary and the more detailed findings as reported under the headings of Views of the Recording Industry, Views of the Equipment Industry, Toward Market Expansion and Next Phase: Consumer Research.

In summarizing the respondents' view of the industry's future, the report forecasts a "bright" future, laced with some chronic problems but highlighted by the following factors:

### Ideas

"Today's youth will continue to be record buyers. Their generation's relationship with music is unique — unlike any other generation. There is no reason why the industry has to remain primarily youth-oriented.

"Recordings are no longer a discretionary item.

"Records are part of the culture.

"International expansion.

"Industry needs more marketing efforts made."

In evaluating what those efforts might entail, the report reviews a variety of possible marketing and promotion ploys rated during the interviews through a special card-rating selection process detailed in the report. From these surfaced "immediate actionable ideas" rated by the respondents in terms of their value to the trade, with those suggestions considered "worth the time and money" including:

1. Spread the inclusion of best-seller charts in newspapers.
2. Encourage separate recording/audio sections in Sunday newspapers.
3. Arrange more promotions related to holidays.
4. Undertake more automobile-oriented promotion of pre-recorded tapes and players.
5. Foster campaigns which feature recordings as gifts."

These measures were balanced against a series of industry market "paradoxes" seen as primary obstacles to market expansion, among them, as ranked by an RIAA cover release:

1. The industry wants to reach the widest possible audience, including older people who do not go to record stores. But the distribution network is narrowing rather than expanding as more and more department stores (e.g., JC Penney) are thinking about disbanding their record departments.
2. Entrepreneurial forces in record distribution are shrinking.
3. Although retail stores help sales, they offer no ambience attractive to older people. Their displays are confusing, and sales personnel are not knowledgeable.
4. Specialty record stores are making competition by department stores, which deal with rack jobbers, difficult if not impossible."

General observations included an affirmation that "artists and music are the key, but the impact made by the specific artist or type of music depends on the social context . . . right now there is no strong social movement and music is more diverse and flexible." The dark side of that situa-

tion was punctuated with the consensus that, with "nothing like the Beatles to stir things up," the recording industry needs "a shot in the arm."

### Tape: Top Priority

Tape configurations were singled out in the report as "vital for market expansion," accounting for a potential share of business "still only partially exploited."

Industry views of video software were far more divided, although generally summarized as "hopeful, but not convinced that it will have an impact." Cited as contributing to the conflict over videodisks and video cassettes were the problems of forecasting what types of programs would prove commercial, and the feeling that audience behavior differs between audio and video media.

Quadraphonic formats were relegated to last place in the consideration of software, with the report citing the configurations as "a lesson for the industry in how not to market a new product," singling out incompatibility of systems, lack of significant advantages of quad over stereo, and the inconvenience of four speakers in a typical living area as primary problems. The video industry was warned that the experiences of quadraphonic formats should be carefully weighed in planning video hardware and software market expansion.

Also included were findings culled from interviews with representatives of the audio equipment industry, which largely agreed that their industry was buoyed by recent market expansion and is likely headed for still more growth, spurred on by the acceptance of home equipment as a status symbol and the resulting purchasing patterns of younger customers whose first low-end purchases lead to subsequent, larger sales as they upgrade their systems.

Of special interest to the recording industry were comments from both the software and hardware ends holding that there is little communication or cooperation between the two industries. Recording industry respondents and equipment manufacturers were divided over the issue of software quality control, which the record manufacturers generally held is either improving or still beyond the notice of most purchasers while equipment makers charged that pressings have deteriorated to the extent that equipment quality is now outdistancing disk quality.

Punctuating that view of the gap between software and hardware industries were suggestions that more extensive cooperation between the two be developed, possibly through more cross-promotions involving both and an attendant increase in cooperative merchandising and advertising.

In assessing the industry's future and probable inroads to expanded markets, the report characterized the recording industry as "reactive," being concerned primarily with adapting to changes in the marketplace rather than developing long-range plans; accordingly, responses were described as focusing on "short-term, rather narrow marketing ideas," with one of the few long term suggestions the creation of a model record store to study and develop basic marketing principles for the industry as a whole.

Thus, the report held, any long-term projects will probably need to be developed outside individual companies, with the RIAA recommended as the appropriate agent for the market expansion program. The role suggested for the organization by the report was seen as a "catalytic" one, and the RIAA's past efforts in combatting counterfeiting and piracy were cited as examples of the association's effectiveness.

In the cover release prepared by the RIAA for the report's issue, the genesis of the Market Expansion Project was traced back to Stan Cornyn's 1975 NARM Convention address, "The Day Radio Died," and to A&M president Gil Friesen's subsequent role in forming the industry action committee which met in San Francisco under RIAA auspices. With the publication of the first phase findings, the project is now slated to begin its second phase, consumer research, which will focus on different regional groups within the 18-35 age bracket, segregating contacts with frequent, moderate and infrequent buyers; equipment customers will likewise be regionally sampled.

## Fawning Over Flora



Various forms of plant and animal life turned up at The Roxy for Flora Purim's recent engagement. Ms. Purim was winding up a national tour in support of her current Warner Bros. lp, "Nothing Will Be As It Was Tomorrow." Appearing with her on the tour was Airta Moreira, who recently signed an exclusive recording contract with Warners. Shown backstage following Flora's sold-out show are, from left: Airta Moreira; Mo Ostin, president and chairman of the board, Warner Bros. Records; David Young, national AOR promotion director, Warner Bros.; Flora Purim; Bob Regehr, vice president, artist development, Warner Bros.; Mrs. Evelyn Ostin; and Lou Dennis, vice president and director of sales, Warner Bros.



# THE ALBUM CHART

PRICE CODE

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

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

JULY 2  
 JUNE 25

**1 3 BARRY MANILOW LIVE**

Arista 8500



WKS. ON CHART

5 G

2	1	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	19	G
3	15	I'M IN YOU PETER FRAMPTON/A&M SP 4704	2	G
4	2	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630	6	G
5	4	ROCKY (ORIGINAL SOUNDTRACK)/United Artists LA693 G	15	F
6	5	MARVIN GAYE LIVE AT THE LONDON PALLADIUM/Tamla T7 352R2 (Motown)	12	G
7	7	COMMODORES/Motown M7 884R1	41	F
8	10	LITTLE QUEEN HEART/Portrait JR 34799	6	G
9	9	BOSTON/Epic PE 34188	41	F
10	11	FOREIGNER/Atlantic SD 18215	14	F
11	6	HOTEL CALIFORNIA EAGLES/Asylum 7E 103	28	G
12	12	A STAR IS BORN (ORIGINAL SOUNDTRACK)/ Columbia JS 34403	30	X
13	13	RIGHT ON TIME BROTHERS JOHNSON/A&M SP 4644	7	F
14	8	SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 340C2 (Motown)	38	K
15	17	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	68	F
16	14	GO FOR YOUR GUNS ISLEY BROTHERS/T-Neck PZ 34432 (CBS)	13	F
17	20	HERE AT LAST—BEE GEES LIVE BEE GEES/RSO RS 2 3901 (Polydor)	5	I
18	18	EVEN IN THE QUIETEST MOMENTS SUPERTRAMP/A&M SP 4634	11	F
19	19	IZITSO CAT STEVENS/A&M SP 4702	7	G
20	16	ENDLESS FLIGHT LEO SAYER/Warner Bros. BS 2962	26	F
21	22	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol ST 11557	33	G
22	21	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	8	F
23	26	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	20	F
24	24	PARLIAMENT LIVE/P FUNK EARTH TOUR/Casablanca NBLP 7053	7	X
25	30	NETHER LANDS DAN FOGELBERG/Full Moon PE 34185 (CBS)	5	F
26	25	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	46	F
27	40	CAT SCRATCH FEVER TED NUGENT/Epic 34700	3	G
28	29	HURRY SUNDOWN OUTLAWS/Arista 4135	6	F
29	23	TEDDY PENDERGRASS/Phila. Intl. PZ 34390 (CBS)	16	F
30	31	TRAVELIN' AT THE SPEED OF THOUGHT THE O'JAYS/ Phila. Intl. PZ 34684 (CBS)	6	F
31	27	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CPK 0130 (WB)	19	G
32	28	THE BEATLES AT THE HOLLYWOOD BOWL/Capitol SMAS 11638	7	G
33	32	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	58	F
34	35	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/ DJM DJLPA7 (Amherst)	10	F
35	34	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052	70	F
36	33	LEFTOVERTURE KANSAS/Kirshner PZ 34224 (CBS)	33	F
37	38	TRYING TO GET THE FEELING BARRY MANILOW/Arista 4060	18	F
38	39	SLAVE/Cotillion SD 9914 (Atlantic)	14	F
39	52	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541	3	F
40	36	A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM SECTION/Polydor PD 1 6080	25	F
41	46	CAUGHT LIVE + 5 THE MOODY BLUES/London 2PS 6901	4	I
42	47	FREE AS THE WIND CRUSADERS/ABC Blue Thumb BT 6029	4	F
43	41	UNPREDICTABLE NATALIE COLE/Capitol SO 11600	18	G
44	42	GOLD PLATED CLIMAX BLUES BAND/Sire SA 7523 (ABC)	9	F
45	37	TIME LOVES A HERO LITTLE FEAT/Warner Bros. BS 3015	8	F
46	48	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	7	G
47	55	I REMEMBER YESTERDAY DONNA SUMMER/Casablanca NBLP 7056	4	G
48	53	EXODUS BOB MARLEY & THE WAILERS/Island ILPS 9498	4	F
49	54	LIGHTS OUT UFO/Chrysalis CHR 1127	4	F
50	51	FLEETWOOD MAC/Reprise MS 2225 (WB)	101	F
51	49	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703	75	X

52	50	A PLACE IN THE SUN PABLO CRUISE/A&M SP 4625	14	F
53	45	SWEET FORGIVENESS BONNIE RAITT/Warner Bros. BS 2990	11	F
54	57	CONQUISTADOR MAYNARD FERGUSON/Columbia PC 34457	11	F
55	59	CELEBRATE ME HOME KENNY LOGGINS/Columbia PC 34655	9	F
56	43	DICKEY BETTS & GREAT SOUTHERN/Arista 4123	11	F
57	44	ANIMALS PINK FLOYD/Columbia JC 34474	20	G
58	78	REJOICE THE EMOTIONS/Columbia PC 34762	2	F
59	65	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616	9	F
60	67	SWEET PASSION ARETHA FRANKLIN/Atlantic SD 19102	4	G
61	62	FRIENDS & STRANGERS RONNIE LAWS/Blue Note BN LA 730 H	9	G
62	56	LIVE AT LAST BETTE MIDLER/Atlantic SD 2 9000	6	I
63	66	LACE AND WHISKEY ALICE COOPER/Warner Bros. BSK 3027	6	G
64	58	DECEPTIVE BENDS 10cc/Mercury SRM 1 3702	8	G
65	61	LET IT FLOW DAVE MASON/Columbia PC 34680	9	F
66	69	DESTROYER KISS/Casablanca NBLP 7025	52	F
67	68	KENNY ROGERS/United Artists LA689 G	5	G
68	60	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/ APL1 1467	44	F
69	72	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	60	F

CHARTMAKER OF THE WEEK

**70** — STREISAND SUPERMAN

BARBRA STREISAND

Columbia JC 34830



1 G

71	73	PART 3 KC AND THE SUNSHINE BAND/T.K. 605	8	F
72	63	ROCK AND ROLL OVER KISS/Casablanca NBLP 7037	32	F
73	133	AMERICAN STARS 'N BARS NEIL YOUNG/Reprise MSK 2261 (WB)	1	G
74	77	KISS ALIVE KISS/Casablanca NBLP 7020	91	G
75	74	BURNIN' SKY BAD COMPANY/Swan Song SS 8500 (Atlantic)	15	G
76	64	WORKS, VOL. 1 EMERSON, LAKE & PALMER/Atlantic SD 2 7000	13	K
77	71	INDIAN SUMMER POCO/ABC AB 789	6	F
78	80	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/ Columbia PZ 34687	7	F
79	76	LIVE—YOU GET WHAT YOU PLAY FOR REO SPEEDWAGON/ Epic PEC 34494	16	G
80	82	MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11607	10	F
81	75	SONGS FROM THE WOOD JETHRO TULL/Chrysalis CHR 1132	18	F
82	86	PLAYING UP A STORM THE GREGG ALLMAN BAND/ Capricorn CP 0181 (WB)	3	F
83	81	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BS 2978	33	F
84	84	A SONG NEIL SEDAKA/Elektra 6E 102	3	G
85	128	FLOATERS/ABC AB 1030	1	F
86	83	LOVE STORM TAVARES/Capitol STAO 11628	8	F
87	86	COME IN FROM THE RAIN CAPTAIN & TENNILLE/A&M SP 4700	11	G
88	96	WHAT'S WRONG WITH THIS PICTURE ANDREW GOLD/ Asylum 7E 1086	2	F
89	88	NOW DO-U-WANTA DANCE GRAHAM CENTRAL STATION/ Warner Bros. BS 3041	10	F
90	70	UPTOWN FESTIVAL SHALAMAR/Soul Train BUL1 2239 (RCA)	6	F
91	107	LIFESTYLE (LIVING AND LOVING) JOHN KLEMMER/ABC AB 1007	1	F
92	87	LOVE NOTES RAMSEY LEWIS/Columbia PC 34696	6	F
93	91	NO SECOND CHANCE CHARLIE/Janus JXS 7032	4	F
94	100	UNMISTAKABLY LOU LOU RAWLS/Phila. Intl. PZ 34488 (CBS)	10	F
95	120	SHAUN CASSIDY Warner/Curb BS 3067	1	F
96	98	TURN THIS MUTHA OUT IDRIS MUHAMMAD/Kudu KU 34 (CTI)	2	F
97	89	IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983	21	G
98	122	LOOK TO THE RAINBOW (AL JARREAU LIVE IN N.Y.) AL JARREAU/Warner Bros. 2BZ 3052	1	F
99	79	A RETROSPECTIVE LINDA RONSTADT/Capitol SKBB 11620	5	G
100	105	LOADING ZONE ROY BUCHANAN/Atlantic SD 18219	1	F

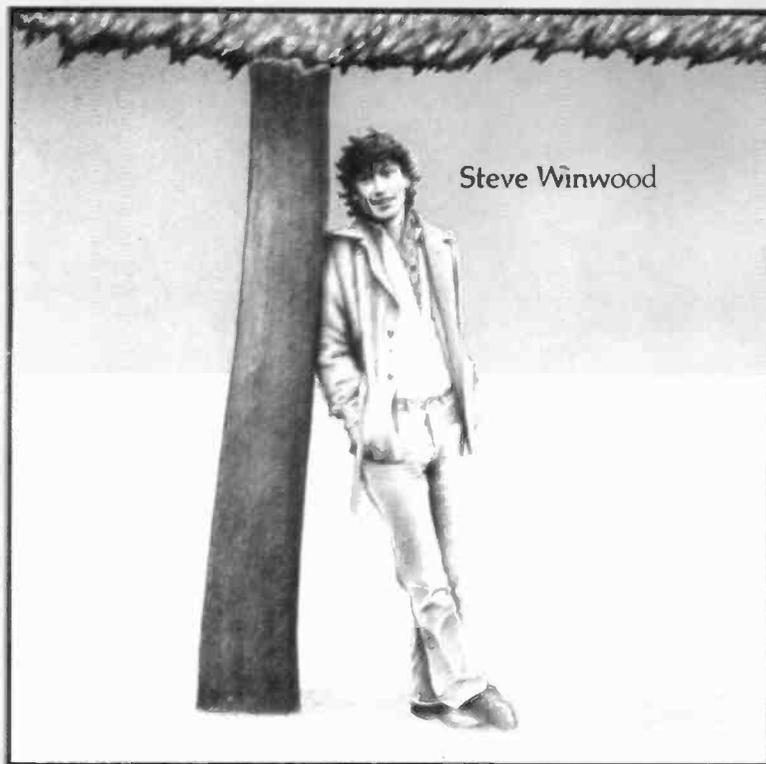
# STEVE WINWOOD

Thirteen years ago the **Spencer Davis Group** emerged out of Birmingham and in very short order crafted a series of classic records, among which songs like "Keep on Running," "I'm a Man" and "Gimme Some Lovin'" have never even *begun* to sound dated.

Ten years ago **Traffic** came out of a Berkshire cottage and recorded the first of ten albums which have stood the test of time. Albums which have defined the British sound in rock and given it universal appeal. And from their first single, "Paper Sun," Traffic has made radio more worth the listening.

In June 1969 thousands of people witnessed the birth of **Blind Faith** in a free Hyde Park concert; the quartet went on to attain legendary status, even though the pressure of being the world's first "supergroup" caused it to splinter after only one album.

Three titanic groups in the history of rock, each sharing a common element in **Steve Winwood**.



From the very beginning of his career, Winwood has been regarded as an essential artist. If you want to hear *that* voice, *that* sound, and *that* feel in music, then there is only one place you can go to get it.

Through all those 13 years, there has been the promise of a Steve Winwood solo album. A record with Winwood's inspiration at its purest, and with him in control all the way.

It's called "Steve Winwood." Available now on Island Records.

*Produced by Steve Winwood and Chris Blackwell,  
in association with Mark Miller Mundy.*



ILPS 9494 ALSO AVAILABLE ON CASSETTE AND 8 TRACK

## Marshall Tucker Gives to Charity



At a special homecoming concert on June 4th, in Spartanburg, S.C., The Marshall Tucker Band raised \$23,500 for the Shriners Crippled Children's Hospital in Greenville, S.C. This was the second such benefit held for the hospital in two years, with a similar amount raised last year by The Marshall Tucker Band and several other groups. Pictured above presenting the check are (from left): Toy Caldwell of the band; Billy Mack, WORD-AM dj; Mayor Frank Allen of Spartanburg; Jim Cudd, potentate of the Hejaz Temple; Tommy Caldwell; Jerry Eubanks and Paul Riddle of the Marshall Tucker Band.

## Grober Forms New Firm

■ LOS ANGELES — Producer-director David Grober has announced the formation of David Grober Productions to create and produce musical commercials specializing in commercials for recording artists and promotions for American and international markets.

Grober has created and produced commercials for Parkay Margarine, Kraft, National Endowment for the Arts and others. His offices will be located at 2814 Grayson Ave., Marina Del Rey, Calif. (213) 822-4656.

## Fitzgerald-Hartley Sign Tom Jans

■ LOS ANGELES — Larry Fitzgerald and Mark Hartley have announced the signing of Columbia recording artist Tom Jans to their new Fitzgerald-Hartley personal management firm. Jans is planning to go into the studio later this summer to record his third album for the label.

## Skynyrd at the Coliseum



Peter Rudge commends his client, Ronnie Van Zant of Lynyrd Skynyrd, on the group's recent performance at New York's Nassau Coliseum. Shown standing from left: Ron Delsener, Ardee Productions; Lynyrd Skynyrd's Ronnie Van Zant and daughter, Tammy. Seated from left: Ronnie Van Zant's wife, Judy; Peter Rudge, president, SIR productions & manager for Lynyrd Skynyrd.

## CBS Taps Goliski

### For Classical Sales

■ NEW YORK — Larry Goliski has been appointed director of sales, classical product, CBS Records, as announced by Paul Smith, vice president, marketing, branch distribution, CBS Records.

### Responsibilities

In this newly created position, Goliski will direct the overall sales for Masterworks and Odyssey. He will work directly with the branch manager, classical specialists and salesmen in developing programs and in formulating advertising plans.

Goliski's most recent position was as sales representative in the Minneapolis market.

## Johnson Forms Firm

■ NEW YORK—Stephen Johnson has announced the establishment of System Four Artist, Ltd., a management and music publishing firm.

# Import Albums

## ROCK FOLLIES OF '77

Polydor 2302 072 (U.K.)

The new series of the British TV show has spawned a new soundtrack album written by Andy Mackay and Howard Schuman. Mackay also plays sax and produced these 12 new songs which again spotlight the fledgling trio known as the Little Ladies. It should follow in the footsteps of last year's lp as a very good import seller.



## LES CONTES DU SINGE FOU

CLEARLIGHT—Isadora 90009 (France)

The latest work from French keyboardist Cyrille Verdeaux is more melodic and structured than his previous efforts with Clearlight Symphony. Synthesizers are again very much the centerpiece of this fantasy tale, but the group he has assembled (including two ex-members of Gong) lend a strong accompaniment.



## FINEST FINGER

SENSATIONS' FIX—Polydor 2448 048 (Italy)

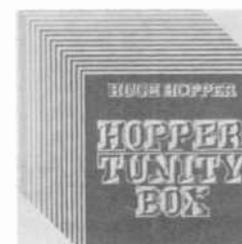
There are elements of King Crimson and other British progressives in their music, but this Italian quartet is well into establishing an identity of its own with this third lp. Of particular note is the guitar work of Franco Falsini who utilizes a number of textured sounds on the longer improvised pieces.



## HOPPER TUNITY BOX

HUGH HOPPER—Compendium Fidardo 7 (Norway)

Hopper, an original member of the Soft Machine, has not been heard from since his stint with Isotope, but has now resurfaced on this Norwegian label with a solo set and as part of a quartet with Elton Dean and Keith Tippett. The sound is similar to Isotope, but more textured and arresting with his use of horns.



## KONZERTE

NOVALIS—Brain 60.065 (Germany)

If you can look past the lyrics, which do not always lend themselves well to this type of music when sung in German, one will enjoy the progressive spirit of this group. Recorded at five dates in Germany this year, the lp runs over sixty minutes and finds the group at its best.



## ROCKPOMMEL'S ISLAND

GROBSCHNITT—Brain 60.041 (Germany)

Once a kind of Teutonic psychedelic mutation with painted faces and thirty minute improvisations, the group has refined its sound and approach through their three previous albums. The result is this adventurous fantasy tale in which the group sounds much like Yes in its tone musical construction.



## THE BEST OF THE FACES

Riva RVLP 3 (U.K.)

This British two record set version of our "Snakes and Ladders" is a summerization of the group's recorded output with Rod Stewart and Ron Wood. Of special interest are the charming early numbers like "Three Button Hand Me Down," "Around the Plynth" and "Sweet Lady Mary."



# 101 THE ALBUM CHART 150

JULY 2, 1977

JULY 2 JUNE 25

101	104	EAR CANDY HELEN REDDY/Capitol SO 11640
102	90	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601
103	101	AHH, THE NAME IS BOOTSY BABY/BOOTSY'S RUBBER BAND/Warner Bros. BS 2972
104	108	THELMA & JERRY THELMA HOUSTON & JERRY BUTLER/Motown M6 88751
105	93	THIS TIME IT'S FOR REAL SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic PE 34668
106	94	WHAT YOU NEED SIDE EFFECT/Fantasy F 9513
107	117	RICHARD PRYOR'S GREATEST HITS/Warner Bros. BSK 3057
108	95	A PERIOD OF TRANSITION VAN MORRISON/Warner Bros. BS 2987
109	111	ARRIVAL ABBA/Atlantic SD 18207
110	102	HEAVY WEATHER WEATHER REPORT/Columbia PC 34418
111	97	GREATEST HITS LINDA RONSTADT/Asylum 7E 1092
112	126	DIAMANTINA COCKTAIL LITTLE RIVER BAND/Harvest SW 11645 (Capitol)
113	99	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919
114	115	ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 34551 (Motown)
115	92	VOL II BARRY MANILOW/Arista 4016
116	119	DOWDY FERRY ROAD ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76000 (Atlantic)
117	103	ELEGANT GYPSY AL DIMEOLA/Columbia PC 34418
118	121	FIREFALL/Atlantic SD 18174
119	106	ON THE ROAD GEORGE CARLIN/Little David LD 1075 (Atlantic)
120	109	LOVE AT THE GREEK NEIL DIAMOND/Columbia KC 2 34404
121	137	BLOWIN' AWAY JOAN BAEZ/Portrait PR 34697 (CBS)
122	124	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/United Artists LA679 G
123	113	YEAR OF THE CAT AL STEWART/Janus JKS 7022
124	112	DETECTIVE/Swan Song SS 8417 (Atlantic)
125	114	KIKI DEE/Rocket PIG 2257 (MCA)
126	116	DAVID SOUL/Private Stock PE 2019
127	110	WINGS OVER AMERICA/Capitol SWCO 11593
128	139	CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647
129	118	ASK RUFUS RUFUS/ABC AB 975
130	135	MAKE LOVE TO THE MUSIC LEON & MARY RUSSELL/Paradise PAK 3066 (WB)
131	123	JOAN ARMATRADING/A&M SP 4588
132	125	REAR VIEW MIRROR STARLAND VOCAL BAND/Windsong BHL1 2239 (RCA)
133	136	STILL TOGETHER GLADYS KNIGHT & THE PIPS/Buddah BDS 5689
134	—	LIFELINE ROY AYERS UBIQUITY/Polydor PD 1 6108
135	130	LIVE 'N KICKIN' KINGFISH/Jet/United Artists JT LA732 G
136	129	MOROCCAN ROLL BRAND X/Passport PP 98022 (ABC)
137	132	JOYOUS PLEASURE/Fantasy F 9526
138	141	ROMANTIC JOURNEY NORMAN CONNORS/Buddah BDS 5682
139	140	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/RCA APL1 2188
140	142	THE BEST OF FREDDY FENDER/ABC Dot DO 2079
141	134	JEFF BECK WITH THE JAN HAMMER GROUP LIVE/Epic PE 3443
142	138	IT FEELS SO GOOD MANHATTANS/Columbia PC 34450
143	—	MAGIC JOURNEY SALSOU ORCHESTRA/Salsoul SZS 5515
144	—	ANNIE (ORIGINAL CAST RECORDING)/Columbia PS 34712
145	143	STORMIN' BRAINSTORM/Tabu BOLI 2048 (RCA)
146	—	THE GREATEST (ORIGINAL SOUNDTRACK)/Arista 7000
147	127	CAR WASH (ORIGINAL SOUNDTRACK)/MCA 2 6000
148	—	ANOTHER MOTHER FURTHER MOTHER'S FINEST/Epic PE 34699
149	145	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274
150	148	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479

## 151-200 ALBUM CHART

151	HOT/Big Tree BT 89522 (Atlantic)
152	NEW DIRECTIONS THE METERS/Warner Bros. BS 3042
153	DEVIL'S GUN C. J. & COMPANY/Westbound WB 301 (Atlantic)
154	HOT TRACKS NAZARETH/A&M SP 4643
155	FREE FALL DIXIE DREGS/Capricorn CP 0189 (WB)
156	LIVE! AT THE STAR CLUB IN HAMBURG, GERMANY; 1962 BEATLES/Bellaphon BLS 5560 (Atlantic)
157	SIN AFTER SIN JUDAS PRIEST/Columbia PC 34787
158	PROMISE ME THE MOON DAVID SANBORN/Warner Bros. BS 3051
159	CELI BEE & THE BUZZY BUNCH/A.P.A. 77001 (T.K.)
160	SHOTGUN/ABC AB 979
161	MONKEY ISLAND J. GEILS/Atlantic SD 19103
162	LED ZEPPELIN IV/Atlantic SD 7208
163	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)
164	SEASON OF LIGHTS LAURA NYRO/Columbia PC 34786
165	FULL HOUSE FRANKIE MILLER'S FULL HOUSE/Chrysalis CHR 1128
166	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307
167	MY OWN WAY TO ROCK BURTON CUMMINGS/Portrait PR 34698
168	A NIGHT ON THE MOON ROD STEWART/Warner Bros. BS 2938
169	CABRETTA MINK DeVILLE/Capitol ST 11631
170	BUMPS AND BRUISES JOE TEX/Epic PE 34666
171	FLOWING RIVERS ANDY GIBB/RSO RS 1 3019 (Polydor)
172	WILLIE/BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210
173	STAIRCASE KEITH JARRETT/ECM 2 1090 (Polydor)
174	SHIP OF MEMORIES FOCUS/Sire SA 7531 (ABC)
175	LET'S BE CLOSER . . . TOGETHER TYRONE DAVIS/Columbia PC 34654
176	MAKIN' MAGIC PAT TRAVERS/Polydor PD 1 6103
177	MAGIC T. CONNECTION/Dash 30004 (T.K.)
178	SO SO SATISFIED ASHFORD & SIMPSON/Warner Bros. BS 2992
179	FINGER PAINTINGS EARL KLUGH/Blue Note BN LA737 H (UA)
180	PHANTAZIA NOEL POINTER/Blue Note BN LA736 H (UA)
181	NOTHING BUT A BREEZE JESSE WINCHESTER/Bearsville BR 6968 (WB)
182	ONE OF THE BOYS ROGER DALTRY/MCA 2271
183	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695
184	OUT OF THE MIST ILLUSION/Island 9489
185	SLOW DANCER BOZ SCAGGS/Columbia PC 32760
186	THE DEEP (ORIGINAL SOUNDTRACK)/Casablanca NBLP 7060
187	ADDRISI BROS./Buddah BDS 5694
188	ENGELBERT SINGS FOR YOU ENGELBERT HUMPERDINCK/Parrot P 688/9 (London)
189	GALE FORCE/Fantasy F 9527
190	CAROL BAYER SAGER/Elektra 1100
191	DEAN FRIEDMAN/Lifesong LS 6008
192	SEAWIND/CTI 5002
193	WORLD ANTHEM FRANK MARINO & MAHOGANY RUSH/Columbia PC 34677
194	THEY SAID IT COULDN'T BE DONE, BUT WE DID IT DELLS/Mercury SRM 1 1145
195	PHASE II HAMILTON BOHANNON/Mercury SRM 1 1159
196	SUN POWER SUN/Capitol ST 11609
197	VASSAR CLEMENTS BAND VASSAR CLEMENTS/MCA 2270
198	AS LONG AS YOU LOVE ME MICKEY THOMAS/MCA 2256
199	MR. LUCKY FOOLS GOLD/Columbia PC 34828
200	CHILDREN OF THE WORLD BEE GEES/RSO RS 1 3003 (Polydor)

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JULY 2, 1977



# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

JULY 2  
JUNE 25

WKS. ON CHART

1	3	THAT WAS YESTERDAY DONNA FARGO Warner Bros. WBS 8375		10
2	1	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924		12
3	2	MARRIED BUT NOT TO EACH OTHER BARBARA MANDRELL/ ABC/Dot DO 17688		14
4	4	YOUR MAN LOVES YOU HONEY TOM T. HALL/Mercury 73899		13
5	10	DON'T GO CITY GIRL ON ME TOMMY OVERSTREET/ ABC/Dot 17697		9
6	7	I WAS THERE THE STATLER BROTHERS/Mercury 73906		10
7	11	IF PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/ Mercury 73914		8
8	9	HEAD TO TOE BILL ANDERSON/MCA 40713		9
9	12	I'LL BE LEAVING ALONE CHARLEY PRIDE/RCA PB 10975		7
10	14	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA PB 10976		6
11	16	CHEAP PERFUME AND CANDLELIGHT BOBBY BORCHERS/ Playboy ZS8 5803		8
12	15	MARGARITAVILLE JIMMY BUFFETT/ABC AB 12254		9
13	18	IF YOU WANT ME BILLIE JO SPEARS/United Artists XW 985 Y		9
14	23	I CAN'T LOVE YOU ENOUGH LORETTA & CONWAY/ MCA 40728		5
15	13	BORN BELIEVER JIM ED BROWN & HELEN CORNELIUS/ RCA PB 10967		9
16	19	I DON'T KNOW WHY (I JUST DO) MARTY ROBBINS/ Columbia 3 10536		7
17	20	MAKIN' BELIEVE EMMYLOU HARRIS/Warner Brothers WBS 8388		6
18	21	FOOL JOHN WESLEY RYLES/ABC Dot DOA 17679		13
19	25	TEN YEARS OF THIS GARY STEWART/RCA PB 10957		7
20	26	I DON'T WANNA CRY LARRY GATLIN/Monument 221		6
21	5	I CAN'T HELP MYSELF EDDIE RABBITT/Elektra 45390		14
22	24	I'M A MEMORY WILLIE NELSON/RCA PB 10969		8
23	6	IT'S A COWBOY LOVIN' NIGHT TANYA TUCKER/MCA 40708		12
24	8	BURNING MEMORIES MEL TILLIS/MCA 40710		11
25	30	COUNTRY PARTY JOHNNY LEE/GRT 125		7
26	32	A SONG IN THE NIGHT JOHNNY DUNCAN/Columbia 3 10554		5
27	33	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392		5
28	34	I LOVE WHAT LOVE IS DOING TO ME LYNN ANDERSON/ Columbia 3 10545		6
29	36	A TEAR FELL BILLY CRASH CRADDOCK/ABC Dot DO 17701		5
30	17	IF WE'RE NOT BACK IN LOVE BY MONDAY MERLE HAGGARD/MCA 40700		14
31	45	HONKY TONK MEMORIES MICKEY GILLEY/Playboy ZS8 5807		4
32	22	I'LL DO IT ALL OVER AGAIN CRYSTAL GAYLE/ United Artists XW948 Y		15
33	37	OLD KING KONG GEORGE JONES/Epic 8 50385		7
34	27	LIGHT OF A CLEAR BLUE MORNING DOLLY PARTON/ RCA PB 10935		13
35	35	I CAN'T STOP LOVING YOU SAMMI SMITH/Elektra 45398		8
36	42	I'M THE ONLY HELL (MAMA EVER RAISED) JOHNNY PAYCHECK/Epic 8 50391		4
37	38	I HATE GOODBYES LOIS JOHNSON/Polydor PD 14392		7
38	29	SILVERBIRD TINA RAINFORD/Epic 8 50340		13
39	41	DIFFERENT KIND OF FLOWER RAY PRICE/ABC Dot 17690		6
40	28	IT'S NOTHING TO ME JIM REEVES/RCA PB 10956		11
41	65	TILL THE END VERN GOSDIN/Elektra 45411		2
42	52	(AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN DOTTSY/RCA PB 10982		6
43	53	IN THE JAILHOUSE NOW SONNY JAMES/Columbia 3 10551		3
44	54	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/ Columbia 3 10558		4
45	48	MERRY-GO-ROUND FREDDY WELLER/Columbia 3 10539		6
46	50	PICKING UP THE PIECES OF MY LIFE MAC DAVIS/ Columbia 3 10535		6
47	55	DIXIE HUMMINGBIRD RAY STEVENS/Warner Bros. WBSC 8393		4
48	50	ISHABILLY MAC VICKERY/Playboy ZS8 5800		6
49	51	I DON'T HURT ANYMORE NARVEL FELTS/ABC Dot 17700		6

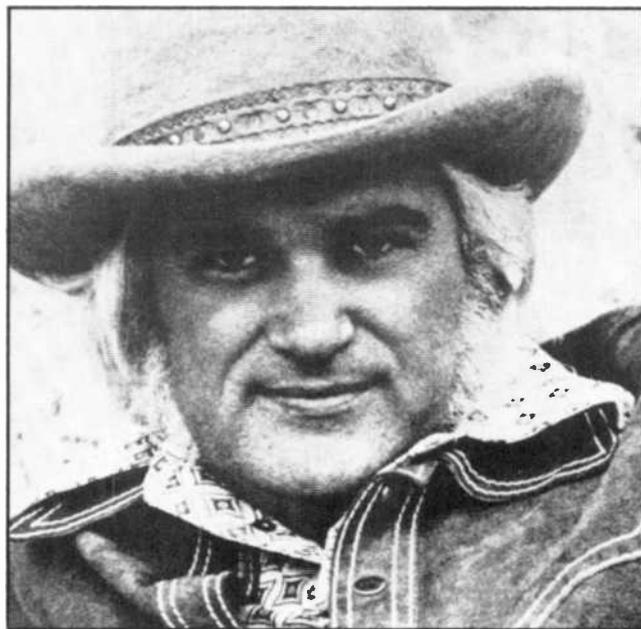
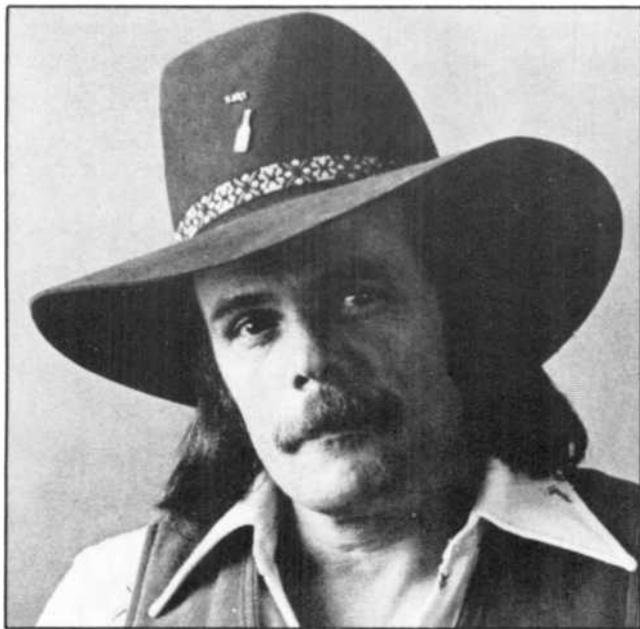
50	59	SHE'S THE GIRL OF MY DREAMS DON KING/Con Brio 120	5
51	60	GENTLE TO YOUR SENSES MEL McDANIEL/Capitol 4430	4
52	68	WAY DOWN/PLEDGING MY LOVE ELVIS PRESLEY/ RCA PB 10998	2
53	31	COME SEE ABOUT ME CAL SMITH/MCA 40714	10
54	39	A PASSING THING RAY GRIFF/Capitol 4415	11
55	40	I'M GETTING GOOD AT MISSING YOU REX ALLEN, JR./ Warner Bros. WBS 8354	13
56	58	THE BEST PART OF MY DAYS (ARE MY NIGHTS WITH YOU) DAVID WILLS/United Artists XW988 Y	7
57	43	SOME BROKEN HEARTS NEVER MEND DON WILLIAMS/ ABC Dot DO 17683	17
58	44	THANK GOD SHE'S MINE FREDDIE HART/Capitol 4409	12
59	67	DOWN BY THE POOL JOHNNY CARVER/ABC Dot DO 17707	3
60	73	BARBARA DON'T LET ME BE THE LAST TO KNOW MEL STREET/Polydor 14399	2
61	63	SOMEBODY TOOK HER LOVE (AND NEVER GAVE IT BACK) JIMMIE PETERS/Mercury 73911	6
62	76	WHY NOT TONIGHT JACKY WARD/Mercury 73918	3
63	75	IS EVERYBODY READY LITTLE DAVID WILKINS/MCA 40734	3

CHARTMAKER OF THE WEEK

64	—	RAMBLIN' FEVER MERLE HAGGARD MCA 40743		1
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65	77	MY WEAKNESS MARGO SMITH/Warner Bros. WBS 8399	2
66	78	I LOVE WHAT MY WOMAN DOES TO ME DAVID ROGERS/ Republic 001	3
67	71	UNTIL I MET YOU TOM BRESH/ABC Dot DO 17703	4
68	87	CALIFORNIA LADY RANDY BARLOW/Gazelle IRDA 413	2
69	—	VIRGINIA, HOW FAR WILL YOU GO DICKEY LEE/ RCA PB 11009	1
70	70	SWEET DECEIVER CHRISTY LANE/LS GRT 121	5
71	83	I'M NOT THE ONE YOU LOVE (I'M THE ONE YOU MAKE LOVE TO) SUNDAY SHARPE/Playboy 5806	3
72	—	IF YOU EVER GET TO HOUSTON (LOOK ME DOWN) DON GIBSON/ABC Hickory AH 54014	1
73	46	ME AND MILLIE RONNIE SESSIONS/MCA 40705	13
74	74	TAKE ME TONIGHT TOM JONES/Epic 8 50382	5
75	—	BABY I LOVE YOU SO JOE STAMPLEY/Epic 8 50410	1
76	—	I MISS YOU ALREADY JERRY WALLACE/BMA 7 002	1
77	82	LITTLE WHITE MOON HOYT AXTON/MCA 40731	3
78	—	THAT'S THE WAY MY WOMAN LOVES ME DAN McCORRISON/MCA 40729	1
79	79	LADIES NIGHT DEL REEVES/United Artists XW989 Y	4
80	—	WITH HIS PANTS IN HIS HAND JERRY REED/RCA PB 11008	1
81	—	LOVE I NEED YOU DALE McBRIDE/Con Brio 121	1
82	91	TELEPHONE MAN MERI WILSON/GRT 127	2
83	85	WALK RIGHT IN DR. HOOK/Capitol 4423	2
84	92	HOLD ME RAYBURN ANTHONY/Polydor 14398	3
85	84	I'LL BUY YOU CHATTANOOGA KENNY PRICE/MRC (Universal) 1001	5
86	86	THE MAN STILL TURNS ME ON MARY LOU TURNER/ MCA 40727	4
87	88	DON'T HAND ME NO HAND ME DOWN LOVE BEVERLY HECKLE/RCA 01981	3
88	89	LOVE LETTERS DEBI HAWKINS/Warner Brothers WBS 8934	3
89	81	WE'RE STILL HANGING IN THERE, AIN'T WE JESSIE JEANNIE SEELY/Columbia 3 10550	5
90	94	THINGS I TREASURE DORSEY BURNETTE/Calliope CALS 8004	2
91	56	BLUEST HEARTACHE OF THE YEAR KENNY DALE/Capitol 4389	18
92	93	LOSE AGAIN LINDA RONSTADT/Asylum 45402	3
93	66	LUCILLE KENNY ROGERS/United Artists XW929 Y	23
94	95	YOU'RE SO GOOD FOR ME (AND THAT'S BAD) BOBBY WAYNE LOFTIS/Charta 108	2
95	97	OBSCENE PHONE CALL JOHNNY RUSSELL/RCA 10984	3
96	98	MIDNIGHT TRAIN TO GEORGIA EDDIE MIDDLETON/ Epic/Cleveland 8 50388	2
97	61	COMING AROUND CONNIE SMITH/Monument 219	5
98	99	HOME SWEET HOME L. E. WHITE & LOLA JEAN DILLON/ Epic 8 50389	2
99	46	THE RAINS CAME/SUGAR COATED LOVE FREDDY FENDER/ ABC Dot DO 17686	16
100	80	WHAT DID I PROMISE HER LAST NIGHT BILLY PARKER/ SCR 144	5

# ***This week, everyone gets Paycheck, and everyone gets Rich.***



*The Paycheck is on every major country station after just three weeks.*

*The Rich is Charlie's biggest hit of the year.*

***Johnny Paycheck, "I'm the Only Hell  
(Mama Ever Raised)"***

8-50391

***Charlie Rich, "Rollin' With the Flow!"***

8-50392

***On Epic Records.***



To George  
and Joe  
and everyone  
at Elektra —  
Thank you for  
making "A Song"  
an Event!  
Love,  
Neil