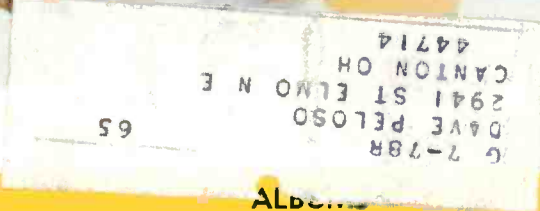
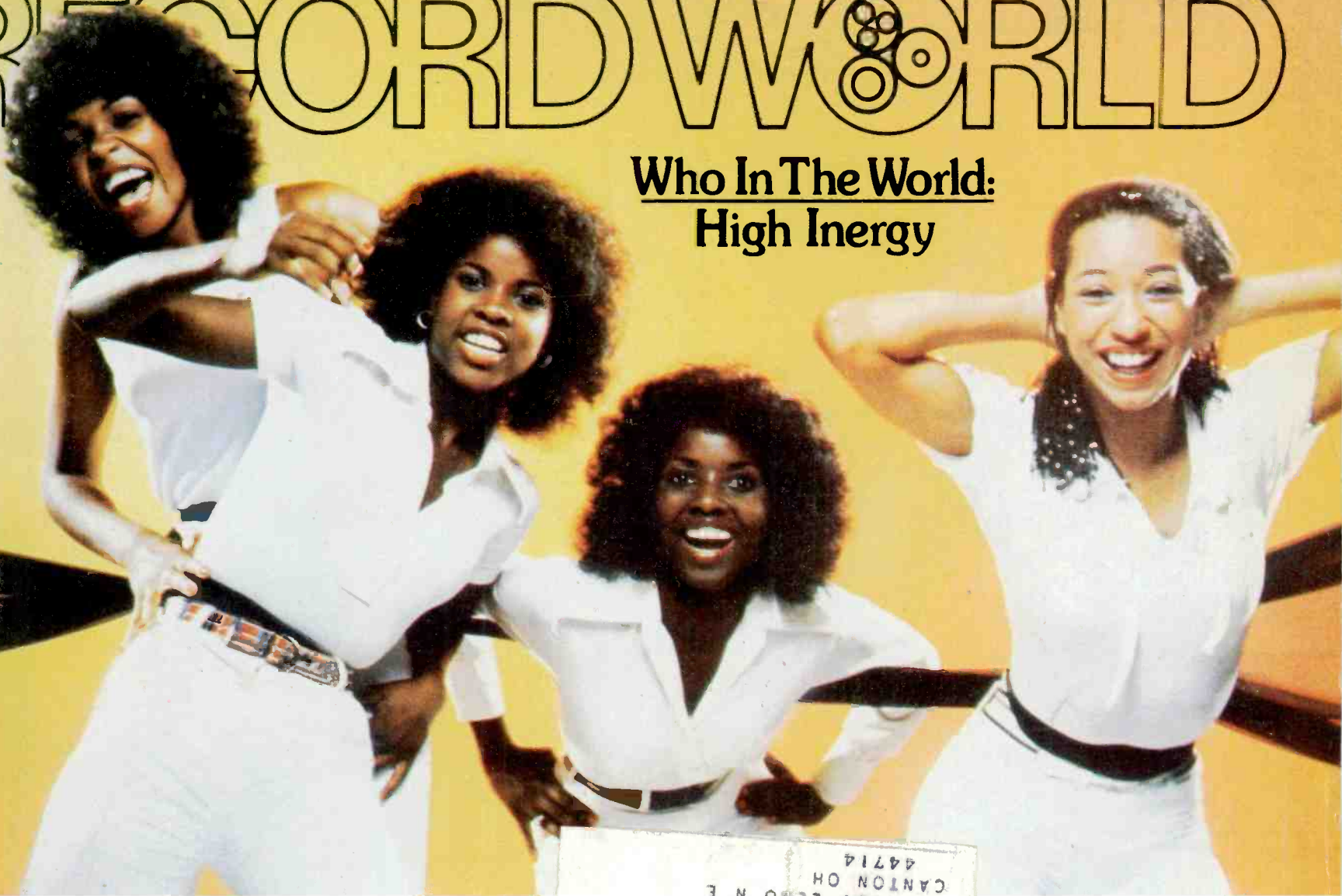


RECORD WORLD

Who In The World: High Inergy



HITS OF THE WEEK

SINGLES

SHAUN CASSIDY, "HEY DEANIE" (prod. by Michael Lloyd) (writer: Carmen) (CAM-USA, BMI) (3:02). Cassidy's first single from a new lp is also his second consecutive Eric Carmen song. A bright, pop-rock story of young love and excitement, it should strengthen Cassidy's hold on the teen audience that has brought him two million-selling singles. Warner-Curb 8488.

ELVIS PRESLEY, "MY WAY" (prod. by Felton Jarvis) (writers: Anka-Revaux-Francois) (Spanka, BMI) (3:51). Long a staple of Presley's live shows, this song is now likely to become associated as strongly with him as with Anka and Sinatra. It starts slowly, then builds to a rapid tempo in the final verse. It seems a natural tribute to the King. RCA 11165.

ROSE ROYCE, "OOH BOY" (prod. by Norman Whitfield) (writer: Whitfield) (May Twelfth / Warner - Tamerlane, BMI) (3:59). Riding the crest of a number one r&b lp, Rose Royce should continue its string of single successes as well with this light ballad. The high-pitched female vocal is a hook in itself, one that should appeal to many listeners. Whitfield 8491 (WB).

WAR, "GALAXY" (prod. by Jerry Goldstein) (writers: group) (Far Out, ASCAP) (4:18). War's first single for a new label sounds like the soul audience's response to the current sci-fi craze: "Superman, batman blowin' all night/Goin' one on one with a meteorite." Like the band's past efforts, it's funky and percussive, hard to forget. MCA 40820.

SLEEPERS

RANDY NEWMAN, "SHORT PEOPLE" (prod. by Lenny Waronker & Russ Titelman) (writer: Newman) (Hightree, BMI) (2:54). "They got little noses and tiny little teeth/They wear platform shoes on their nasty little feet" and other such columnies make this single one of the funniest of any year, and Newman could hit with it. Warner Bros. 8492.

LEIF GARRETT, "RUNAROUND SUE" (prod. by Michael Lloyd) (writers: DiMucci-Maresca) (Rust Enterprises/Schwartz, ASCAP) (2:24). Skateboard champ Garrett's reading of the '61 Dion hit should put him in competition with Shaun Cassidy as chief heart-throb of the teenage female multitudes. It's well-scrubbed rather than desperate. Atlantic 3440.

FIRST CHOICE, "LOVE HAVING YOU AROUND" (prod. by Ron Kersey) (writers: Wonder-Wright) (Stein Van Stock/Black Bull, ASCAP) (3:45). A Stevie Wonder classic, just slightly rearranged, could be just the right vehicle to broaden First Choice's disco following into a national audience. The female vocals work well. Gold Mind 4009 (Salsoul).

ELOISE LAWS, "1,000 LAUGHS" (prod. by Linda Creed & Jerry Goldstein) (writer: Creed) (Mighty Three, BMI) (2:57). Laws' voice fits nicely into this flowing disco number with a rather bittersweet flavor. The "thousand laughs a minute" line in the chorus seems a solid hook, one that should reach disco, r&b and pop audiences. ABC 12313.

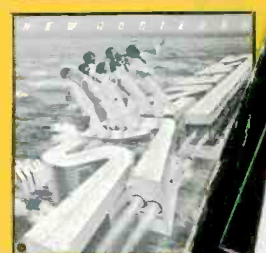
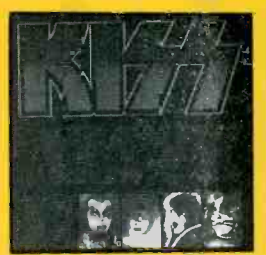
ALBUMS

KISS, "KISS ALIVE II." With three sides of live material and one of recently cut studio songs (including the Dave Clark Five's "Anyway You Want It"), the group's second concert lp should do as well as the first. The live songs are from recent albums and they include "Beth," "Hard Luck Woman," "Calling Dr. Love" and "Love Gun." Casablanca NBLP 7076 (11.98).

ROD STEWART, "FOOT LOOSE & FANCY FREE." Several sides of Rod Stewart are portrayed here: rocker ("Hot Legs," "Born Loose"), balladeer ("You're In My Heart") and interpreter ("You Keep Me Hanging On," "If Loving You Is Wrong"). Tom Dowd produced the lp and Stewart's group, his current touring band, is top notch. Warner Bros. BSK 3092 (7.98).

VARIOUS ARTISTS, "SATURDAY NIGHT FEVER (ORIGINAL MOVIE SOUNDTRACK)." (prod. by Ron Kersey) (writers: Bee Gees, Tavares, K.C. & the Sunshine Band, Walter Murphy, Ralph MacDonald, The Trammps and Kool & the Gang contributing material to this two lp soundtrack from the forthcoming film, it should reach the widest possible audience. RSO RS-2-4001 (Polydor) (12.98).

THE SYLVERS, "NEW HORIZONS." The group has established itself with an impressive string of hit singles over the past two years and this collection of the family's self-penned tunes should yield several more. "New Horizons," "Star Fire," "The Party Maker" and "Any Way You Want Me" are some of the album's numerous highlights. Capitol ST-11705 (7.98).



*the next **ROD STEWART** album*

"Foot Loose & Fancy Free"

*produced by Tom Dowd
for Warner Bros. records and tapes
WB 30921*

Features the Single "You're In My Heart" WBS 8475



RECORD WORLD

Government Ruling Eliminates Tax Shelter For Investments In Master Recordings

By SAM SUTHERLAND

■ LOS ANGELES — Tax shelters created through master recording purchases were among several leisure-time investment sanctions eliminated last Monday (31) in a series of new rulings unveiled by the Internal Revenue Service. In the latest extension of the tougher investment tax scrutiny implemented by the Tax Reform Act of 1976, which specifically excluded permissible shelters through similar high-risk investments in motion pictures, investors will no longer be able to take advantage of earlier interpretations allowing generous deduc-

tions during the initial term of the investment.

Last week's ruling had been a clear possibility since the passage of the 1976 act, which set a precedent for entertainment industry vigilance by focusing on the original justification for the tax breaks previously upheld for independent feature film investors, the high financial risk incurred in film production and distribution.

Similarly, the new rulings sweep away investment plans based on recording production
(Continued on page 80)

Women Dominate Pop Singles Chart

By MARC KIRKEBY

■ NEW YORK — Call it coincidence or call it a trend, but female pop artists, many with country leanings, are dominating pop radio playlists and The Singles Chart as never before. The character of their records—soft sounds of the sort adult audiences prefer—has given top 40 radio a mellow flavor this autumn and left little room for rock 'n' roll.

Debbi Boone's "You Light Up My Life" (Warner-Curb) remains the most visible of these female hits, and holds down the top Singles Chart spot for the fifth consecutive week. Carly Simon's "Nobody Does It Better," like the Boone single spurred on by a successful film ("The Spy Who Loved Me"), remains at number three.
(Continued on page 66)

Regional Meets Revitalize NARM, Stress Service to Black Retailers

By DAVID MCGEE

■ NEW YORK—The concept of regional meetings for middle-management personnel and manufacturers is breathing new life into the National Association of Record Merchandisers (NARM), according to the trade organization's executive VP Joe Cohen. Cohen credits the meetings with creating "a new awareness" among manufacturers and regular NARM members, whom Cohen says are beginning to realize that NARM "is no longer just a trade association convention. It's happening right now in the streets."

"I'm finding that the regular members are going to the manufacturers and finding out how they're going to develop new acts, and are getting ready for them in the stores," explains Cohen. "Manufacturers love the meetings because they're a whole new link to a marketplace that they hadn't had a chance to get

to before." The first regional meeting was held in Cherry Hill, New Jersey on September 20 (RW, October 1) and has been followed by similar gatherings in Cleveland, Detroit, Chicago, Miami and Atlanta. The Chicago meeting also featured a special luncheon and two presentations for local black-owned and/or-managed outlets.

The Chicago meeting exemplifies NARM's concern for black businessmen in the music industry. "The whole idea was to acquaint these people with NARM and to show them what we could do for them," says Cohen. A merchandising presentation from last year's NARM convention highlighted the Chicago meet, along with speeches by Jim Lewis, of Atlantic Records, and security specialist Lincoln Zonne.

"We want store managers to know that we want them in our
(Continued on page 73)

Christy Wright Joins RW as Mktg. Director; Vallone Named Research Dir.; Berg Tapped



From left: Christy Wright, Mike Vallone, Doree Berg.

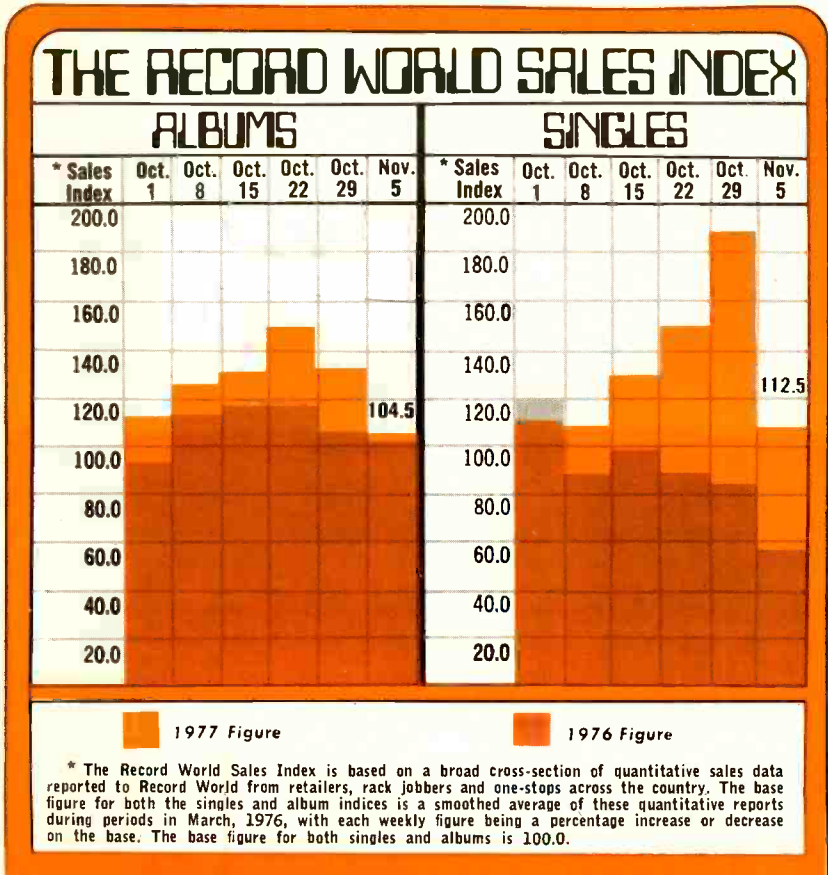
■ NEW YORK—In a realignment of the Record World marketing and research departments, Christy Wright has joined the magazine as director, marketing, and Mike Vallone has been named director, research for the publication. In addition, Doree Berg has been named associate research director.

A veteran of radio programming and research, Wright assumes her post after a 17-month tenure as music coordinator for the RKO radio chain, based in Los Angeles. In her move to RW, she will now be based in the magazine's west coast bureau.

Vallone, who has been RW's assistant research editor and was

recently named assistant research director, assumes his new post after two and a half years with the magazine, and will continue to be based in RW's New York headquarters.

Wright and Vallone, working closely with Berg, will oversee RW's chart and research features, including the singles and album charts in all categories, RW's Radio Marketplace, the FM Airplay Report, the Retail Report, Powerhouse Picks and the magazine's most recently introduced research feature, Callout Research. All three will maintain close weekly contact with key radio and retail reporters, along with the other
(Continued on page 6)



The Performers' Royalty: A Question of Concern

By MICHAEL SHAIN

■ WASHINGTON—Here in Washington, a football neurotic town if there ever was one, the Redskins head coach is often heard to say: "The future is now." While Coach George Allen utilizes that slogan to rationalize a strategy of trading away young, promising players for older, more experienced ones, the Recording Industry Association of America is strongly considering borrowing it for a while next year when the controversial performers royalty comes up once again for Congressional consideration.

The new right, should Congress approve it, will allow performers and their record companies to collect royalties from radio stations and other large users of recorded music in much the same fashion composers and their publishers license profit-making mu-

sic users. The idea of a performers copyright was first raised in the late 1940s, when radio stations began switching from live programming to disc jockey shows and musicians found themselves displaced from the airwaves, in many cases, by their own recordings. Re-introduced as a bill in Congressional session after session in the years since then, the new copyright concept has never been passed. Next year, after the U.S. Copyright Office submits to Congress a commissioned study on the economic impact and international legal ramifications of the performers right, the idea will be taken up yet again, in a new political atmosphere, with a new set of Congressional characters, and with more hope for final approval than at anytime since Fred Waring and retired Sen. Hugh Scott (R-Pa.) first broached the subject nearly 30 years ago.

For years, the RIAA and its allies, the musicians unions, have played on the theme of past losses—the death of the studio orchestra and the prime-time variety format—to highlight the righteousness of the new royalty. Next year, they may be changing their tune.

The performers right—under proposals now being considered—would generate about \$10 million annually, according to the RIAA. The National Association of Broadcasters, whose member stations stand to foot most of that royalty, pegs the figure at a somewhat higher level. Nonetheless, once the performers take their half of the pool, record labels will have between \$5 and \$6.5 million to split among themselves. Not really a very large sum when compared to the nearly \$3 billion in gross income taken in by the industry last year.

But what of the future?

The bedrock of today's recording industry is really not all that different from when Edison invented his talking machine about a century ago. The lion's share of

(Continued on page 32)

Wexler Joins WB As Sr. Vice President

■ LOS ANGELES—Jerry Wexler is joining Warner Bros. Records as senior vice president and a&r consultant.

Wexler has, in recent years, been an independent producer while retaining his association with Atlantic Records as a consultant. His new task will base him chiefly in New York, headquartering at the WB offices on 54th Street, and his assignment will be the seeking and signing of exceptional talent to the Warner Bros. roster.

As during his consultancy with Atlantic, Jerry Wexler has been free to work on independent projects, so with his new position with Warner Bros. he will be available to Atlantic for advice in artistic matters.

Wexler is producing the new Allen Toussaint album for Warner Bros. He produced the Sanford and Townsend album for the same label (from which the single "Smoke From a Distant Fire" recently reached the top 10) and in early December he will be offering his producing skills to Etta



Mo Ostin, Jerry Wexler

James, newly signed by Mo Ostin to Warner Bros. Wexler will be working closely with Mary Martin, Warners' New York based a&r executive.

Phonodisc Enjoys Biggest Sales Month

■ NEW YORK—Phonodisc, Inc. has announced a 16 million dollar month during October. John Frisoli, the newly appointed president of Phonodisc, Inc., said "This is a 40 percent increase over our last record month which was October of last year."

In September of this year Polygram Corp., of which Phonodisc

(Continued on page 24)

Musexpo '77 Meets with Mixed Reaction

By PAT BAIRD

■ MIAMI—The third annual International Musexpo '77 was held here last week with an estimated participation of more than 1000 industry representatives from around the world.

Reaction to the four-day meet was mixed, with many of the

Europeans unhappy about the lack of American record companies present. According to those interviewed at the convention, publishing and sub-publishing agreements were very active but very few record deals were made. However, a number of foreign and American publisher/producers reported their stay at the convention to be "very successful."

A majority of the participants represented international music publishers, production companies, recording studios and record companies. Relatively few major American record companies were in attendance, although Atlantic Records, CBS International, London Records, T.K. and Vanguard Records sent representatives. While many of the major publishers were at the conven-

(Continued on page 63)



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RECORD WORLD NOVEMBER 12, 1977

Powerhouse Picks

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

● Shaun Cassidy (Warner/Curb) "Hey Deanie."

● The country's hottest teen idol's newest disc has found immediate acceptance as several majors went with it this week. A record not to be overlooked.





The Bettman Archive

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Baby Grand's arrival is an event truly worthy of celebration. It's an album of exquisitely-crafted brilliance. Masterful songs, commanding musicianship and total studio excellence set "Baby Grand" apart as a rare and fully realized musical statement. Sprung from the creative powers of David Kagan, Rob Hyman and Eric Bazilian, Baby Grand's birth will have major significance.

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Mac, Elvis, Ronstadt Top LPs; Boone Single Won't Let Up

Skynyrd LP Surges

Garrett Singles Chartmaker

By Lenny Beer

■ The competition for the top slot on The Album Chart is now a three way battle between Fleetwood Mac (WB), which recorded its 24th week at the top, Linda Ronstadt (Asylum) and Elvis Presley (RCA) with the "In Concert" set. All three albums are now within approximately 5,000 units sold with Fleetwood still holding the edge due to its incredible depth at every level of the street. Elvis has surged to #1 at most racks while Ronstadt retains its across-the-board strength. Any of these three could be the winner next week, as well as the charging Lynyrd Skynyrd (MCA), which has surged to #10 in only two weeks of availability.

Outside the top ten, the strongest activity was recorded for Kan-

RW Research Realignment

(Continued from page 3)

members of the department, and will direct RW's continuing series of local chart seminars.

Wright joins RW after a four-year association with the RKO organization that began with her appointment as music director for WRKO-AM, Boston, and culminated in her most recent post as music coordinator for the entire chain, supervising music programming activities of the stations' program directors. Her career at RKO followed her first broadcasting experience at KRIZ in Phoenix. A native of Altus, Oklahoma, she attended Oklahoma University prior to entering the music industry.

Mike Vallone has been involved with RW's quantitative chart research since his appointment as assistant research editor in 1975. Prior to joining RW, Vallone was music director for 99X in New York, having joined the station in October, 1973. A native New Yorker, he attended Brooklyn College.

Berg, who has a varied background in the record industry, was most recently New York promotion manager for RCA Records. Prior to that she was a product manager at RCA, New York promotion manager at London Records, and New England and New York promotion manager for CTI Records. Before moving to New York, Berg worked in the promotion department of Warner Brothers Records and at the retailer New England Music City, both Boston. She is a graduate of Tufts University.

All of the appointments are effective November 14.

sas (Kirshner), now at 13 with a bullet; "You Light Up My Life" soundtrack (Arista), up to 18 with a bullet and exploding at racked accounts nationally; Steve Martin (WB), with the comedy sensation of the year; Debby Boone (Warner-Curb), with her album featuring the hit version of the country's #1 single up 17 slots to 26 bullet; and Santana with a hit single and album. The competition between the two versions of "You Light Up My Life" has produced two major hit albums with Arista's version still leading with that extra week of depth in the racks making the difference.

Also making strong sales gains this week were Bob Welch (Capitol); Blue Oyster Cult (Columbia), with the midwest leading; Commodores "Live" (Motown), with pop sales far exceeding the r&b strength to date; Crystal Gayle (UA), exploding now at the racks with her single now contending for the top; Olivia Newton-John (MCA), scoring heavily at the racks also with her hits collection; The Beatles (Capitol), picking up excellent movement on their "Love Songs" repackaging and Chuck Mangione (A&M).

New on the top 100 with bullets this week were David Bowie (RCA) as Chartmaker; Lynyrd Skynyrd (MCA), with their double live album; Deniece Williams (Columbia); The Babys (Chrysalis); Gino Vannelli (A&M); Loggins & Messina (Columbia); Starcastle (Epic); Linda Ronstadt (Asylum); Brass Construction (UA).

■ Debby Boone (Warner-Curb) easily topped The Singles Chart for its fifth consecutive week by outselling its nearest competition by over two to one in the streets. Boone remains #1 at over 90 percent of the surveyed stations and will be a platinum smash within the next two weeks. All signs show it to be easily the biggest record of the year.

The incredible strength of the Boone single has stopped Heatwave (Epic), Carly Simon (Elektra) and KC & The Sunshine Band (TK) from reaching the top and the only serious contenders left now are three bulleting records in the top 10. Crystal Gayle (UA) is showing incredible sales and airplay strength as it moves to 6 bullet, Rita Coolidge is right behind at 7 bullet with her second straight smash for A&M, and Chicago (Columbia) has entered the top 10 at 9 with a bullet and should be around for some time considering its strength with passive radio research. Whether any of these three hits has a chance to top Boone basically depends on the staying power of the record, which theoretically could fall apart but shows no signs of doing so at this point.

Moving strong outside the top 10 this week are Linda Ronstadt (Asylum), with "Blue Bayou" now the definitive hit side and selling well; the Bee Gees (RSO), with another in their string of hits, this from the "Saturday Night Fever" soundtrack; and Fleetwood Mac (WB), with their fourth hit from

the unbelievable "Rumours" album. All three of these records will be in the top 10 shortly as well as hits from LTD (A&M), exploding pop while holding at #1 on the r&b list; Steve Miller Band (Capitol), with the third hit from their current album; and Bob Welch (Capitol), with an immediate hit single and hit album on his first try as a solo artist.

Strong action was also reported for High Inergy (Gordy), with their big crossover hit for the Motown label; Dolly Parton (RCA), who appears to have successfully made the transition to pop with her second album and this definite hit single; the Kendalls (Ovation), with solid sales in the midwest and south on this country crossover; and Kansas (Kirshner), with sensational radio response.

New on the chart this week with bullets are Leif Garrett (Atlantic) as Chartmaker; Shaun Cassidy (Warner-Curb), with the first release from his new album; Elvis Presley (RCA), with "My Way" from the "In Concert" album; Stevie Wonder (Tamla), with the fourth single from the "Songs" album; Olivia Newton-John (MCA), with the re-release of "I Honestly Love You;" Randy Newman (WB), and Samantha Sang (Private Stock).

Verdict Nears In Klein Trial

By ALAN WOLMARK

■ NEW YORK — Federal Judge Charles M. Metzner charging the jury and the prosecution and defense summations highlighted the fourth week of proceedings in the income tax evasion trial of Allen Klein, president of Abkco Industries, at the U.S. Courthouse here. The jury is now deliberating the six counts against Klein and a verdict is expected early this week.

Summations earlier in the week were devoted to analyzing the thrust of the case which include the legitimacy of a large scale Beatles promotion, the validity of key witness Pete Bennett's testimony, and Klein's business habits and strategies.

Thomas E. Engel, assistant U.S. attorney, opened the summations presenting the case that Bennett could not have executed a record-selling scheme involving hundreds of thousands of dollars, numerous people and truckers "under the nose of this defendant," self-described as very sharp and astute, without his knowl-

(Continued on page 24)

REGIONAL BREAKOUTS

Singles

East:

Odyssey (RCA)
Paul Simon (Columbia)
High Inergy (Gordy)

South:

Bob Welch (Capitol)
Dolly Parton (RCA)

Midwest:

Kendalls (Ovation)
Santana (Columbia)
Carpenters (A&M)
Dolly Parton (RCA)

West:

Santana (Columbia)
Dolly Parton (RCA)

Albums

East:

Brass Construction (UA)
Tangerine Dream (Virgin)
Deniece Williams (Columbia)

South:

Gino Vannelli (A&M)
David Bowie (RCA)
Deniece Williams (Columbia)
Thelma Houston (Tamla)

Midwest:

David Bowie (RCA)
Gino Vannelli (A&M)
Lynyrd Skynyrd (One More) (MCA)
Brass Construction (UA)

West:

David Bowie (RCA)
Deniece Williams (Columbia)
Dolly Parton (RCA)
Thelma Houston (Tamla)
Jean-Michel Jarre (Polydor)

KISS

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Casablanca
Records and Film Works

New Royalty Puts Squeeze On Colleges

By MICHAEL SHAIN

■ WASHINGTON—The 70-year-old exemption from performance royalties that the nation's colleges and universities have enjoyed comes to an end this year. No longer will schools be able to put on concerts, march their bands at halftime, or broadcast music over college-owned radio stations without paying royalties to the music licensing organizations, Broadcast Music Inc., the American Society of Composers, Authors, and Publishers, and SESAC.

Representatives of the college community and the rights licensing organizations are now locked in negotiation in New York and elsewhere over how much the schools will have to pay, a figure which, in the end, could total several million dollars.

The new liability of schools was occasioned last year when Congress passed the copyright revision law, eliminating the 1909 "for profit" clause in the copyright statutes. Colleges had used the exemption — which allowed composers and publishers to collect royalties only from those performances which were public and for profit—to escape paying performance fees on the whole range of their use of music, from contracted concert performances to sorority dances, and from marching bands to glee clubs. With the elimination of the "for profit" proscription — a move that the colleges were apparently unaware of—a new market of bulk music users was born.

The three licensing societies are working toward agreements which will serve as model, or benchmark, contracts for each educational institution. The three are prevented from negotiating in concert by federal anti-trust laws.

Though while negotiations are going on, each of the parties is unwilling to discuss the specifics

Ariola Names Applegate To Vice Pres. Post

■ LOS ANGELES—Scott Shannon, sr. vice president of Ariola Records, has announced that Bobby Applegate has been appointed vice president, director of album promotion and artist relations. Applegate's duties will include appointing and directing a new Ariola album field force, and working closely with all Ariola album-oriented artists.

Applegate got his start in the record business doing regional promotion for Dot Records, worked with ABC, and most recently was national promotion director for Island Records.

of their talks, some information has been gleaned from not-for-attribution interviews and the universities' own "trade publication," the Chronicle of Higher Education.

BMI is attempting in its model contract to devise a two-tiered system of payments for what it sees as the institutions' two uses of music under school auspices (i.e. coffee house, dances, and student radio stations). Though BMI refuses to talk about the exact amount of the head-charge blanket fee, the Chronicle places the BMI-tendered figure at 10¢ per student annually. There are about 11 million enrolled college students this year, putting the total price at about \$1 million for BMI. BMI wants to charge a second fee too for concerts performed at universities by outside performers, a rate based probably on seating capacity of the hall.

ASCAP says it is working toward a single blanket fee that would cover all collegiate music use. No word on how that fee will be determined or on the ultimate price tag.

SESAC, a licensor of much marching band music, is also apparently headed toward a single, blanket fee.

The collegiate representatives—working for six different educational associations including the American Council on Education; National Entertainment and Campus Activities Association; Association of College Unions-International; and the Association of College, University and Com-

munity Arts Administrators—are set to meet in New York in early November with the three rights organizations, in separate sessions, to hammer out the final details of the benchmark contracts. The largest problem facing the schools, their spokesmen say, is that virtually no school forsook the new performance royalties last year when current budgets were made up. With the "for profit" exemption due to expire on January 1, right in the middle of the budget and school year, it will be difficult for many institutions to make royalty payments in 1978.

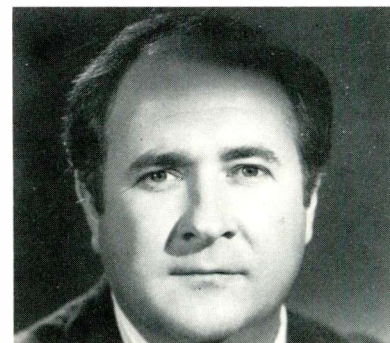
Discussions next month may deal with a grace period for the schools for the first half of next year, though whether the performing rights societies will accept a latter starting date for liability than January 1 is uncertain.

All parties concerned with the negotiations say they expect to

(Continued on page 32)

CBS Names Dolan Vice President

■ NEW YORK—Walter Yetnikoff, president, CBS/Records Group, has announced the appointment of John A. Dolan, Jr. to vice president, CBS/Records Group.



John A. Dolan

In his new position, Dolan will be responsible for all financial and administrative matters of the CBS/Records Group. He will report directly to Yetnikoff.

Since joining CBS, Inc. in 1965, Dolan has served in various financial positions in the corporate organization.

Musicland Sets New Calif. Stores

By MIKE FALCON

■ LOS ANGELES—Musicland, one of the retail record chains owned by the Pickwick International Retail Division, seems to be making a bid for an increased share of the southern California market. The effort involves the opening of new stores, an intensified ad campaign and live in-store performances to coincide with the new store openings.

Company spokespersons con-

tacted by **RW**, however, do not see these strategies as anything out of the ordinary. One high-placed official claimed that the store openings were not, in fact, expansion moves. In contacting a large number of mall operators, however, **RW** learned that the term "new store" may be defined on the corporate level in some cases as "new lease."

Five Openings

Whether the leases for the new locations were signed some considerable time previous to the planned openings, or whether they were recent agreements still does not alter the fact that at least five Musicland outlets are scheduled to open in southern California during a three month period.

The first of the stores was the Brea location, in which ace salesperson James Walton, formerly with an Anaheim Musicland, was brought in to manage the now two-month old location. Walton won the class "B" sales award for Pickwick, which was a national award presented at their August convention (**RW**, Sept. 10).

Transfers

In keeping with transfer of exceptional personnel to the new locations, a manager from Kansas was moved by the company to the new Hawthorne location, which opened two weeks ago.

Further, the chain is capitalizing on the expertise of Steve Demarais, Los Angeles regional supervisor for Musicland. Demarais was the only regional supervisor

(Continued on page 79)

Chicago Honored by MSG



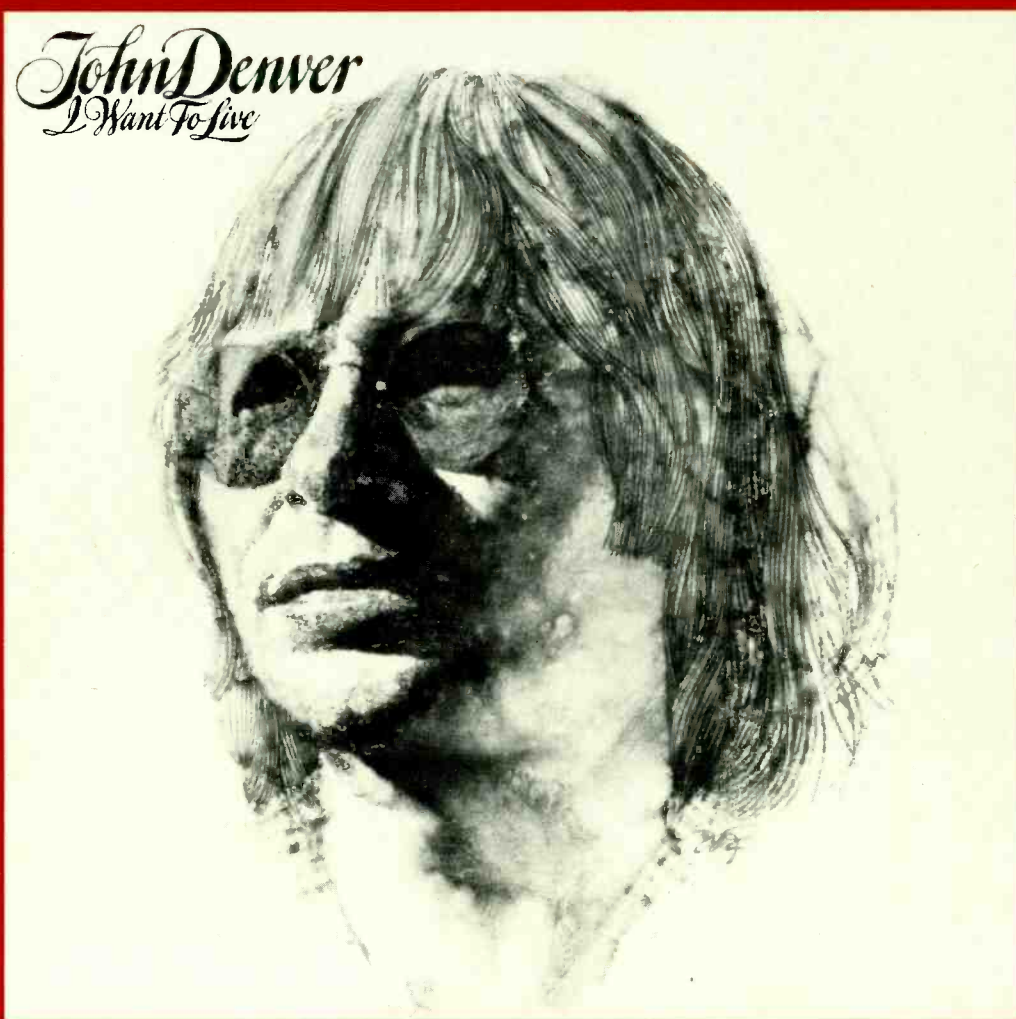
Columbia Records group Chicago recently appeared for SRO performances at New York's Nassau Coliseum and Madison Square Garden. The group featured music from their multi-platinum array of lps including the most recent "Chicago XI." Chicago also became the first contemporary music group to receive the Madison Square Garden Gold Ticket Award. The award was presented by Joe Cohen, senior vice president of Madison Square Garden Center, Inc., assisted by New York Knick basketball star Spencer Haywood, who is a deejay on WRVR in New York. Pictured at the presentation are, from left: Walter Parazaid, Robert Lamm, Peter Cetera of Chicago; Spencer Haywood; Lee Loughnane, Jim Pankow, of Chicago; Bruce Lundvall, president, CBS Records Division; Walter Yetnikoff, president, CBS Records Group; (bottom) Laudir De Oliveira; Danny Seraphine.

John Denver

I Want To Live

AFLI-2521

The most powerful album of 1978 is here right now.



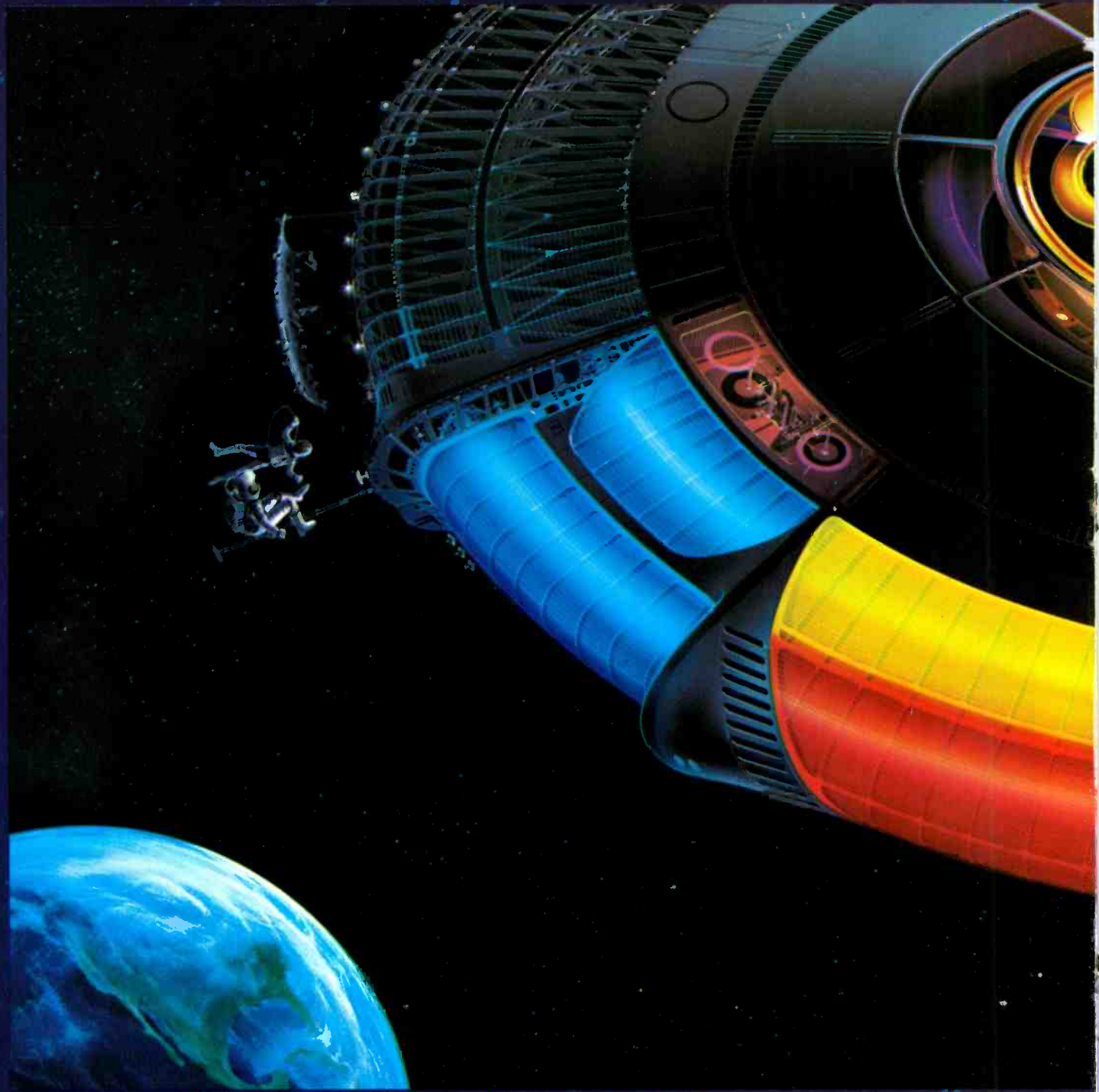
Eleven new songs that will make
everyone feel more alive.

Management III
Jerry Weintraub



Produced by Milton T. Okun

ELO's next two



OUT OF T

A new album by Electric Light Orchestra is always a special event. N
Two records, seventeen new songs by the

All songs written and p
On Jet Records and Tapes Distributed

albums are here.



THE BLUE

Now, out of the blue, comes even more ELO than you bargained for.
The most important group recording today.

Produced by JEFF LYNNE.
Distributed by United Artists Records and Tapes. UA

et
COFDS

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **INCIPIENT MUPPET-MANIA:** Don't know about the rest of you stiffs, but we were the first on our block to get a **Kermit the Frog** doll, and we're pretty proud of it. So the hell what? you ask, and rightfully so. Well, the fact of the matter is that the Kermit doll is part of Arista Records' campaign for the **Muppets**, the first act brought to the label by **Michael Lippman**. They'll be releasing the first single from "The Muppets Show" album (which was a number 1 record in England, spawning two top 5 singles) on November 9; the album came out on the 2nd. The first single sounds like an indication of hot stuff on the album; it's a version of that goofy classic, "Mahna Mahna" (you may think you've never heard this tune, but you have, believe us). The B side features Kermit's nephew **Robin**, as well as **Floyd** and **Scooter** from the show, working out on "Mr. Bassman," while album highlights include **Fozzie Bear's** rendition of **Randy Newman's** "Simon Smith and his Amazing Dancing Bear" (keeping it in the family for ol' Foz). Meanwhile, the television show itself, upcoming segments of which will be hosted by a range of artists such as **Elton John** and **Rudolph Nureyev**, has already been picked up for its third season, next year.

GROOVY TO BE HERE, HEF: We headed out to the Playboy mansion last week, where the folks at Epic were throwing a little bash to welcome **Bobby Colomby** as new vice president of a&r for the label (he's the first Epic veep to be based on the west coast)—and **Hugh Hefner** did it in style, we must say. Of course, clearance from the Pentagon was required in order to get by the stormtroopers armed with sten guns at the gate, but once we got inside there was plenty in the way of diversion to be had. We were partial to the hair dryers neatly fitted into the ceiling of the eighteen bathrooms in the changing rooms near the pool (which is really more like a lake), but honorable mention has to go to the flamingos on the lawn and the incredible aviary out back, where a crazed but cute little kinkajou inflicted its own brand of scratch fever on at least one unsuspecting partygoer. All in all, it was one of the best fetes of the season.

We talked with Colomby a few days later—and while we were expecting the usual "Golly, it sure is swell to be at such a great label with such a great staff, ya da ya da ya da," we were greeted instead with "Me, a premature ejaculator, a vice president? I can't believe it!" Actually, the former **Blood, Sweat & Tears** drummer/leader had a few serious things to say, to wit: "Doing a&r is really a natural thing for me—I'm only sorry I haven't been involved in it for the last ten years." As for his objectives in his new gig, Colomby added that "A lot of a&r departments seem more concerned with acquiring new acts than staying on top of the ones they already have. I'm interested in sustaining our artists once we have them."

We think that the addition of Colomby, an accomplished and respected musician in his own right, is a good move—any record company would be hard pressed to come up with someone with more tangible musical experience when it comes to the inevitable drudgery of sorting through demo tapes. Colomby expects that eventually, once things are settled, he'll be doing some producing for the label as well, and anyone who's heard his production work on **Jaco Pastorius'** 1976 Epic solo effort (it was Colomby, in fact, who "discovered" Pastorius and was responsible for bringing him into BS&T) knows that he's no slouch in that department, either. We look forward to big things from the Colomby/Epic alliance.

GIG TIME: **Airto Moreira** and wife **Flora Purim** got some nice news while they were doing their four-night gig at the Roxy recently: they've been named top percussionist and top female singer, respectively, in down beat magazine's annual poll. It's the fourth time for Flora, the ninth for Airto (but let's face it, the guy doesn't have a whole lot of competition). We understand that the likes of **Dustin Hoffman**, **Julie Christie**, **Jack Nicholson**, **Bill Quateman** and **Herb Alpert** turned out for the show. Airto, incidentally, is looking to play a few more sessions than he's done recently; he can be reached through manager **Marty Pichinson** at (213) 659-7491 . . . **Network**, a new CBS band, showcased at the Roxy last week. It was party time at Dantana's restaurant after the show, and apparently things got out of hand when Network keyboardist **Mike Coxton** ended up dancing around the place in his sumo wrestler's get-up. Sounds pretty peculiar . . . There'll be a pre-production party for the **Buddy Holly** film bio on November 17—it's being called "The First Annual Buddy Holly Sock Hop," and the invites are going out on, you guessed it, socks. That's fine, but could you make sure that we get ours before they get used in the basketball game?

(Continued on page 56)

Capricorn-Phonodisc Meetings Held



Capricorn Records executives visited Phonodisc branches in five cities in October on a get-acquainted tour of the Macon-based label's new distributors. Shown from left at one of the stops are Ed Berson, Capricorn national sales director; Hal Kaplan, Capricorn national field sales and marketing; Frank Fenter, Capricorn executive VP; Phil Walden, Capricorn president; Herb Heldt, Phonodisc regional sales director; and Don Schmitzerle, VP and general manager of Capricorn.

Hologram Label Bows

■ **NEW YORK** — Hologram Records has been formed as a joint venture of the principals of Record Plant Studios, New York, and the executives of International Talent Consultants Corp.

Abe Silverstein will serve as chairman of the board. He is treasurer of Record Plant Studios and, prior to that, was vice president of Kinney. Joe Greenberg, who founded International Talent Consultants with Alfred Schweitzman, has been named president of the Hologram label. Greenberg founded Alive Enterprises with Shep Gordon. Alfred Schweitzman, who co-founded ITC with Greenberg, is executive vice president of Hologram. He has been involved with Ashley Famous, Creative Management Associates and Albert Grossman.

Additionally, Roy Cicala, owner and president of The Record Plant, will be the label's executive producer. Shelly Yakus is Hologram's vice president of a&r. Irv Stimler, whose record company experience has been with MGM Records and Decca Records, will serve as the label's director of marketing.

Calliope, Musicland Set In-Store Promo

■ **LOS ANGELES** — Calliope Records has entered into an innovative in-store promotion with Musicland record stores, in which three Calliope acts will appear live at store locations. The concerts are tied into grand openings of southern California Musicland stores for three consecutive days.

Live Acts

At store openings or celebrations in the area Dorsey Burnette, The New Markets and Ronnie Turso will appear November 17, 18 and 19. Special stages are being constructed for the event, which Festival / Calliope vice president of sales and marketing Phil Willen recalls as "being the first time three live acts have been packaged for an in-store promotion."

Ad Campaign

Calliope is coordinating an ad campaign to complement the appearances on both pop and country formatted stations. The Musicland locations will distribute promotional T-shirts, balloons and posters to customers during the event.

Spreading the Rumour



Graham Parker and The Rumour recently appeared at the Bottom Line for a special "Midnight" performance. Shown backstage (from left) are: (top row) Andrew Bodnar of The Rumour; Roy Rosenberg, local New York promotion man for Phonogram Inc./Mercury Records; Bob Andrews of The Rumour; Graham Parker; (bottom row) Alan Wolmark of Record World; Steve Katz, east coast a&r director for Phonogram, Inc./Mercury Records; John Earll, a member of the band's horn section; Brinsley Schwarz of The Rumour; Dick Hanson, a member of the newly added horn section; and Martin Belmont of The Rumour.

REPEAT • THE BEST OF JETHRO TULL • VOL. II • REPEAT



REPEAT • THE BEST OF JETHRO TULL • VOL. II • REPEAT

Eight solid tracks
from seven solid Gold albums,
plus
one previously unreleased
collectors' item*

"Minstrel In The Gallery" "Bourée"
"Cross-Eyed Mary" *"Glory Row"
"Thick As A Brick, Edit #4" "A Passion Play, Edit #9"
"WarChild" "To Cry You A Song"
"A New Day Yesterday" "Too Old To Rock N' Roll: Too Young To Die"



Chrysalis

Produced by Ian Anderson and Terry Ellis on Chrysalis records & tapes. CHK 1135

Distributed by Warner Bros. Records Inc.

The 'Mom & Pop' Stores:

For Steve Schlegel, It's Only Rock & Roll

By MIKE FALCON

■ In an effort to test the retail marketplace, **Record World** is surveying selected "mom and pop" operations and will periodically profile the workings of these accounts. Updates concerning the accounts that are featured will be published as significant changes take place in the profiled account's area, in the hope that this monitoring may benefit other small operators by detailing common problems and possible solutions to mutual difficulties.

A cursory examination of the small retail record store market reveals that there are two marketing factors which are readily apparent. Major chains are entering multiple merchandising strategies, as witnessed by the variety of store configurations now either in operation or construction by Record Bar, Integrity / Warehouse and Pickwick Retail Division. These outlets each have a specific appeal, and pull customers from the neighborhood store.

Secondly, while rack-jobbing operations are not known for discounting practices which threaten the small retailer, they have instituted increasingly complex and sophisticated computer-monitored inventory systems which can deliver product to racks and leased departments very quickly. Thus the small retailer loses both price and stocking immediacy appeal.

The Mom and Pop Profiles will show how local independent retailers approach these difficult problems, and whether their concepts are viable.

By his own admission, Steve Schlegel was a reasonably happy manager in the Warehouse Records chain, but he thought he could do a better job if he

worked for himself. In setting up his Only Rock And Roll record store, which opened two weeks ago, Schlegel bucked two trends in the record retail business. He opened a small store of his own that specialized in a relatively narrow demographic: the "16 to 25 year-old buyer who is into rock music;" and he chose an area in which two large chain operations were already running successful locations.

"The size of this store doesn't matter as much as the selection and the atmosphere," stated Schlegel, who graduated from college with a degree in advertising. "I have two competitors who are well-known chains (Licorice Pizza, located a half-mile away, and Warehouse, a mile and a half distant), but I'm able to keep my prices under theirs on a day-to-day basis, despite the fact that I have to deal with one-stops."

Schlegel's prices are \$4.72 (\$5.00 including state sales tax) for \$6.98 list lps and \$5.66 (\$6.00 with tax) for \$7.98 albums. His purchases are divided between

one-stops and a cooperative venture allowing low manufacturer rates with some other area retailers.

The owner has some worries that his giant neighbors might slash prices in their two stores in order to drive him out of business, but this has not occurred. "The Warehouse could cut their prices in their store that's near me," observed Schlegel, "but they're opening a new store in Topanga Center (a shopping store mall about 10 miles away) and they'd probably lose some traffic and identity."

The Warehouse, however, already runs a "hits" sale on a fairly regular basis, with 3.69 and \$4.97 prices, so it is doubtful further price cuts would be necessary to combat what Schlegel describes as "a pretty good price." The difficulty with competing with his former employer partially stems from the fact that the "hits" list of the chain retailer overlaps with the popular rock and roll selection that Schlegel carries. (Continued on page 73)

Dick Clark Signs with NBC-TV

By MICHAEL SHAIN

■ NEW YORK — Dick Clark, whose "American Bandstand" program has become an institution after more than 20 years and whose face has become as synonymous with the ABC television network as Howard Cosell's, has jumped networks. NBC announced last week that Clark has been signed to produce and host a series of prime-time variety hours beginning in 1978.

"American Bandstand" has one more year to go on ABC and Clark is still under contract to produce the network's own 25th anniversary program later this year. Clark also hosts ABC's game

show, "The \$20,000 Pyramid."

Aside from the variety series, NBC programming officials said last week, Clark will likely put together a "weekend show," which may or may not be reminiscent of the Bandstand hour, "once he is settled in."

Clark has in the past produced one-shot programs for other networks but never signed a contract for a continuing commitment. Four weeks ago, in fact, "Dick Clark's Good Old Days" special for NBC finished in the week's top 10 programs, despite the stiffest of competition from ABC's telecast of the first World Series game. Network insiders believe that that success pushed NBC to consummate its deal with Clark.

Dick Clark, one network source said, "is the least expensive producer in town. He's got all those film clips ready to go... aside from the regular series."

Comer To Head Island Publicity

■ NEW YORK—Charley Nuccio, president of Island Records, has announced the appointment of Charles Comer to the newly created position of director of publicity and television.

Margret Lapiner has been promoted to director east coast publicity and Marguerite Thomas has been hired as national tour publicist.

Aucoin Ups Aliberte

■ NEW YORK—William Aucoin, president of Aucoin Management, Inc., announced the appointment of Ric Aliberte to the position of director of national promotion for the organization.



Ric Aliberte

Aliberte has been working at Aucoin Management as national promotion coordinator since May of this year. Prior to that he worked in promotion at Elektra/Asylum for four years.

Capitol To Release Seven Crosby Albums

■ LOS ANGELES — Capitol Records, Inc. will rush-release seven Bing Crosby albums as part of its November Midline Series, according to Jim Mazza, CRI vice president, marketing:

Two of the seven albums, "Bing Crosby Sings The Country Hits" and "That Travelin' Two-Beat" (the latter with Rosemary Clooney), first appeared on Capitol in the early sixties and are now being re-released. Both lps will retain their original cover art.

The other five, "Crosby Classics Vols. I, II and III," "Bing Crosby's Christmas Classics" and "Bing Crosby-Louis Armstrong," contain previously licensed material originally released in the early Sixties. These five albums feature new illustrated artwork and packaging that includes new liner notes.

'Star Wars Story' Readied by 20th

■ LOS ANGELES—Harvey Cooper, senior vice president, a&r and promotion for 20th Century-Fox Records, has announced plans to release "The Story Of Star Wars," an lp synopsis of the hit feature film.

"The Story Of Star Wars" is a recorded version of the complete motion picture, edited to approximately 50 minutes of running time from the original soundtrack, and bridged with narration by actor Roscoe Lee Browne.

Included in the package is a full-color, full-size book, containing in excess of 30 pictures taken right from the actual film, and illustrated chronologically with the story.

The album will ship by November 15 to distributors.

Meco Makes Gold



Meco Monardo's "Star Wars Theme/Cantina Band" single has been awarded a gold record by the RIAA. His Millennium Records lp, "Star Wars And Other Galactic Funk," which is distributed by Casablanca Record and FilmWorks, was also certified a gold album. Pictured at the presentation of the awards are (from left) Irv Biegel, executive vice president, Millennium; Meco Monardo; Jimmy Ienner, president, Millennium; and Bruce Bird, vice president, promotion, Casablanca Record and FilmWorks.

A&M Records
is proud to announce
that Nazareth's "Hair Of The Dog"
album just went platinum...



And that Nazareth is about to
embark on a huge national tour...



And what you can expect next is...

New York, N.Y.

By DAVID MCGEE and BARRY TAYLOR

■ ANOTHER STORY ABOUT AN ATLANTIC ARTIST: To that we say, as always, not yowsah, but hell yowsah. Because lo and behold this week did one **Mark Farner** stroll into the **Record World** offices for a leisurely chat about his new career as a solo artist. Farner, as we all know by now, kept a fairly high profile in the first half of this decade as one-third (later one-fourth) of **Grand Funk Railroad**. Two and a half years after the dissolution of that infamous band, Farner has returned: hair shorter (Moreso, even, than in Grand Funk's last days), body more muscled up and quite the gentleman (his only eccentricity being a penchant for throwing small explosives at pedestrians—an eccentricity that your beloved columnists gladly indulged in. Just ask **Stan**.)

So how is it being on your own after being the shaker and mover in one of America's most popular bands? "It's great," Farner replies. "I like it because I have the control over the music now. It's no longer a democracy of four opinions being shaped into one or the edges being taken off. It's all just one direction. I don't have any hassles. I don't have to worry about somebody telling me I've got the wrong color of paint in my painting. Following the splitup, Farner spent a lot of time "going around in circles" on his tractor at his Michigan farm, sorting out the reasons for things going sour and deciding on his own future. "I knew that when the group broke up I would have to do my own thing. I still have a lot of energy left in me and I've got a lot of songs coming to me. If it's time for me to fold up my bag and call it quits, I would have an instinct telling me it was that time. But it ain't. I react to my conscience and what's driving me from the inside. I don't know exactly what it is, but I react to it."

Nevertheless, Farner was hesitant about the first solo album, until an old friend, **Dick Wagner**, called and suggested he produce Farner. Wagner's credentials as a musician and songwriter being impeccable, the collaboration seemed ideal to Farner: "I'm sensitive about who I'm recording in front of. Even when I'm singing I can't have anybody but the producer sitting there looking at me. Even the people in the control room have to be out of the building. So I had to have somebody that I knew real well. Dick was sort of the only candidate as far as I was concerned."

The pregnant question, of course, concerned the past and how Farner feels now about being in a band that was almost unanimously scorned by critics, often in the most vitriolic of prose. "It did and does hinder us," Farner admits of the band's bad press. "It was all a misconception. Nobody knew who we were or what we were like as real people. They just knew what **Terry Knight** (Grand Funk's former manager) said, because Terry Knight did all the interviews and made himself the superstar, the brains behind Grand Funk. I had my troubles after we split from Terry, and **Donnie (Brewer)** and **Mel (Schacher)** are going to have their troubles too. You know, I'm just a person going out there trying to make a living. But there's a lot of bad things put on it from the past. It's hard getting away from it."

Before retiring to the farm, Farner is going to concentrate on his solo career, with the long-range goal being to step up from his current status as an opening act to being a headliner. "I don't want to ever stop playing music. I realize that I'm very lucky to be in it for as long as I have and to sell records and still have the popularity. I've seen groups go down in two or three years at the most. I thank God for the longevity that Grand Funk enjoyed and I pray to God that I'll have the same sort of success."

SOMETHING'S GONNA CHANGE: A&M placed itself firmly behind new wave marketing last week with the release of the "Totally suitable for radio airplay" ep by the **Stranglers**. The record contains two songs ("Grip," "Hanging Around") from the "Rattus Norvegicus" album, one from the recently released "No More Heroes" ("Something Better Change") and one song that will never appear on an album ("Straighten Out"). In addition, the record has been pressed on putrid pink vinyl with a psychedelic label and comes complete with a four color picture sleeve. Just to be sure that they are leaving no stone unturned, the record, which will be sold at the price of a regular single, will be available through Jem in addition to A&M's normal outlets to obtain a wider penetration of the market. The group will be here in January or February for their first U.S. tour.

TURN IT UP: Of the multitude of new releases that crossed our desk last week, two caught our attention. The first was by **Felix Cavaliere's** new band, **Treasure**. Since leaving the **Rascals**, he has made a couple of well produced solo albums that unfortunately lacked the

(Continued on page 75)

Court Orders 'Magazine' Recall

■ LOS ANGELES—Judge Donald S. Voorhees of the U.S. Federal District Court in Seattle has ordered Mushroom Records to recall all distributed copies, including promotional ones, of the "Magazine" album recorded by rock group Heart.

Mushroom Records had distributed the albums to radio stations, critics and a few retail outlets. The court order required Mushroom to make a good faith effort to retrieve all copies of the album already distributed; and furthermore, they must notify in writing all radio stations who received the album not to play three songs recorded at the Aquarius Tavern in Seattle. The songs "I've Got The Music In Me," "Mother Earth Blues" and "You Shook Me Babe" were enjoined when the court ruled that

Mushroom had no right to commercially release those three tunes. However, Mushroom was not enjoined at that proceeding from releasing four songs which had been partially recorded in 1976 by Heart for an album tentatively entitled "Magazine." The District Court order was conditioned upon Mushroom's use of a disclaimer which Heart contends in its appeal is insufficient to alert the public of the nature of the inferior quality of the material and its completion by artists other than group members.

Injunction

Last week the U.S. Court of Appeals for the Ninth Circuit in San Francisco imposed a rarely invoked injunction pending appeal against Mushroom Records preventing the label from manufacturing, distributing, and promoting the entire "Magazine" album. The injunction, which went into effect on October 25 following a 2-1 decision from the 3-judge panel, will be enforced pending a ruling on the appeal filed by Heart. A final decision on the group's appeal is expected to be rendered sometime within four to nine months.

Manhattan Inks Baccara

■ LOS ANGELES — Martin Bandler, executive vice president of The Entertainment Company Music Group, has announced that the Spanish recording duo **Baccara** has been signed to the Manhattan Records label.

Ariola Fetes Griffith



Scott Shannon, new senior vice president of Ariola Records, held a party at the Bistro in Beverly Hills celebrating the debut release by Glenda Griffith. The album was produced by Don Henley (with Jim Ed Norman), who also co-hosted the party. Pictured from left are: Bob Burch (K-West); Scott Shannon; Glenda Griffith; Bobby Applegate (newly appointed vice president of Ariola); Charlie Kendall (K-West); and Barbara Marullo (K-West).

Olsen-Ecker To CBS

■ NEW YORK — Arnold Levine, vice president, advertising and creative services, CBS Records has announced the appointment of **Bradley H. Olsen-Ecker** to art director, advertising creative services, CBS Records.

Olsen-Ecker has been in the advertising field for 12 years, and has a broad range of experience including TV, video tape and radio production and graphic and editorial design. He comes to CBS from J. Walter Thompson, where he served as art director since 1974. Mr. Olsen-Ecker held various positions in art direction at Grey Advertising, Oui Magazine, OTB, and Ted Bates Advertising. He has also done graphics and advertising for WOR in New York, as well as graphics for Elektra Records.

Judge Orders Injunction In Foghat Suit

■ NEW YORK — Judge Edward Greenfield of the New York State Supreme Court has ordered a temporary injunction against ATI's attempts to book Foghat, signed to Premier Talent Associates since 1973. Attorneys for Premier and ATI argued Premier's preliminary injunction motion before Judge Arnold Fein in the State Supreme Court on Thursday, November 3, 1977, and Judge Fein ordered the injunction continued pending his consideration of the case.

In three recent Premier dates with Emerson, Lake & Palmer and Peter Frampton, Foghat grossed approximately \$175,000. The restraining order enjoins ATI and all others acting on its behalf.

...Expect No Mercy



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Produced by Manny Charlton

Mountain Managements, Ltd.

SP 4666



THE NEW NAZARETH ALBUM ON A&M RECORDS @ TAPES

Kenny Rogers Sweeps AMOA Expo

By MARIE RATLIFF

■ CHICAGO—What can you say about an Exposition where the hit act is a live chicken playing tic-tac-toe? This and many other futuristic games highlighted the Amusement & Music Operators Association's International Exposition of Games and Music at the Conrad Hilton Hotel October 28-30.

Now in its 29th year, this year's AMOA (the A for Amusement was added to the official name last year to better describe the organization's function) attendance equaled last year's record setting 5,200, according to executive vice president Fred Granger. "Our international attendance is growing," he said. "We now have 28 countries represented. Our exhibits have grown to 290 booths, representing 110 exhibitors."

The Sunday evening banquet in the Grand Ballroom began with an introduction of the AMOA board of directors, president Garland B. Garrett and president-elect Don Van Brackel; and the presentation of the 1977 AMOA Jukebox Award Winners.

Kenny Rogers, who won an unprecedented three awards as Artist of the Year, Record of the Year "Lucille" and Country Record of the Year "Lucille," was unable to attend but expressed his appreciation to the members via a special telephone hookup from Florida where he was working. Other winners were "Southern Nights" by Glen Campbell, the Pop Record of the Year, and "Car Wash" by Rose Royce, Soul Record of the Year.

The entertainment portion, produced by Hirsh de La Viez, was plagued by constant problems with microphones and monitors that inhibited the enjoyment of a stellar collection of entertainers. One of the best received was saxophone specialist Boots Randolph, a regular performer at AMOA shows and an overwhelmingly popular choice. Also featured were Frankie Avalon, Dave & Sugar, Ray Griff, Jeanne Napoli, Nick Nixon, Frankie Randall, Del Reeves, The Sunshine Express and Master of Ceremonies Jerri Cox with Frank York and his orchestra.

MCA Begins War Promo Campaign

■ LOS ANGELES—MCA Records' multi-media campaign on War's first release for the label titled "Galaxy," has begun nationwide, according to MCA vice president/marketing Richard Bibby.

"Galaxy" contains all new material by War, including the title track, which is the current single. "Galaxy" was produced by Jerry Goldstein in association with Lonnie Jordan and Howard Scott for Far Out Productions with musical direction by Lonnie Jordan.

The campaign kick-off for "Galaxy" was celebrated in October with the label hosting a "War Stars On MCA" party on the Uni-

versal back lot. Also included in the pre-awareness campaign were trade ads announcing the "Galaxy" single and album.

The advertising campaign is a total cross-market endeavor with radio spots prepared for black, AOR and top 40. Special Spanish language spots are also being created. To further solidify total market exposure transit advertising has been set in major metropolitan markets and the "Spectacolor" board in New York has been engaged for two months for the holiday tourists in that area. A billboard in Los Angeles has also been set for the same time period.

Loggins, Mason Feted



Columbia Records recently gave a luncheon in New York for recording artists Kenny Loggins and Dave Mason to present them each with gold records. Loggins' "Celebrate Me Home" album and Mason's "Let It Flow" have both reached gold status. The artists were in town for a series of local engagements on their joint concert tour. Pictured are, from left: Don Ellis, vice president, west coast a&r, Columbia Records; Loggins; Bruce Lundvall, president, CBS Records Division; Mason; and Jack Craig, senior vice president and general manager, marketing, CBS Records.

ABC Readies New Coltrane Projects

■ LOS ANGELES — ABC/Impulse Records is releasing "First Meditations (For Quartet)," a previously un-released work by jazz saxophone player John Coltrane, on Nov. 11. Recorded in late 1965, the album is the last intact recording by the quartet which consisted of Coltrane, McCoy Tyner, Jimmy Garrison, and Elvin Jones.

The release of "First Meditations (For Quartet)" is part of a larger project begun earlier this year by ABC president Steve Diener to commemorate the 10th anniversary of Coltrane's death. Coltrane biographer David Wild was commissioned to research vintage Coltrane Impulse tapes. Out of that research, Wild and producer Michael Cuscuna have put together unissued Coltrane albums. ABC/Impulse will release Coltrane's "First Ascension" for the first time early next year and

follow it with a third album of untitled original compositions.

Extensive work was put into the initial album's artwork; it was coordinated by ABC's art director, Frank Mulvey.

According to Phil Alexander, assistant to the president, international division, ABC, the label also has an option on releasing "Second Night In Tokyo," a recording of a live Coltrane broadcast made in Japan which ABC has released there.

Arista Gets Triple Gold

■ NEW YORK—Three Arista albums were certified gold last week, including the soundtrack from "You Light Up My Life," Eric Carmen's first solo album for the label ("Eric Carmen") and the Bay City Roller's second album, "Rock 'N' Roll Love Letter."

Gato Party



A&M Records hosted a party for Gato Barbieri in conjunction with the release of his new album, "Ruby, Ruby," and his New York appearance at the Palladium. Pictured from left: Mrs. Jerry Moss; Jerry Moss, president of A&M Records; Gato Barbieri and Michelle Barbieri.

Arista Announces Promo Changes

■ NEW YORK — Scot Jackson, vice president of national promotion for Arista Records, has made a number of new appointments designed to increase penetration on the AOR level. These stepped-up efforts in album development will be supplemented by a new emphasis on cooperation between the promotion department, college marketing and artist development areas at Arista.

Jackson has announced the appointment of two associate directors of national album promotion. John Schoenberger will handle that position on the west coast, based in Los Angeles, and Lenny Scaffidi will be his east coast counterpart, based in New York. Both will be responsible for the coordination of all lp airplay in their respective areas, work with touring artists, act as national chart liaison, and be involved in special projects related to album development. Schoenberger was previously national album promotion director

for ABC, and has held that position at Sire. He's also been local and regional promotion manager for ABC. Before joining Arista, Scaffidi was general manager of Sire Records and was that label's national promotion director. Prior to Sire, he was Motown's regional promotion manager in Boston.

Mark Babineau and Richard Tardanico have been named regional album promotion managers for the midwest and the southwest areas, respectively. They will be in charge of album airplay coordination in their regions, working closely with local and regional promotion staffs, initiating radio projects and supporting artist tours.

In the national office, Heidi Thirlwell has been named national album coordinator. Jackson also announced that Marilyn Lipsius, Arista's manager of college marketing, would be taking on the responsibilities of national college promotion manager.

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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Seymour Stein: In the Tradition of the Great Indies

By BARRY TAYLOR

■ Seymour Stein, managing director of Sire Records is a veteran of nearly 20 years in the music business. He began his career while still in high school as associate chart editor of *Billboard*. Working together with Tom Noonan, they devised the first Hot 100 singles chart. In 1960, Stein then eighteen, moved to Cincinnati where he was personal assistant to Sydney Nathan at King Records. The company at the time was a leader in the rhythm & blues field with a roster that included James Brown, Hank



Seymour Stein

Ballard and the Midnighters, Little Willie John and Freddie King. Moving back to New York, Stein joined George Goldner and Leiber and Stoller's newly formed Red Bird Records, as head of promotion. Red Bird had a dramatic two year history with numerous hits by the Shangri-las, Dixie Cups, Ad-libs and others. In 1966, Stein joined forces with Richard Gottehrer, then an independent producer, to form Sire. In 1967, Stein together with Mike and Richard Vernon set up one of England's first independent record companies, Blue Horizon. Blue Horizon, a leader in British blues were first to sign and record Fleetwood Mac. In 1973, Stein together with Marty Scott of JEM, formed the Passport label. During the past twelve years, Sire through successive distribution arrangements with London, Polydor, Famous, ABC and now with Warner Bros., has emerged as a trendsetting independent. Among acts associated with Sire or its affiliates over the years have been Focus, Nektar, Climax Blues Band, Renaissance, Fleetwood Mac, Chicken Shack, Barclay James Harvest, Martha Velez, Jean Ritchie, Stanky Brown Group and most recently in the area of new wave, with bands like the Ramones, Talking Heads, Richard Hell & the Voidoids and the Dead Boys.

Record World: It had been rumored at one time that the Sire label might go to one of several major record companies for distribution. What were the key factors in your decision to go with Warners?

Seymour Stein: For us, at this stage of our development, I feel that Warners is more sensitive to the artist and his talent. This was a major factor. On the marketing and promotion side, Warner Bros. is a team rather than a machine, a team of creative individuals, many of whom rose from the ranks of independent distributors and labels. This training, I feel, gives one a necessary street sense and an ability to understand the areas of the record business outside of the shelter of the corporate structure.

Finally, we became aware that while we were negotiating with one label, they were also attempting to woo one of our acts from the label with heavy dollars. I could only compare this to the Japanese peace talks being held at the time of Pearl Harbor. We terminated our discussions right there when they actually thought they could steal an act on the one hand and sign Sire to a distribution deal on the other.

RW: What was it that lured you to the music business in the first place?

Stein: I came into the business as a direct result of my love and enthusiasm for music. I don't know how many other executives can say this and in fact, how important it is in today's multi-billion dollar industry. I was raised on rock and I am old enough to remember the pop music scene of the early fifties just prior to the dawn of rock and roll. Under the tutelage of *Billboard's* Paul Ackerman and the late Sydney Nathan of King Records I had instilled in me a knowledge and understanding of country and western, rhythm and blues and gospel music. Later, I learned the rudiments of promotion from one of rock and roll's behind the scenes legends, George Goldner.

RW: Sire has quite an illustrious history for a relatively young label. Can you go into some background?

Stein: Sire's initial thrust came through our joint venture with the U.K. label Blue Horizon, who were first to sign and record Fleetwood

Mac and Chicken Shack, the latter featuring Christine McVie as vocalist. At that time, people were quick to label us a British blues company. Following our success with Focus on Sire and Nektar on Passport, we earned the distinction of being tagged the leaders of continental rock. Now, in the midst of the on-coming tide of so-called "new wave" rock, and our signing of the Ramones and certain other bands, there is a tendency among some to over associate us with this trend.

RW: Sire's artist roster is actually pretty varied.

Stein: Our artist roster is extremely varied for a company of our size. In reality, Renaissance and Climax Blues Band are by far our strongest selling artists and have been for several years. With the proven superiority of Warner Bros.' marketing, we expect far greater sales gains from both of these bands. Also, Renaissance who heretofore have always produced their own records will be working with David Hentschel, Genesis' producer. This could be an important factor in their future.

RW: Is it true that Focus has re-signed with Sire?

“With . . . our signing of the Ramones and certain other bands, there is a tendency among some to over associate us with this trend.”

Stein: Yes. Focus has recently returned to the fold and their most recent album has done much to rebuild their progressive image.

RW: Who are the other artists aside from the new wavers who are currently with Sire?

Stein: The Stanky Brown Group from New Jersey is a band I signed primarily for the strength of their original material, which I believe to be ultra-commercial. Their first two albums charted and did much to establish a wide northeast following for the band. Their third lp should do it for them.

Then there is Sire perennial Martha Velez, whose previous album, "Escape From Babylon," was produced in Jamaica by Bob Marley. Her current album, "American Dream," is a complete departure from her past efforts and was produced by Stephen Galfas at the House of Music. We will soon have another album from Bo Hansson, the Swedish keyboard giant, and a spectacular solo album from Renaissance lead singer Annie Haslam, "Annie In Wonderland." It was produced by Roy Wood of Move, ELO and Wizzard fame. One of the newest additions to the roster is Metro, a British band featuring Duncan Browne. Their first album was released last month. Another recent signing, the Paley Brothers, signifies our first overt step toward directly entering the top 40 AM market. Their initial single, "Ecstasy," was produced by Jimmy Iovine and was released last month. They are scheduled to complete their first album with producer Earle Mankey at Brother Studios in Santa Monica for early 1978 release. We have also recently signed one of Britain's most unique rock bands, Hawkwind. Although they are extremely popular in the U.K., success has eluded them Stateside. We are optimistic that with their first Sire lp in January, their cult following will grow into wider recognition.

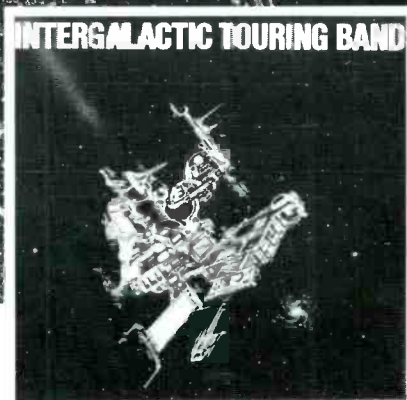
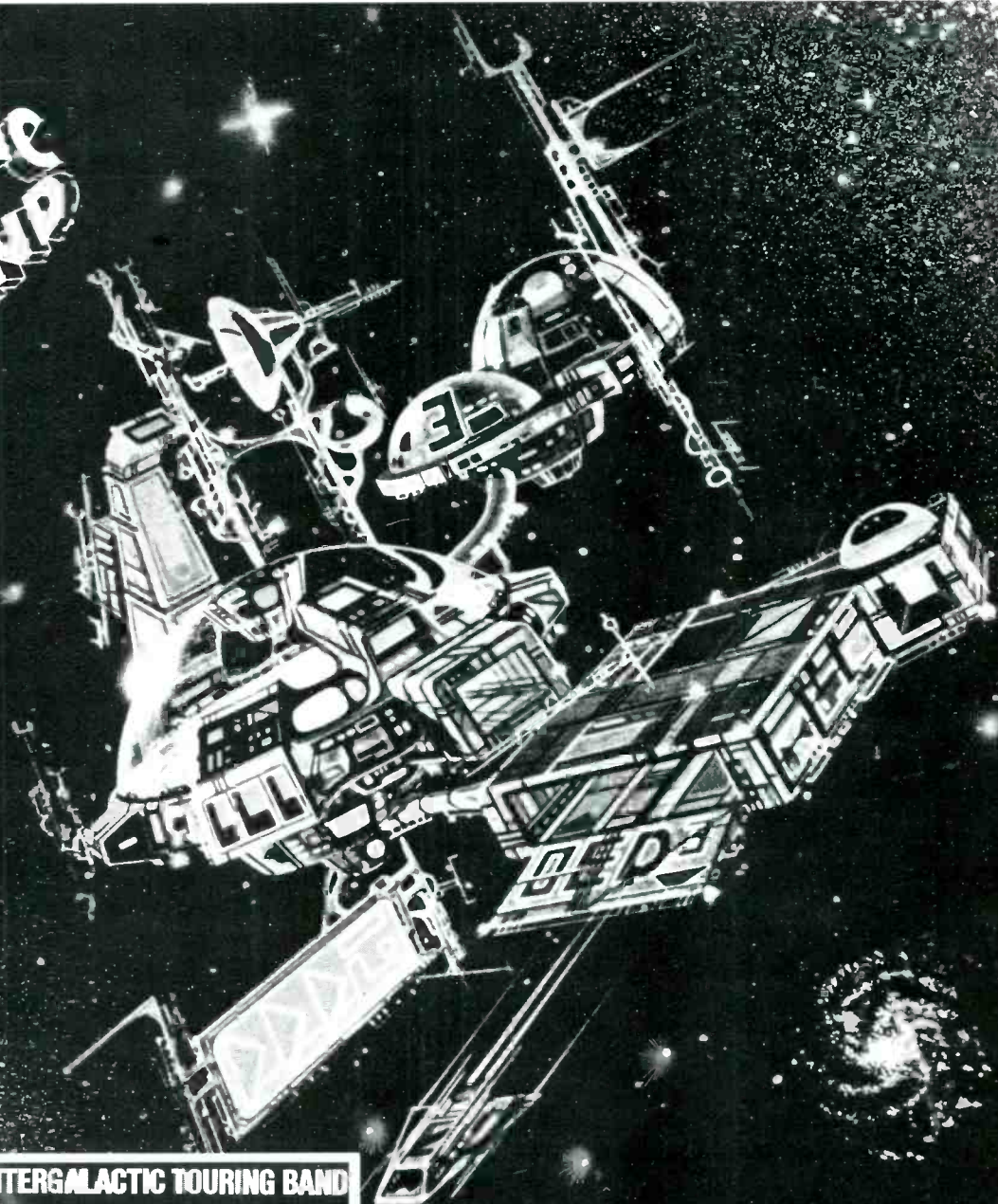
RW: How then would you classify Sire?

Stein: Sire is an indie in the tradition of the great independent labels of the 1950s. These companies too were often victims of being stigmatized. Imperial, a perfect example, was started as a Mexican Ranchero label. This led to the signing of Slim Whitman, a country great who still enjoys a wide following in the U.K. In the mid-fifties through their success with the legendary Fats Domino, Imperial became a prime mover in gaining a mass appeal audience for rhythm and blues. Finally, during the late fifties and sixties, Imperial had Ricky Nelson, one of rock and roll's biggest stars of the day. In the midst of Atlantic's r&b success with the Coasters, the Drifters, LaVern Baker and Ray Charles, their biggest artist was Bobby Darin. Likewise, during their progressive period with Cream, Crosby, Stills, Nash and Young and Led Zeppelin, they were nonetheless committed to black

(Continued on page 56)

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DISCO FILE TOP 20

- DANCE, DANCE, DANCE**
CHIC/Atlantic (disco disc)
- DON'T LET ME BE MISUNDERSTOOD**
SANTA ESMERALDA/Casablanca (lp cut)
- GIRL DON'T MAKE ME WAIT/ LOVE SHOOK**
PATTIE BROOKS/Casablanca (lp cuts)
- NATIVE NEW YORKER**
ODYSSEY/RCA (disco disc)
- I GOT TO HAVE YOUR LOVE**
FANTASTIC FOUR/Westbound (disco disc/lp cut)
- LE SPANK**
LE PAMPLEMOUSSE/AVI (disco disc)
- YOUR LOVE IS SO GOOD FOR ME**
DIANA ROSS/Motown (lp cut)
- RUNNING AWAY**
ROY AYERS UBIQUITY/Polydor (disco disc)
- BLOCK PARTY/I CAN'T TURN YOU LOOSE**
ANTHONY WHITE/Salsoul (disco disc)
- THERE'S FIRE DOWN BELOW**
FANTASTIC FOUR/Westbound (lp cut)
- COSMIC WIND/THE BULL**
MIKE THEODORE ORCHESTRA/Westbound (lp cuts)
- POP COLLAGE/LET'S MAKE LOVE TO THE MUSIC**
PATTIE BROOKS/Casablanca (lp cuts)
- DISCO DANCE/MAGIC LOVE/CAN'T YOU FEEL IT**
MICHELE/West End (lp cuts)
- LA VIE EN ROSE**
GRACE JONES/Island (lp cut)
- YOU'VE GOT MAGIC**
RICE & BEANS ORCHESTRA/TK (disco disc)
- MOONBOOTS**
ORLANDO RIVA SOUND/Salsoul (disco disc)
- SPEAK WELL**
PHILLY USA/West End (disco disc, new mix)
- SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND**
VILLAGE PEOPLE/Casablanca (lp cuts)
- IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME**
BARRY WHITE/20th Century (disco disc)
- WATCH OUT FOR THE BOOGIE MAN**
TRAX/Polydor (lp cut)

20th Century-Fox Reports Earnings Up

■ LOS ANGELES — Twentieth Century-Fox Film Corporation has reported record quarterly and nine-month results. Net earnings in the third quarter ended Sept. 24, 1977, increased to \$31,607,000, or \$4.02 per share compared with \$7,641,000, or \$1.01 per share, for the same period a year ago.

Net earnings for the first nine months of 1977 were \$40,061,000, or \$5.16 per share, compared with \$5,098,000, or 67 cents a share, for the same period in 1976.

Revenues for the third quarter of 1977 increased to \$171,473,000, from \$98,892,000 in 1976. First nine months 1977 revenues totaled \$361,628,000, against \$259,786,000 last year.

Dennis C. Stanfill, chairman of the board and chief executive officer, said that the key reason for the greatly improved third quarter and nine month results was the tremendous public acceptance of the company's feature film, "Star Wars." "Star Wars" had contributed \$102.9 million in film rentals since its release on May 25.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ A new Donna Summer album is always an event, but "Once Upon A Time . . ." (Casablanca), which made a swift and sudden appearance at a number of key discos across the country this past weekend and should be hitting the stores just about the time we hit the newsstands, is deserving of even more attention and celebration than usual.

DONNA SUMMER



Summer's first two-record set, "Once Upon A Time . . ." is a modern interpretation of the Cinderella story, a disco fairy tale in four acts apparently designed to work as both a concept album and a musical score for future film or play. As such, it's not only the most ambitious project Summer and producers Giorgio Moroder and Pete Bellotte have undertaken but it's also the most commercially accessible record of their combined careers to date; "flawless" may be too absolute a word to apply to something so broad and varied, but the album approaches that level of technical brilliance. Like all four-sided albums, this one takes some getting into, only here the nearly seamless design—three of the four sides (Acts 1, 2 and 4) are unbroken song medleys—and the clarity and consistency of the story line make it easier to grasp: everything falls into place smoothly and precisely. With all this space and time to work with, Moroder and Bellotte are able to experiment with a variety of styles and moods, making one whole side (Act 2) into a crackling synthesizer tour de force (the logical extension of the "I Feel Love" sound) and elsewhere drawing upon elements of light classical, pop and Broadway show music. Like "I Remember Yesterday," "One

(Continued on page 77)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

YESTERDAY'S/BOSTON

- DJ: Cosmo Wyatt
BLOCK PARTY/I CAN'T TURN YOU LOOSE—Anthony White—Salsoul (disco disc)
DANCE, DANCE, DANCE—Chic—Atlantic (disco disc)
DISCO CONGO—King Errisson—Westbound (lp cut, not yet available)
FROM NOW ON—Linda Clifford—Warner Bros. (disco disc)
MUSIC'S TAKING OVER/JUMP FOR JOY—Jacksons—Epic (lp cuts)
NATIVE NEW YORKER—Odyssey—RCA (disco disc)
ON FIRE, GETTING HIGHER—T Connection—TK (disco disc)
RUNNING AWAY—Roy Ayers Ubiquity—Polydor (disco disc)
TOMORROW/LA VIE EN ROSE—Grace Jones—Island (lp cuts)
YOUR LOVE IS SO GOOD FOR ME—Diana Ross—Motown (lp cut)

THE FOX TRAPPE/WASHINGTON, D.C.

- DJ: Frank Edwards
THE BEAT GOES ON AND ON—Ripple—Salsoul (lp cut)
BOURGIE, BOURGIE—Ashford & Simpson—Warner Bros. (lp cut)
COME GO WITH ME—Pockets—Columbia (lp cut)
DANCE, DANCE, DANCE—Chic—Atlantic (disco disc)
DISCO DANCE—Michele—West End (lp cut)
DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (lp cut)
MUSIC'S TAKING OVER—Jacksons—Epic (lp cut)
OU SONT LES FEMMES—Patrick Juvet—Barry Limooit disco disc)
WHO LOVES YOU—The Joneses—Epic (lp cut)
YOUR LOVE IS SO GOOD FOR ME—Diana Ross—Motown (lp cut)

12 WEST/NEW YORK

- DJ: Jim Burgess
ACT 1/ACT 2/ACT 4—Donna Summer—Casablanca (lp medleys)
DANCE, DANCE, DANCE—Chic—Atlantic (disco disc)
KISS ME—George McCrae—TK (disco disc)
LE SPANK—Le Pamplemousse—AVI (disco disc)
LOVE BUG—Tina Charles—CBS (import lp cut)
MOONBOOTS—Orlando Riva Sounds—Salsoul (disco disc)
NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (disco disc)
THERE'S FIRE DOWN BELOW/I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (lp cuts)
TWO HOT FOR LOVE—THP Orchestra—Butterfly (lp cut, not yet available)

CASABLANCA 2/NEW YORK

- DJ: Hector Saez
THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (lp cuts)
CAN'T YOU FEEL IT—Michele—West End (lp cut)
CHOVE CHUVA/MAS QUE NADA—Samba Soul—RCA (disco disc)
DANCE, DANCE, DANCE—Chic—Atlantic
DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (lp cut)
THE MAD RUSSIAN/DANCING IN THE DARK—Enoch Light & the Light Brigade—Project (disco disc)
NATIVE NEW YORKER—Odyssey—RCA (disco disc)
USTED ABUSO—Celia Cruz & Willie Colon—Vaya (lp cut)
YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (disco disc)

Phonodisc Sales High

(Continued from page 4)

is a part, acquired part of Casablanca Records and Filmworks and within a week also started distribution of the Capricorn label. These agreements, added to product coming from Phonogram, Inc./Mercury Records (including Monument), Philips, DGG, Polydor and its labels, Island and RSO brought Phonodisc to the record breaking month.

Irwin Steinberg, president of the Polygram Record Group and vice president of Polygram Corp. said, "Our plans for Phonodisc's present position were formulated less than two years ago. I am especially delighted that we have reached this status so early. The indications are that this record month's volume will be quickly exceeded, perhaps even in the next month."

In making the announcement Frisoli said, "The substantial increase in market penetration during October is showing us, in a very real way, that our many changes within Phonodisc were right moves."

Klein Verdict Nears

(Continued from page 6)

edge. Engel called Bennett "a pawn" whom Klein had "do his dirty work," emphasizing that Bennett would have nothing to gain by lying since his limited immunity would be retracted if the court deemed his testimony fraudulent.

Beatles Promotion

The actual need for Beatles promotion since the group always sold millions, was questioned by Engel who called promotion of Beatles product "an empty exercise." Gerald Walpin, Klein's attorney, rebutted with the analogy of Beatles promotion to the necessity of corporations like IBM and GE keeping their names in the public's eye. Walpin turned to Capitol Records president, Bhaskar Menon's testimony that he knew of the legitimate purposes of the 5000 promotion records Klein had been contracted to receive from Capitol.

Walpin's summation largely concentrated on attempting to discredit Bennett, the prosecution's key witness, by accusing him of putting "on an act to create an impression, an appearance, of an ignorant simpleton" while his credentials show him to be a "sharp, shrewd, streetwise promotion man here trying to promote himself" and avoid answering questions on cross-examination. The defense charged that Bennett would fare better at his own sentencing, scheduled for November 22, if he could shift as much blame as possible on to Klein.

Come On, Ring Those Bells



WORD

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New Orleans, LA

Odyssey Showcase



RCA recording artists Odyssey held a special performance recently. The show, specifically for RCA Records personnel, had a few gate crashers, most notably good friends Roxy Myzal and Bill Garcia from New York City's radio station 99X. Seen here following the event are (from left) Robert D. Summer, RCA Records division vice president, marketing operations; Roxy; Odyssey members Tony Reynolds, Louise Lopez and Lillian Lopez; Garcia; and Odyssey's manager Tommy Mottola.

Radio Hall of Fame Soliciting Nominations

■ WASHINGTON—The National Association of Broadcasters' Radio Hall of Fame began soliciting nominations last week for its second annual selections of honorees. The NAB sent out nomination ballots with a deadline for submission of Dec. 15. The inductees for 1978 will be announced at the annual NAB convention in Las Vegas next April.

Last year, the association inducted its first "class" of hall of famers which included Gene Autry, Amos and Andy, Bob Hope, Edward R. Murrow, and Edwin Armstrong, the inventor of FM radio, among nine others. To be nominated, a person must have been active in radio for more than a decade. Posthumous awards are made to nominees two years after their deaths, at least. No limitation has been set on the number of annual inductees. Only NAB member radio stations are permitted to vote. The NAB's Radio Information Office is handling the balloting.

Fine to Polydor

■ NEW YORK — Rick Stevens, vice president a&r, east coast, has announced the appointment of Stuart Fine to the Polydor a&r department as music consultant, contemporary product. In this capacity Fine will assist Stevens in the review, evaluation and audition of new artists as well as seeking out viable song material for artists on the Polydor roster.

E/A Taps Singer

■ LOS ANGELES — Carol Singer has been appointed Elektra/Asylum local promotion representative in St. Louis, according to Kenny Buttice, vice president/promotion.

AGAC Books Guests for November Askapro

■ NEW YORK — Lew Bachman, executive director of the American Guild of Authors and Composers (AGAC), has announced the November lineup of guest speakers for AGAC's Thursday noontime rap sessions for songwriters.

Lineup

Music industry pros who will be fielding questions from lyricists and composers will be Lou Stallman, lyricist/composer/publisher and Helen Miller, composer on November 3; Karin Berg, director, east coast, a&r and special projects at Elektra/Asylum/Nonesuch Records on November 10 and Clyde Otis, soul/country / lyricist / composer / publisher on November 17.

Location

The "Askapro" seminars held at AGAC—40 West 57th Street—are free and open to all writers.

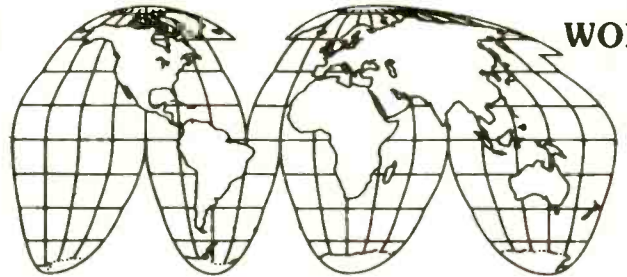
UA Taps Allen

■ LOS ANGELES—Stan Monteiro, United Artists Records vice president of promotion and artist development, has announced the appointment of Milton Allen, Jr. to the post of regional promotion manager for New York. In his new post, Allen will be responsible for all promotional activities in the New York area.

Vanguard Raises LP List Prices

■ NEW YORK — Nat LaPatin, sales manager of Vanguard Records, has announced that the list price on the label's popular, classical and Bach Guild releases will be raised from \$6.98 to \$7.98 per disc. Twofers, formerly offered at \$7.98, will list at \$8.98. Both increases become effective November 15, 1977.

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30 DAY MONEY BACK GUARANTEE

If you are dissatisfied with our Overseas Employment Guides, for any reason, simply return our Guides to us within 30 days and your \$10.00 will be refunded to you immediately. NO QUESTIONS ASKED.

DAN HILL—20th Century 2355

SOMETIMES WHEN WE TOUCH (prod. by Matthew McCauley & Fred Mullin) (writers: Hill-Mann) (McCauley/Welbeck, ASCAP/Algee, BMI) (3:31)

Hill, already a major star in his native Canada, could reach American pop play-lists with an expressive ballad, piano-dominated, that builds nicely.

HEART—Portrait 6-70010 (CBS)

KICK IT OUT (prod. by Mike Flicker) (writer: Wilson) (Wilsongs, ASCAP) (2:38)

An out-and-out rocker from "Little Queen," this single performs just as the title promises, and should add to a good band's growing popularity.

OZARK MOUNTAIN DAREDEVILS—

A&M 1989

CRAZY LOVIN' (prod. by David Kershenbaum) (writers: Cash-Dillon) (Lost Cabin, BMI) (3:29)

The first single from a new lp finds the Daredevils in a rocking mood, with a tale of devotion that relies on good guitar work for much of its impact.

THE ANDREA TRUE CONNECTION—

Buddah 582 (Arista)

WHAT'S YOUR NAME, WHAT'S YOUR NUMBER (prod. by Michael Zager) (writers: Cook-Woods) (Dick James/Chriswood, BMI) (3:50)

The disco allegiance is unswerving, the reliance on a thumping tempo and a good hook in the chorus unchanged, and True's success should continue.

ROSE ROYCE—MCA 40814

PUT YOUR MONEY WHERE YOUR MOUTH IS (prod. by Norman Whitfield) (writer: Whitfield) (Duchess, BMI) (3:25)

A good chorus/hook and some catchy percussive vocal effects could bring this fourth "Car Wash" single onto pop, disco and r&b lists this month.

LOBO—Warner-Curb 8493

AFTERGLOW (prod. by Phil Gernhard & Lobo) (writers: Lobo-S. Lobo-Louis) (Famous/Boo/Silbury Hill, ASCAP) (3:28)

Lobo returns with a ballad, country-tinged, that recalls his past pop hits. The production suits his voice well, and the record could appeal to several formats.

JUICE NEWTON & SILVER SPUR—

Capitol 4499

COME TO ME (prod. by Elliot F. Mazer) (writers: Gillman-Oppenheimer) (Sterling/Highest Swan, ASCAP) (3:27)

On a new label, this group offers a ballad with a country flavor, dominated by Newton's expressive vocal. It merits both pop and country consideration.

JOHN GILLIAM—ICA 007

COME BACK CAROL (prod. not given) (writer: Gilliam) (Alvert, BMI) (3:37)

A strong vocal performance by Gilliam carries this rather restrained r&b song—the singer takes over midway through, and makes this single stand out.

WET WILLIE—Epic 8-50478

STREET CORNER SERENADE (prod. by Gary Lyons) (writers: Duke-Hall-Smith) (Muscadine/Xaigon/Yo Mama's, BMI) (3:45)

Wet Willie's treatment of the vocal-group-on-the-corner theme contains more rock than doo-wop, but is a strong composition and likely single hit nonetheless.

BILLY JOEL—Columbia 3-10646

JUST THE WAY YOU ARE (prod. by Phil Ramone) (writer: Joel) (Joelsongs, BMI) (3:27)

This ballad should represent one of Joel's best chances for a single hit—it's a thoughtful ballad, very well produced, with a sax break that excels.

MICHAEL HENDERSON—Buddah 586

(Arista)

WON'T YOU BE MINE (prod. by Michael Henderson) (writer: Peterson) (Seitu, BMI) (4:00)

Henderson's vocal abilities are showcased on this mid-tempo r&b song, one that should appeal particularly to adult female listeners, r&b and pop.

PHILIPPE WYNNE—Cotillion 44227

(Atlantic)

TAKE ME AS I AM (PART I) (prod. by Philippe Wynne) (writers: Jefferson-Hawes-Simmons) (Wynn's World/Sacred Ben/Mighty Three, BMI) (3:42)

Wynne's leaning toward ballads is again in evidence on this restrained love song, with subtle production emphasizing Wynne's recognizable vocal talents.

THE JOY—Fantasy 808

BEGINNING TOMORROW (prod. by Michael Stewart) (writer: Brown) (Bear Brown, BMI) (3:24)

This Joy of Cooking track has been re-made by the reformed group—Toni Brown and Terry Garthwaite—and should appeal to pop and adult album audiences.

JOHNNIE TAYLOR—Stax 3201 (Fantasy)

JUST KEEP ON LOVIN' ME (prod. by Al Bell, Don Davis & Terry Manning) (writer: Wilson) (Groovesville, BMI) (2:59)

Taylor's recent resurgence still shows his Memphis roots, and this single from the Stax vaults, full of brass and energy, presents him at his best.

AL HUDSON & THE SOUL PARTNERS—

ABC 12317

IF YOU FEEL LIKE DANCIN' (prod. by Al Perkins) (writers: group) (Perk's, BMI) (3:15)

An unabashed party record, Hudson's latest single relies on a good brass arrangement and some unison vocals for its festive mood. R&B should respond.

SEAWIND—CTI 43

ONE SWEET NIGHT (prod. by Michael Zager) (writers: Patton-Mallon) (Rocket, BMI) (2:58)

The blend of jazz and pop that is Seawind's style seems bound to catch on commercially—vocals are emphasized on this latest single, which could hit.

ANGEL—Casablanca 903

WINTER SONG (prod. by Eddie Leonetti) (writers: Meadows-Giuffria-DiMino) (White Angel/Hudson Bay, BMI) (3:46)

Angel, with the California Boys Choir, achieves a sound that departs from its hard rock tradition, and should succeed well with pop and FM.

GRATEFUL DEAD—Arista 0291

PASSENGER (prod. by Keith Olsen) (writers: Lesh-Monk) (Ice Nine, BMI) (2:48)

The voices of Bob Weir and Donna Godchaux stand out on this energetic, country-tinged rocker. It's an lp favorite, and could hit as a single.

HOT CHOCOLATE—Big Tree 16101

(Atlantic)

MAN TO MAN (prod. by Mickie Most) (writer: Brown) (Finchley, ASCAP) (3:20)

Following the success of "So You Win Again" and a greatest hits lp, this re-release of one of this group's best pop/r&b efforts should meet with approval.

DEE DEE SHARP GAMBLE—Phila. Intl.

8 3636 (CBS)

I'D REALLY LOVE TO SEE YOU TONIGHT (prod. by Jack Faith & Phil Terry) (writer: McGee) (Dawnbreaker, BMI) (3:10)

The Parker McGee song, a pop hit for England Dan & John Ford Coley, could enjoy equal success on the r&b side via Ms. Gamble's expressive reading.

BILLY PAUL—Phila. Intl. 8 3635 (CBS)

ONLY THE STRONG SURVIVE (prod. by Kenneth Gamble & Leon Huff) (writers: Gamble-Huff-Butler) (Downstairs/Parabut, BMI) (3:29)

Jerry Butler's '69 hit has been accelerated to disco tempo in Paul's version, and a solid vocal combined with a fine composition could bring a crossover hit.

FLOYD CRAMER—RCA 11163

TERRY'S THEME (prod. by Owen Bradley) (writer: Kane) (Ensign, BMI) (2:36)

Artie Kane's introspective theme from "Looking For Mr. Goodbar" succeeds well in this instrumental version, and could ride the film's success up the charts.

FREDDIE PERREN AND THE TEAM

PLAYERS—Polydor 14429

SHINE ON (prod. by Freddie Perren) (writer: Perren) (Perren-Vibes, ASCAP) (3:16)

Producer Perren steps into the performing spotlight with this synthesized instrumental, aimed primarily at the disco audience but with r&b chances.

CHOCOLATE MILK—RCA 11128

GRAND THEFT (prod. by Allen Toussaint) (writers: Toussaint-group) (Marsaint, BMI) (3:32)

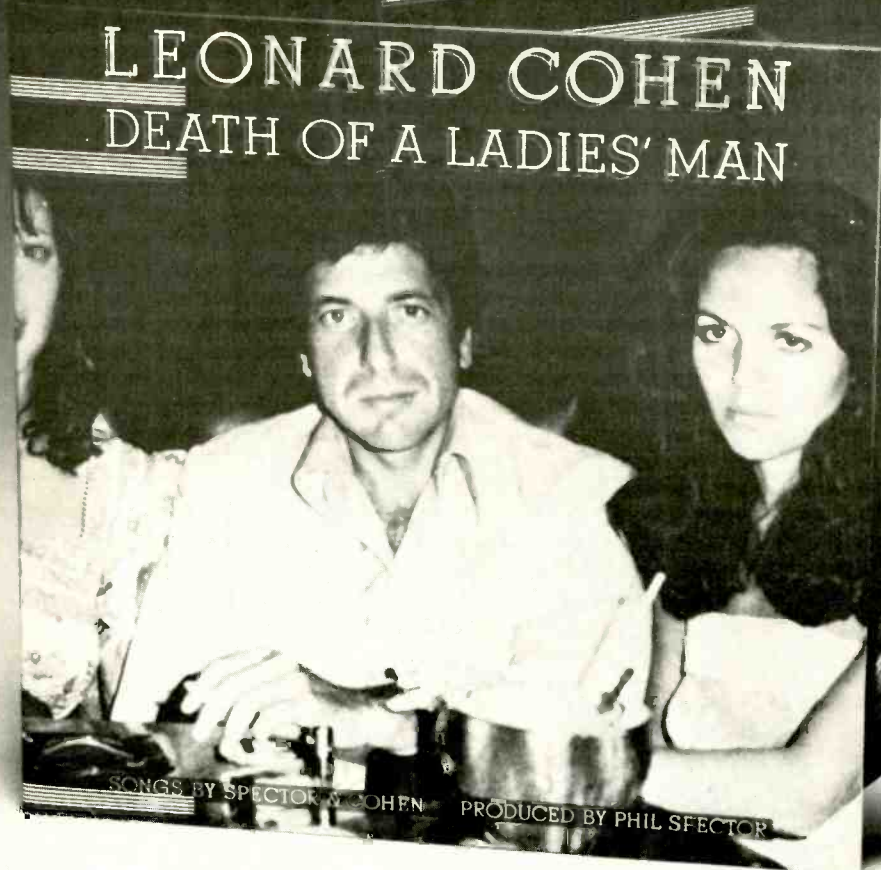
Toussaint's production hand is in evidence on this persuasive dance-tempo exercise. The lengthy sax break is a standout, one r&b should notice.



With great pride,
Warner Bros.
Records presents



LEONARD COHEN
Produced by Phil Spector



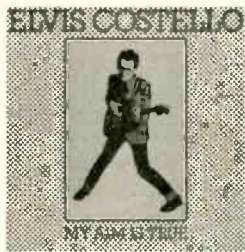
Leonard Cohen's Death of a Ladies' Man.



MY AIM IS TRUE

ELVIS COSTELLO—Columbia JC 35037 (7.98)

One of the brightest and freshest new talents to emerge from England this year, Elvis makes his domestic debut with his much acclaimed lp that sports one additional track, "Watching the Detectives." El's knack for penning the short, poignant rock statement has already made him an instant favorite.



SLOWHAND

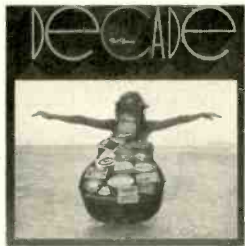
ERIC CLAPTON—RSO RS-1-3030 (Polydor) (7.98)

The line-up remains the same as on Clapton's recent albums (with the addition of saxophonist Mel Collins), but producer Glyn Johns has made a notable difference. The sound is punchier and Clapton's guitar has reclaimed the edge it has become known for. The eight minute "The Core" tops.

DECADE

NEIL YOUNG—Reprise 3RS 2217 (11.98)

Almost a year late, but the three record set was worth the wait as it covers every cornerstone in his long and impressive career from the Springfield days to the Stills-Young Band. As a bonus, there is a previously unreleased Buffalo Springfield song and several from Crazy Horse including "Like A Hurricane."



HEADS

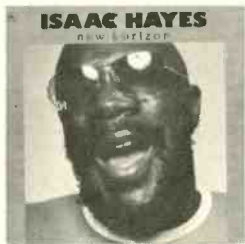
BOB JAMES—Tappan Zee JC 34896 (CBS) (7.98)

James' first album for his own label (distributed by CBS) is a combination of original tunes and interpretations of songs like Peter Frampton's "I'm In You" and Boz Scaggs' "We're All Alone." James' deft touch as a keyboardist/producer should find a solid base of support in jazz and pop circles.

NEW HORIZON

ISAAC HAYES—Polydor PD-1-6120 (7.98)

Hayes has made a strong bid for a comeback with this first album for the label. Hayes croons through a wide range of material from throbbing disco ("Out Of The Ghetto") to soft ballads ("It's Heaven To Me"). An intricately arranged version of "Stranger In Paradise" opens the lp on a very strong note.



BRAND NEW DAY

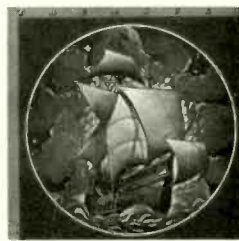
BLOOD, SWEAT & TEARS—ABC AB 1015 (7.98)

A new label and a new spirit in the band accounts for its most convincing lp in some time. There's no mistaking their sound from the rich brass to the confident vocals of David Clayton Thomas who is joined by Chaka Khan for a duet on "Dreaming As One." Roy Halee and Bobby Columby handle the production.

HAVING A PARTY

THE POINTER SISTERS—Blue Thumb BT 6023 (ABC) (6.98)

The party atmosphere is conveyed not only through Sam Cooke's title song, but with the rapport the group has with musical friends such as Stevie Wonder, Louis Johnson, Wah Wah Watson and producer David Rubinson. The rockin' "I Need A Man" and the slinky "Don't It Drive You Crazy" are some of the highlights.



TREASURE

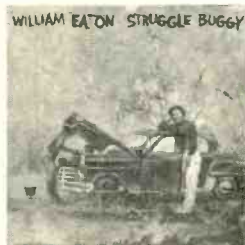
EPIC PE 34890 (6.98)

The trio is fronted by Felix Cavaliere who is responsible for some of his most inspired songwriting since the Young Rascals. Combining elements of pop, r&b and even some English rock in the guitar work of Vince Cusano, "I Wanna Love You" and "Love Me Tonight" should help to take the group to the top.

STRUGGLE BUGGY

WILLIAM EATON—Marlin 2211 (TK) (6.98)

A member of the Ralph MacDonald/William Salter stable, Eaton's lilting jazz tinged compositions boast a likewise understated quality built around superior musicianship. The title number is the album's showpiece and should steer it toward crossover acceptance.



MANORISMS

WET WILLIE—Epic JE 34983 (7.98)

The group has changed its label and some of its personnel and under the auspices of production wiz Gary Lyons, traveled to England to record this lp. The southern flavor of their recent albums has been replaced with a flash and depth best heard in "One Track Mind."

A PAUPER IN PARADISE

GINO VANNELLI—A&M SP 4664 (7.98)

Vannelli's previous albums have all led up to this, his most masterful attempt. The first side will be more familiar to his fans, being filled with uptempo funk numbers steered by his strong voice. Side two, however, is a suite he recorded with the Royal Philharmonic Orchestra.



REPEAT—THE BEST OF JETHRO TULL VOL. II

CHRYSALIS CHK 1135 (WB) (7.98)

One unreleased track and nine others from the group includes title tracks from "WarChild," "A Passion Play," "Minstrel In the Gallery," "Thick As A Brick" and "Too Old To Rock 'N Roll: Too Young To Die." The group's second set of singles and popular album tracks should be a seasonal highlight.

25 YEARS OF RECORDED COMEDY

VARIOUS ARTISTS—Warner Bros. 3BX 3131

Several labels have contributed to this three album set and the result is an impressive collection of comedy material with styles as diverse as Richard Pryor, Monty Python and Jonathan Winters. Fire-sign Theatre, Lenny Bruce, Carl Reiner and Mel Brooks, and Bill Dana are some of the others included.

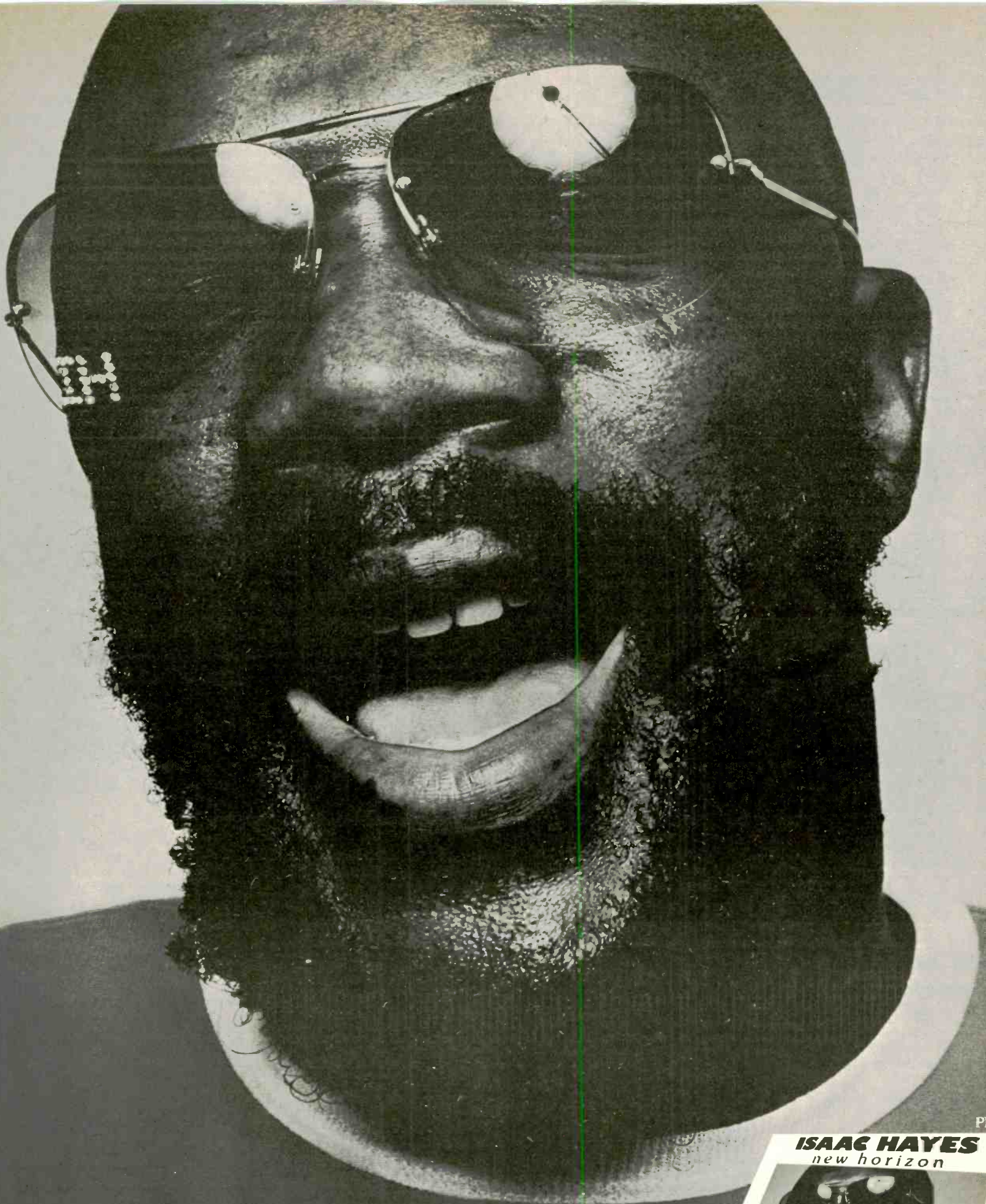


TIGHTROPE

STEVE KHAN—Columbia JC 34857 (7.98)

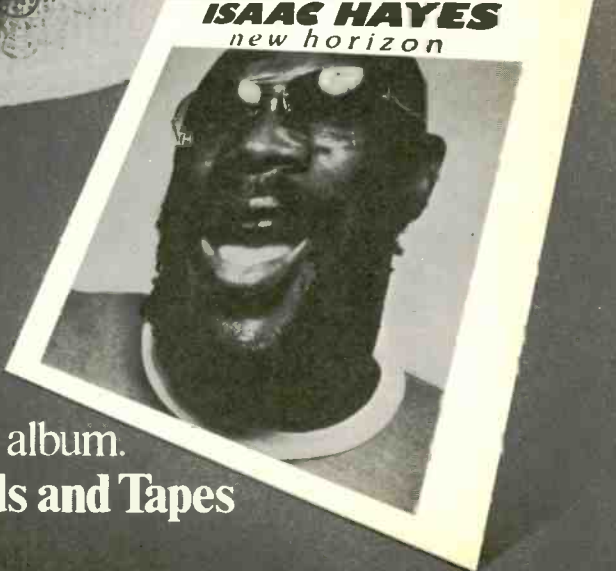
The first album for Bob James' Tappan Zee label spotlights this guitarist who steps out on his own after numerous sessions. An all-star coterie of fellow New York sessionists join him on the project, with "Some Punk Funk," "Darlin' Darlin' Baby" and the title song (dedicated to Folon) the most impressive tracks.

(Continued on page 53)



PD-1-6120

ISAAC HAYES
new horizon



“New Horizon.” A really up get down album.
Isaac Hayes’ debut on Polydor Records and Tapes

Performers Royalty: A Major Issue

(Continued from page 4)

industry income still comes from selling records—now disc shaped—across retail counters. Except for the advent of tape, the technology of the business has remained unchanged.

But in the not-too-distant future cable television subscribers will have at their disposal large banks of music—collected at the cable systems' "head ends"—where a push of a button will bring in nearly any selection. Even before that time, the proliferation of inexpensive in-home audio taping equipment will begin eroding retail sales. Right now, radio stations are airing new albums, complete with tracking-time and audio specification information, without interruption, basically encouraging the private pirating of tapes and records. "Rape a tape," RIAA president Stanley Gortikov calls it. Too, there is Betamax—the Sony-manufactured off-the-air video taping machine—and just-released video disc systems produced by RCA and MCA-Philips. The technology—for those businessmen who have depended all these years on selling flat pieces of vinyl to make a living—offers little besides anxiety. "This is no Buck Rogers fantasy," Gortikov told a U.S. Copyright Office study panel in Los Angeles last July. The industry, he said, "is at the peril of technological advance."

There are two stark parallels to the recording industry's present predicament: movies and over-the-air television.

"Consider what would have happened to the movie industry," Gortikov explained to the

Allman Sues Springboard

■ NEW YORK—A note of issue was filed in Manhattan Supreme Court last week involving the distribution of the album entitled "Gregg & Duane Allman." A court date will be set in the near future.

Gregg Allman, the estate of Duane Allman and Capricorn Records filed the suit in December, 1975 against Springboard Records and United Artists Music and Record Group, Inc. The suit claims the material on the album was recorded in 1967 and 1968 when the Allman brothers were members of the group Hourglass, which originally recorded on UA, and the album allegedly makes no reference to the dates of recording.

The suit also encompasses the facts that the disc in question makes no mention of Hourglass and utilizes a recent picture of Duane on the cover.

study group, "with the advent of television if movie producers had had no right to demand royalties for the performance of their work." Bear in mind that the movie industry, much like records, depended for nearly 40 years for its income on retail business too, people buying tickets at box offices. More important than what would have happened to all those theatre films were broadcasters able to air them without payments to the studios is the unassailable fact that the picture business is now a virtual subsidiary of the television networks. The major portion of motion picture studio income comes, not from box office films, but from the production of series and other programming specifically for television.

Cable TV too is a frightening portent of things to come for record manufacturers. Over-the-air broadcasting is not long for this world of communications. Its scarcity of channels and difficulty of reception, compared to cable TV, will inevitably bring down the structure of broadcasting this country has known for the last 50 years. But on its way to technological supremacy, cable TV has sold itself with programming it picks up from broadcasters, both locally and from distant cities.

For their part, the broadcasters have been able to slow the inexorable pace of cable growth, by means of legal copyright liability, with a performance right on that programming which cable TV systems retransmit. A fee schedule for cable, based on system gross revenues, is about to be devised by the Copyright Royalty Tribunal in Washington. For the television industry, those first cable TV royalty payments will not add up to a sizable portion of its \$4 billion annual gross income. But it will not be long before that TV performance copyright will mean a great deal to the network money-men and local station owners.

The scenario for the recording industry's technological and economic trauma may go something like this, according to the RIAA and other informed observers:

The price of in-home recording equipment continues to drop—as it has since the mid-1960s—with the growing sophistication of "chip" technology (the same development that has flooded the American market with inexpensive, handy pocket calculators). At the same time, the price of records (for those few die-hards who cling to the older technology) and tapes begins to spiral upward, fueled by ever-increasing overhead costs and perhaps a Royalty Tribunal decision to hike mechanical royalties sometime after 1980. Unit costs increase, the break-even point for each release rises. Necessary boosts in wholesale prices are passed on to the retail level, which is never a dollar-for-dollar increase but usually as much as 100-200 percent more, given the cost of borrowed money and maintaining an inventory. The inevitable result is, of course, an erosion of retail sales as listeners turn to off-air and borrowed-record taping.

"This is now a world-wide problem," says Gortikov. "In every Western country there is great concern."

Enter the performers royalty.

If Congress decides once again to walk past this new idea, record manufacturers—the "risk takers," they like to call themselves—will have on their hands a product that will be near impossible to sell, with the price so high and the alternatives comparatively so much cheaper. For recording artists, the problem will be as acute, if not exactly parallel.

As Rep. Robert Kastenmeier (D-Wis.), chairman of the House Judiciary subcommittee with copyright jurisdiction, says: "Singers will always sing. Musicians will always make music." But the problem, even Kastenmeier

knows, is more complex than that.

Without a performers right, recording artists will be subject to rampant private piracy. Nearly every blank tape sold will represent one album or pre-recorded tape unsold. In order to protect their incomes, recording artists will have to compose just about all the music that they record, in order to insure themselves of at least some royalty income. Who or what they will record for, in light of the scenario above, would be a mystery.

Not a few bottom-line watchers on record company payrolls will be surprised when the Copyright Office releases its economic impact study of the performers copyright later this week. It will say, according to those who have had a preliminary look at it, that the income from the new right will comprise no more than one percent of the industry's annual income, and probably less. The record business grosses more in a day—weekends included.

Colleges and Royalties

(Continued from page 8)

have a model contract by the first of the year, though no one seems to be ruling out the possibility of negotiations running past the legal start-up time for performance rights payments. Retroactive contracts would then probably be called for.

Too, the first set of model contracts may not prove to be the basis for future ones. Though no time limits on the contracts have been set yet, normal practice in such rights contracts usually allows for either party to cancel with due notice. All involved say that they will be willing to reopen negotiations sometime in the future if systems and fees devised in the next couple of weeks prove a hardship. The aim, all say, is for the system to require as little paperwork as possible for both sides.

Epic Fetes The Jacksons



Epic Records recently honored The Jacksons with a disco party at New York's Studio 54. The party was to celebrate the release of their second album for the label, "Goin' Places," and Michael Jackson's co-starring role of the Scarecrow in the new musical film production of "The Wiz." Pictured here at Studio 54 are, from left: Marlon Jackson, Michael Jackson, Epic/Portrait/Associated Labels senior vice president Ron Alexenburg, Tito Jackson, Jackie Jackson and Randy Jackson. At right Michael Jackson is shown with Lennie Petze, Epic vice president of a&r, CBS Records Division president Bruce Lundvall, and Walter Yetnikoff, president of CBS Records Group.

".....If records are made to entertain, this is the one that points the way."

—Walrus

".....'I Want to Go Home' has all the ingredients of a hit single."

—Record World

".....His most unadulterated rock'n'rolling album yet"

—Billboard

".....As varied as an ingenue's wardrobe closet."

—Cashbox

".....I don't care what you call it, as long as I like it"

—David Bromberg

Reckless Abandon

DAVID BROMBERG BAND

F-9540

I Want to Go Home

Stealin'

Medley: Sally Goodin /

Old Joe Clark / Wheel Hoss

Child's Song

Mrs. Delion's Lament

Medley: Battle of Bull Run

Paddy on the Turnpike

Rover's Fancy

What a Town

Baby Breeze

Beware, Brother Beware

Nobody's Fault But Mine

Produced by Jim Price



On Fantasy Records & GRT Tapes



101 THE SINGLES CHART 150

NOVEMBER 12, 1977

NOV. 12	NOV. 5	
101	101	CLOSER TO THE HEART RUSH/Mercury 73958 (Core Music, ASCAP)
102	103	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453 (Nic-O-Val, ASCAP)
103	102	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA PB 11064 (Pennaford, ASCAP)
104	107	IT AIN'T LOVE TOM POWER/Big Tree BT 16103 (Atlantic) (Topo, ASCAP)
105	111	MIND BENDER STILLWATER/Capricorn CPS 0280 (No Exit, BMI)
106	112	IF IT DON'T FIT, DON'T FORCE IT KELLE PATERSON/Shadybrook 1041 (Funks Bump, BMI)
107	106	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)
108	105	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425 (Mighty Three, BMI)
109	114	CRYING IN MY SLEEP ART GARFUNKEL/Columbia 3 10608
110	108	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392 (Algee, BMI) (Canopy, ASCAP)
111	115	AIN'T NO SMOKE WITHOUT FIRE KING MUSKER/Epic 8 50429 (Blackwood, BMI)
112	—	YOU CAN'T DANCE RICK NELSON/Epic 8 50458 (April, ASCAP)
113	109	TEN TO EIGHT DAVID CASTLE/Parachute 501 (Casablanca) (Unart, BMI)
114	110	EAST BOUND AND DOWN JERRY REED/RCA 11056 (Duchess, Vector, BMI)
115	116	WAITING IN VAIN BOB MARLEY & THE WAILERS/Island 092 (Bob Marley/Almo, ASCAP)
116	119	SAN FRANCISCO (YOU GOT ME) LOVE & KISSES/Casablanca NB 896 (Can't Stop, BMI)
117	118	HIDE YOUR LOVE SILVERADO/RCA 11075 (Silver, BMI)
118	122	SCHOOL'S BACK PHILADELPHIA/Warner/Curb 8470 (WB) (Saber Tooth, BMI)
119	121	MY EYES GET BLURRY KENNY NOLAN/20th Century 2352 (Kenny Nolan, ASCAP)
120	120	HEART GET READY FOR LOVE THE K&K SUPER CIRCUS/Epic 8 50443 (Keyboard Pendulum/Chappell, ASCAP)
121	123	RADIO LOVES YOU P. R. BATTLE/A&M 1987 (Irving/Maui, BMI)
122	—	ANY WAY YOU WANT ME SYLVERS/Capitol 4493 (Rosy, ASCAP)
123	113	CREAM CITY AALON/Arista 0249 (Milwaukee, BMI)
124	117	SHOO DO FU FU OOH! LENNY WILLIAMS/ABC 12300 (Len-Lon, BMI)
125	126	I WANT YOU CHEAP TRICK/Epic 8 50435 (Abbott, BMI)
126	128	ALL YOU GET TYRONE DAVIS/Columbia 3 10604 (Blackwood/Content, BMI)
127	124	SWEET WINE OF LOVE ROBIN TROWER/Chrysalis 2172 (Misty Days/Chrysalis, ASCAP)
128	129	OXYGENE JEAN-MICHEL JARRE/Polydor PD 14425 (Black Neon, BMI)
129	127	WOMAN OF MINE DEAN FRIEDMAN/Lifesong 8 1756 (CBS) (Blendingwell, ASCAP)
130	131	FUNK, FUNK CAMEO/Chocolate City CC 011 (Casablanca) (Better Days, BMI)
131	134	ONE STEP AT A TIME JOE SIMON/Spring 176 (Polydor) (Teddy Randazzo, BMI)
132	135	I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 55403 (Atlantic) (Bridgeport, BMI)
133	137	HEROES DAVID BOWIE/RCA 11121 (Bewlay Bros./Fleur/EG, BMI)
134	140	BREAKDOWN TOM PETTY AND THE HEARTBREAKERS/Shelter 62008 (ABC) (Skyhill)
135	—	KEEP YOUR HANDS ON THE WHEEL RAM JAM/Epic 8 50451 (Adbredar, ASCAP)
136	138	I'VE NEVER BEEN TO ME NANCY WILSON/Capitol 4476 (Stone Diamond, BMI)
137	132	DANCING IN THE MOONLIGHT THIN LIZZY/Mercury 73945 (MCPS, ASCAP)
138	133	COME SOFTLY TO ME BRENTON WOOD/Cream 7716 (Cornerstone, BMI)
139	142	DON'T LET THE FLAME BURN OUT JACKIE DeSHANNON/Amherst 725 (Halwill/Plain and Simple, ASCAP)
140	141	LAY IT ON ME SYLVIA/Vibration 2353 (All Platinum) (Gambi, BMI)
141	143	CAN'T WAIT PIPER/A&M 1969 (Songs of the Knight/Bonass, BMI)
142	136	WONDEROUS STORIES YES/Atlantic 3416 (Topographic, WB, ASCAP)
143	—	FFUNN CON FUNK SHUN/Mercury 73959 (Val-le Joe, BMI)
144	—	YOU LIED NETWORK/Epic 8 50449 (Little Gino, BMI)
145	144	THEME FROM BIG TIME, PT. I SMOKEY ROBINSON/Tamla T 54288F (Motown) (Bertham, ASCAP)
146	145	BE MY LADY METERS/Warner Bros. WBS 8434 (Cabbage Alley/Rhineland, BMI)
147	—	LOVELY DAY BILL WITHERS/Columbia 3 10627 (Golden Withers/Chappell, BMI)
148	—	YOU DON'T HAVE TO SAY YOU LOVE ME FLOATERS/ABC 12314 (Miller, ASCAP)
149	—	DO DO WAP IS STRONG IN HERE CURTIS MAYFIELD/Curtom 0131 (Short Eyes/Mayfield, BMI)
150	130	I'M JUST A COUNTRY BOY DON WILLIAMS/ABC Dot DO 17717

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A PLACE IN THE SUN Bill Schnee (Irving/Pablo Cruise, BMI)	54
AS STEVIE WONDER (Jobete/Black Bull, ASCAP)	81
BABY COME BACK Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck/Stigwood, BMI)	38
BABY, WHAT A BIG SURPRISE James William Guercio (Polish Prince, ASCAP)	9
BEST OF MY LOVE Maurice White (Saggiore/Steelchest, ASCAP)	20
BLOAT ON Lou Adler (ABC/Dunhill/Woodsongs, BMI)	83
BLUE BAYOU Peter Asher (Acuff-Rose, BMI)	11
BOOGIE NIGHTS Barry Blue (Rondor/Almo, ASCAP)	2
BRICK HOUSE James Carmichael & Commodores (Jobete/Commodores, ASCAP)	13
CALLING OCCUPANTS OF INTERPLANETARY CRAFT Richard Carpenter (Welbeck, ASCAP)	53
CAT SCRATCH FEVER Lew Futterman, Tom Werman & Cliff Davis (Magicland, ASCAP)	21
COLD AS ICE John Sinclair, Gary Lyons, Mick Jones & Ian MacDonald (Somerset/Evansongs/Warner Bros., ASCAP)	16
COME SAIL AWAY Prod. by group (Almo/Styngian Songs, ASCAP)	41
DAYBREAK Ron Dante & Barry Manilow (Kamakazi/Angel dust, BMI)	30
DOCTOR LOVE Baker/Harris/Young (Lucky Tree, Six Strings, BMI)	52
DO YOUR DANCE (PART I) Norman Whitfield (May Twelfth/Warner-Tamerlane, BMI)	51
DON'T ASK MY NEIGHBORS Maurice White (Unichappell, BMI)	59
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP)	6
DON'T LET ME BE MINSUNDERSTOOD Nicholas Skoosky & Jean Manuel de Scarano (Ben E. Benjamin, ASCAP)	87
DON'T STOP Fleetwood Mac (Gentoo, BMI)	50
DO YOU WANNA GET FUNKY WITH ME Cory Wade (Sherlyn, Describe, BMI)	28
DRAW THE LINE Jack Douglas & Aerosmith (Daksel/Vindaloo/Song & Dance, BMI)	46
DUSIC Phil Benton & Group (Caliber/Good High, ASCAP)	22
ECHOES OF LOVE Ted Templeman (Soquel, ASCAP/J.E.C., BMI)	86
EMOTION Barry Gibb, Alby Galuten & Karl Richardson (Barry Gibb/Flamm/Stigwood/Unichappell, BMI)	89
(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN Bobby Martin (Iceman, BMI)	26
FAIR GAME Prod. by group (Gold Hill, ASCAP)	58
FROM GRACELAND TO THE PROMISED LAND Fuzzy Owen (Shade Tree, BMI)	82
GEORGIA RHYTHM Buddy Buie (Lo-Sal, BMI)	77
GETTIN' READY FOR LOVE Richard Perry (Braintree/Snow/Golde's Gold, BMI)	72
GOIN' PLACES Kenneth Gamble & Leon Huff (Mighty Three, BMI)	67
Breaker/Cold Zinc, BMI)	39
GONE TOO FAR Kyle LeHning (Dawn Hard Times Joe Wissert (Boz Scaggs, ASCAP)	76
HEAVEN CAN BE ANYWHERE (TWIN PINES THEME) Paul Hornsby (Hat Band, BMI)	98
HEAVEN ON THE SEVENTH FLOOR Christopher Neil (Keyboard Pendulum/Chappell, ASCAP)	18
HELP IS ON THE WAY John Boylan & Group (Australian Tumbleweed, BMI)	19
HERE YOU COME AGAIN Gary Klein (Screen Gems-EMI/Summerhill, BMI)	48
HEY DEANIE Michael Lloyd (CAM, BMI)	71
HOW DEEP IS YOUR LOVE Prod. by group, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	12
I FEEL LOVE Georgio Moroder & Peter Bellote (Rick's, BMI/Sunday, ASCAP)	4
IF YOU'RE NOT BACK IN LOVE BY MONDAY Millie Jackson & Brad Shapiro (Tree, BMI)	80
I GO CRAZY Paul Davis (Web IV, BMI)	56
I JUST WANT TO BE YOUR EVERYTHING B. Gibb-A. Galuten, K. Richardson (Stigwood/Unichappell, BMI)	37
I JUST WANT TO MAKE LOVE TO YOU Nick Jameson (Arc, BMI)	68
I HONESTLY LOVE YOU John Farrar (Irving/Woolnough/Broadside, BMI)	84
ISN'T IT TIME Ron Nevison (Jacon/X-Ray, BMI)	23
IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White (Sa-Vette, BMI)	5
IT'S SO EASY Peter Asher (MPL Comm., BMI)	31
IT WAS ALMOST LIKE A SONG Tom Collins & Ronnie Milsap (Chess/Casa-David, ASCAP)	40
JUNGLE LOVE Steve Miller (Sailor, ASCAP)	85
JUST REMEMBER I LOVE YOU Jim Mason (Stephen Strills, BMI)	15
JUST THE WAY YOU ARE Phil Ramone (Joelsongs, BMI)	92
KEEP IT COMIN' LOVE H.W. Casey & R. Finch (Sherlyn/Harrick, BMI)	8
LADY OF MAGIC Frankie Beverly (Pecle, BMI)	95
MONEY, MONEY, MONEY Benny Anderson & Bjorn Ulvaeus (Artwork, ASCAP)	60
MOONDANCE Van Morrison (WB, ASCAP/Caledonia Soul, BMI)	96
MY WAY Felton Jarvis & Elvis Presley (Spanka, BMI)	79
NATIVE NEW YORKER Sandy Linzer (Featherbed/Desiderata/Unichappell, BMI)	78
NOBODY DOES IT BETTER Richard Perry (United Artists, ASCAP/Unart, BMI)	3
ON AND ON Henry Lewy (Stephen Bishop, BMI)	90
OOH BOY Norman Whitfield (May Twelfth/Warner-Tamerlane, BMI)	100
POINT OF KNOW RETURN Jeff Glixman (Don Kirshner, BMI)	62
RED HOT Richard Gottehrer (Hi Lo, BMI)	97
RUNAROUND SUE Michael Lloyd (Rost Enterprise/Schwartz, ASCAP)	69
SEND IN THE CLOWNS Arif Mardin (Beautiful, ASCAP)	33
SENTIMENTAL LADY Lindsey Buckingham & Christine McVie (Warner Bros., ASCAP)	35
SERPENTINE FIRE Maurice White (Artwork, ASCAP)	49
SHE DID IT Eric Carmen (C.A.M., BMI)	47
SHE'S NOT THERE Devadip Carlos Santana & Tom Coster (Al Gallico, BMI)	36
SHORT PEOPLE Lenny Waronker & Russ Titleman (Hightree, BMI)	88
SILVER LADY Tony Macauley (Almo, Macauley, ASCAP)	70
SLIP SLIDIN' AWAY Paul Simon & Phil Ramone (Paul Simon, BMI)	45
STAR WARS THEME/CANTINA BAND Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI)	10
STONE COLD SOBER Allan Callan & Group (April, ASCAP)	66
SWAYIN' TO THE MUSIC (SLOW DANCIN') J. Rivers (WB, ASCAP)	42
SWING TOWN Steve Miller (Sailor, ASCAP)	27
THAT'S ROCK 'N' ROLL Michael Lloyd (C.A.M.-U.S.A., BMI)	14
THE HAPPY GIRLS Kim Fowley & Earle Mankey (Almo/Irving/Buggerlugs, ASCAP/BMI)	74
THE KING IS GONE (Brim, SESAC)	29
THE LOVE THEME FROM "ONE ON ONE" (MY FAIR SHARE) Louie Shelton & Charles Fox (WB, ASCAP/Warner Tamerlane, BMI)	32
THE WAY I FEEL TONIGHT Harry Maslin (Rosewater/Careers, BMI)	64
THUNDER IN MY HEART Richard Perry (Braintree, BMI/Longmanor/Chrysalis, ASCAP)	55
TIME BOMB James Hopkins-Harrison & Geoffrey Peacy (Colgems-EMI, ASCAP)	73
TWILLEY DON'T MIND Bob Schaper & Oister (Tarka, ASCAP)	94
WAS DOG A DOUGHNUT (Colgems-EMI, ASCAP)	99
WAY DOWN Elvis Presley & Felton Jarvis (Ray Stevens, BMI)	24
WE ARE THE CHAMPIONS Queen (Queen)	57
WE'RE ALL ALONE David Anderle (Boz Scaggs, ASCAP)	7
WE JUST DISAGREE Dave Mason & P. Nevison (Blackwood/Bruiser, BMI)	25
WHY DO LOVERS (BREAK OTHER'S HEART) Christopher Bond (Hot Cha/Unichappell, BMI)	75
YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) Kent Washburn (Jobete, ASCAP)	44
YOU LIGHT UP MY LIFE Joe Brooks (Big Hill, ASCAP)	1
YOU'RE IN MY HEART (THE FINAL ACCLAIM) Tom Dowd (Riva, ASCAP)	65
YOU'RE MOVING OUT TODAY Brooks Arthur (Unichappell/Begonia/Devine's, BMI)	63
YOU MAKE LOVING FUN Fleetwood Mac (Gentoo, BMI)	17
YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT) Todd Rundgren (E.B. Marks/Neverland/Peg, BMI)	93
(YOU'RE MY) SOUL & INSPIRATION Michael Lloyd & Mike Curb (Screen-Gems, EMI, BMI)	91
YOUR SMILING FACE Peter Asher (Country Road, BMI)	34

RECORD WORLD NOVEMBER 12, 1977

DAN HILL

SOMETIMES WHEN WE TOUCH

TC-2355
FROM THE ALBUM

LONGER FUSE

T-547



**and sometimes when we touch
the honesty's too much
and i have to close my eyes
and hide
i wanna hold you—till the fear in me subsides.**

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ATV Music Corp. & Mann and Weil Songs, Inc.



OUR BULLETS MEAN BUSINESS!

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

Our Bullets mean business!

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



RECORD WORLD

THE MARKETING SOURCE FOR THE PROFESSIONALS

THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral ar

Stations:

RW I

WABC WAVZ WBBF WCAO WDRC WFIL
WICC WIFI WKBW WPEZ WPGC WPRO-FM
WQAM WRKO WTIC-FM WVBF KDON KFRC
KYA KYNO Y100 13Q 14ZYQ 96X 99X

RW II

WAAY WABB WAIR WAKY WANS WAUG
WBBQ WFLB WGLF WGSV WHBQ WHHY
WISE WLAC WLOF WMAK WORD WQXI
WRFC WRJZ WSGA WSGN BJ 105 98Q Z93
KXX/106 94Q

RW III

WCOL WDRQ WLS WMET WNDE WOKY
WSAI WZUU WZZP 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 Country product.

Last Week: This Week:

1	1	Debby Boone
2	2	Heatwave
3	3	Carly Simon
9	4	Crystal Gayle
4	5	Star Wars (Meco)
7	6	Chicago
10	7	Rita Coolidge
6	8	Barry White
12	9	Bee Gees
14	10	Fleetwood Mac (Loving)
15	11	Linda Ronstadt (Blue)
5	12	KC & The Sunshine Band
8	13	Donna Summer
11	14	Shaun Cassidy (old)
13	15	Commodores
16	16	Firefall
18	17	Paul Nicholas
19	18	Dave Mason
20	19	Linda Ronstadt (Easy)
23	20	LTD
24	21	Judy Collins
A	22	Steve Miller
A	23	Player
25	24	The Babys
Ex	25	LRB

Adds: Bob Welch
Queen
England Dan

Extras: Barry Manilow
Seals & Crofts
Aerosmith
Odyssey
High Inergy
Kansas (Point)
Santana
Leif Garrett

LP Cuts: Steely Dan (Josie)

Also Possible: Shaun Cassidy
James Taylor

Last Week: This Week:

1	1	Debby Boone
2	2	Crystal Gayle
3	3	Barry White
5	4	Rita Coolidge
11	5	Linda Ronstadt (Blue)
7	6	Bee Gees
4	7	Commodores
10	8	Chicago
6	9	Carly Simon
22	10	LTD
18	11	James Taylor
16	12	The Babys
15	13	Kendalls
14	14	Firefall
17	15	Paul Davis
8	16	Donna Summer
20	17	Dolly Parton
21	18	Fleetwood Mac
23	19	Player
9	20	KC & The Sunshine Band
12	21	Star Wars (Meco)
25	22	England Dan
29	23	Steve Miller
13	24	Dave Mason
26	25	Linda Ronstadt (Easy)
19	26	Brick
A	27	Styx
30	28	Paul Simon
A	29	High Inergy
A	30	Judy Collins

Adds: Bob Welch
Elvis (My Way)
Billy Joel

Extras: Rod Stewart
Kansas
Samantha Sang
LRB

LP Cuts: None

Also Possible: ARS
Bay City Rollers
Stillwater
Andy Gibb
Shaun Cassidy

Last Week: This Week:

1	1	Debby Boone
3	2	Heatwave
2	3	Carly Simon
10	4	Crystal Gayle
6	5	Rita Coolidge
9	6	Chicago
4	7	Star Wars (Meco)
5	8	Donna Summer
14	9	Bee Gees
12	10	Fleetwood Mac
8	11	Barry White
7	12	Firefall
18	13	Linda Ronstadt (Both)
11	14	Shaun Cassidy
15	15	KC & The Sunshine Band
16	16	Emotions (old)
21	17	Styx
20	18	Barry Manilow
17	19	Foreigner
27	20	James Taylor
24	21	The Babys
23	22	Dave Mason
29	23	Bob Welch
19	24	Andy Gibb
30	25	LTD
22	26	ELO
25	27	Fleetwood Mac (Old)
13	28	Peter Brown
26	29	Peter Frampton
A	30	Kansas

Adds: Lake
Judy Collins

Extras: England Dan
Emotions

LP Cuts: Rose Royce (Ooh Boy)
Chicago (Take)

Also Possible: Paul Nicholas
Seals & Crofts
LRB
Carpenters
Dolly Parton

Hottest:

Rock 'n' Roll:

Queen

Adult:

Paul Simon

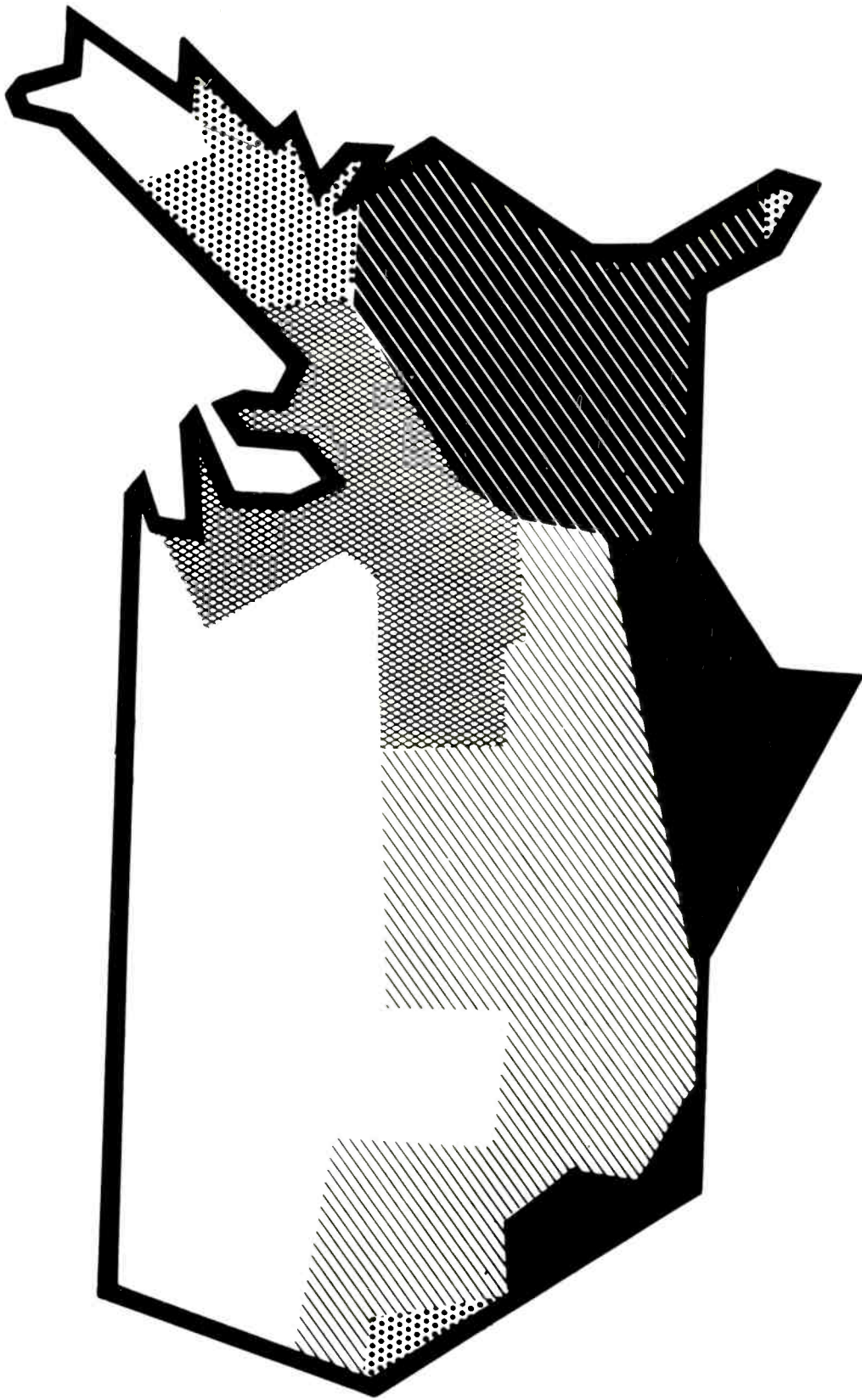
R & B Crossovers:

High Inergy

November 12, 1977
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



Familiar Song

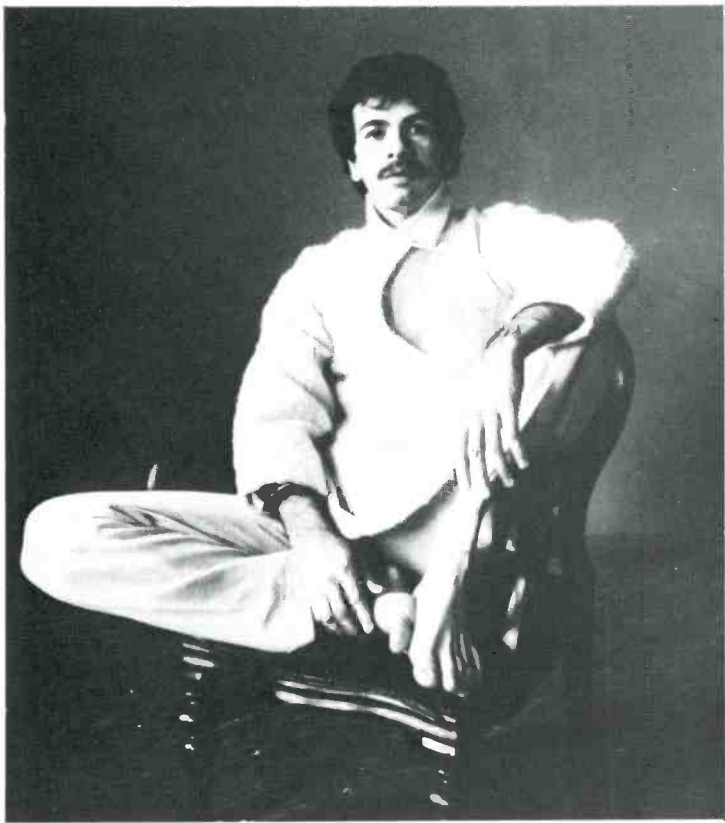
Familiar Artist

HIT SOUND

"She's Not There"

SANTANA

3-10616



Early Acceptance:

KDWB	KFRC	KHJ	96X
KSLQ	KTLK	KING	KSTP

Penetrating: Overall Demographics

Highlighting: Females 18-

From Their Exploding "Moonflower" LP.

On Columbia Records

CALL-OUTS

(A bi-weekly listing of the strongest songs in select demographic groups arrived at through information supplied by stations doing extensive call-out research.)

Stations Contributing This Week:

KFRC, KLIF, KSLQ, KSTP, KTLK, KXXK, WCOL, WDRQ, WEAQ, WHBQ, WIFI, WNBC, WNDE, WRKO, WSAI, WZZP, 96X, Y100.

Overall Demographics:

Debby Boone	Chicago
Fleetwood Mac (Don't Stop)	Carly Simon
Stephen Bishop	Heatwave
Johnny Rivers	

The current #1 seller in the country also holds title for the biggest call out item by a big margin against Stephen Bishop (showing a resurgence due to re-testing in some areas for heavier rotation), and Johnny Rivers still showing persistent activity. Next in line right under that is Chicago (which looks like it's going to be up there for a long time), Carly Simon and Heatwave.

Teen:

Male

Heatwave
Chicago
Stephen Bishop
Meco

Heatwave, which broke back into the top tally, again draws most of the strength from this demographic and is about two to one over Chicago, Bishop and Meco.

Female

Debby Boone
Chicago
Heatwave
Johnny Rivers
Stephen Bishop
Andy Gibb

Here again Boone ranks in two times bigger than anything else in this category. Chicago deserves a star for leading the next five records. Bishop and Gibb are about equal, significantly below the rest of the group.

Adult:

Male

Debby Boone
Stephen Bishop
Chicago
Fleetwood Mac (Don't Stop)
Rita Coolidge

Debby Boone and Stephen Bishop share the biggest audience of male adults, followed significantly thereafter by Chicago, Fleetwood Mac and Rita Coolidge, all in size place, each one notch above the other.

Female

Debby Boone
Stephen Bishop
Fleetwood Mac (Don't Stop)
Chicago
Johnny Rivers
Linda Ronstadt (Blue)

Debby Boone maintains a two to one ration to all other female records. Stephen Bishop and Fleetwood carry just about equal weight and Chicago and Linda Ronstadt break through here with bullets.

Stayability:

BROTHERS JOHNSON has burned in every area except teens where there is still significant action. JAMES TAYLOR ("Handyman") retains over-all with emphasis on female teens. JOHNNY RIVERS, still a power with females all ages, is beginning to fade with males; however, he still warrants some mention in that area. FIREFALL and ANDY GIBB hang on with males (18+) mostly. JUDY COLLINS has it strong with adults.

About normal activity on these oldies: "Stairway To Heaven," "Color My World," "I Honestly Love You" (re-released as a single), "If You Leave Me Now" and "Best Of My Love" (The Eagles).

Breaking:

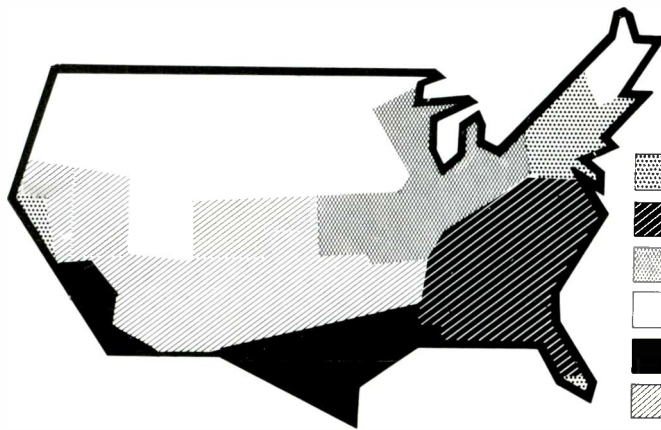
With older females LINDA RONSTADT ("Blue Bayou") and CHICAGO jump out with heavy acceptance. RITA COOLIDGE showed every demo especially males (18+). Male teens love the new FLEETWOOD ("Lovin'") and STEVE MILLER.

Early Acceptance on:

ELVIS PRESLEY ("My Way" female adults), "Take Me Back To Chicago" CHICAGO (18+), SANTANA and EARTH, WIND & FIRE (female 18+) and BOB WELCH (adults).

TPLACE ket Playlists

reas.



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

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW WSPT
KCPI-FM KCPX KDWB KEWI KFYP KGW
KING KJR KJRB KKLS KKXL KLEO KSTP
KTOQ KVOX

RW V

WNOE WTIX KAFY KCBQ KFI KHFI KHJ
KIIS-FM KILT KNOE KRBE KSLY B100
K100 10Q

RW VI

KAAY KAKC KLIF KLUE KRIZ KNUS KTLK
KXXK Z97

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	Debby Boone
2	2	Crystal Gayle
3	3	Rita Coolidge
5	4	Johnny Rivers
6	5	Chicago
4	6	Carly Simon
8	7	Firefall
9	8	Bee Gees
7	5	KC & The Sunshine Band
12	10	Steve Miller
10	11	Foreigner
11	12	Star Wars (Meco)
14	13	Judy Collins
13	14	ELO
15	15	Dave Mason
17	16	The Babys
21	17	Linda Ronstadt (Blue)
19	18	Heatwave
16	19	Andy Gibb
24	28	James Taylor
23	21	LRB
25	22	Fleetwood Mac
A	23	Santana
A	24	Bob Welch
Add	25	Kendalls

Adds: Styx
Player
England Dan
Linda Ronstadt (Easy)

Extras: Barry Manilow
Bay City Rollers
Paul Davis
Carpenters

LP Cuts: Steely Dan (Josie)

Also Possible: Donna Summer
Hall & Oates
Paul Simon

Last Week: This Week:

1	1	Debby Boone
8	2	Linda Ronstadt
2	3	Heatwave
9	4	Crystal Gayle
13	5	Rita Coolidge
11	6	Bee Gees
7	7	Chicago
12	8	Barry White
3	9	Donna Summer
4	10	Carly Simon
5	11	Commodores
6	12	Star Wars (Meco)
10	13	Linda Ronstadt
14	14	KC & The Sunshine Band
15	15	Emotions
19	16	Fleetwood Mac
18	17	The Babys
20	18	Firefall
16	19	Andy Gibb
21	20	Little River Band
17	21	James Taylor
15	22	Steve Miller
A	23	Santana
22	24	Stephen Bishop
A	25	Bob Welch

Adds: Leif Garrett
James Taylor
High Energy

Extras: Paul Davis
England Dan
Styx
Randy Newman

LP Cuts: ELO (Stone)

Also Possible: Elvis Presley
Santa Esmeralda
Donny & Marie Osmond

Last Week: This Week:

3	1	Rita Coolidge
1	2	Debby Boone
2	3	Firefall
5	4	Steve Miller
4	5	Johnny Rivers
6	6	Bros. Johnson
9	7	Chicago
7	8	Carly Simon
10	9	Heatwave
16	10	Fleetwood Mac
8	11	Fleetwood Mac (Old)
11	12	Stephen Bishop
12	13	Foreigner
13	14	KC & The Sunshine Band
21	15	Linda Ronstadt
14	16	Star Wars (Meco)
15	17	Donna Summer
17	18	James Taylor
20	19	Crystal Gayle
23	20	Bee Gees
19	21	Andy Gibb
18	22	Peter Frampton
22	23	Pablo Cruise
24	24	Leo Sayer
26	25	The Babys
27	26	Dave Mason
A	27	Linda Ronstadt

Adds: Bob Welch
Dolly Parton

Extras: Barry Manilow
Santana

LP Cuts: None

Also Possible: Barry White
Bay City Rollers

Hottest:

Country Crossovers:

Dolly Parton

Teen:

Leif Garrett
Shaun Cassidy

LP Cuts:

Steely Dan (Various)

After "Living Together In Sin",
"I'm Gonna Make You My Wife".

SB 10773

SB 11139

OPEN · UP · YOUR · LOVE

The Whispers



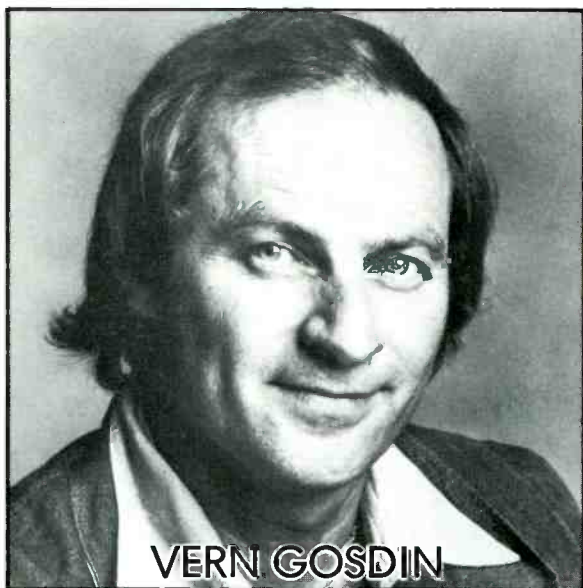
BVLI-2270

"Open Up Your Love", is by far The Whispers most successful album. It all started with, "I Want To Make It With You", which established the album as an instant success. Next came, "I Fell In Love Last Night", "You Are Number One", and "Living Together In Sin", which further confirmed the success of this dynamic album. And now the biggest smash yet, "I'M GONNA MAKE YOU MY WIFE". "Open Up Your Love", the sure fire album by The Whispers. You couldn't ask for anything more.



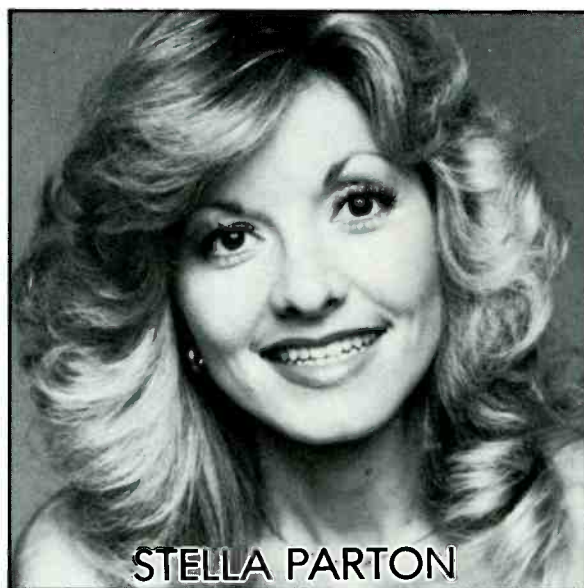
Manufactured and distributed
by RCA Records

WHAT DO THESE FOUR HIT SINGLES HAVE IN COMMON?



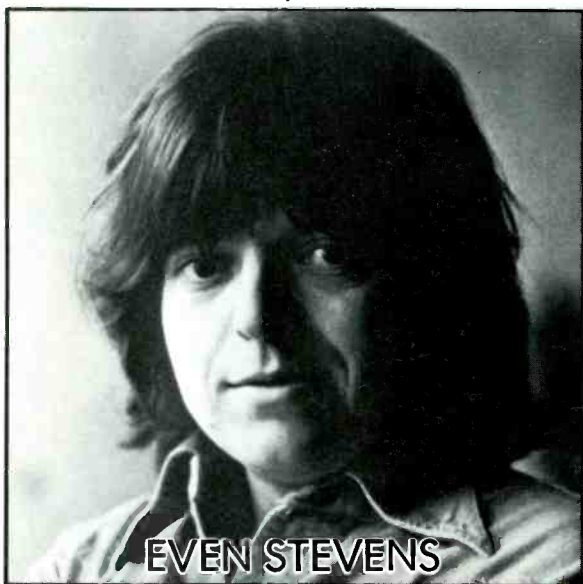
VERN GOSDIN

"Mother Country Music" E-45436



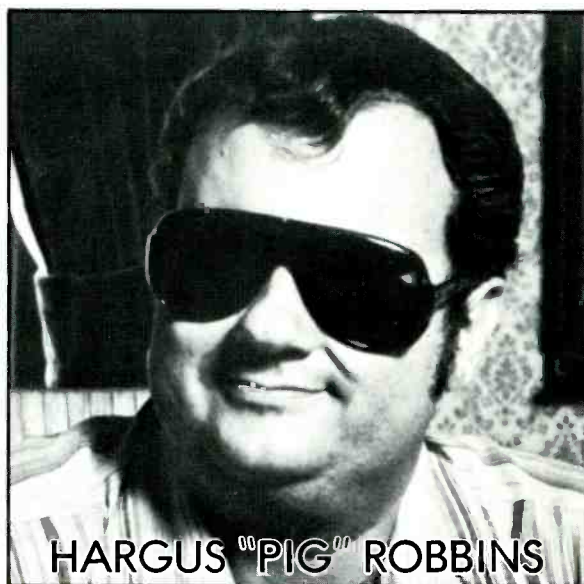
STELLA PARTON

"Standard Lie Number One" E-45437



EVEN STEVENS

"A Piece Of The Rock" E-45448



HARGUS "PIG" ROBBINS

"Near You" E-45440

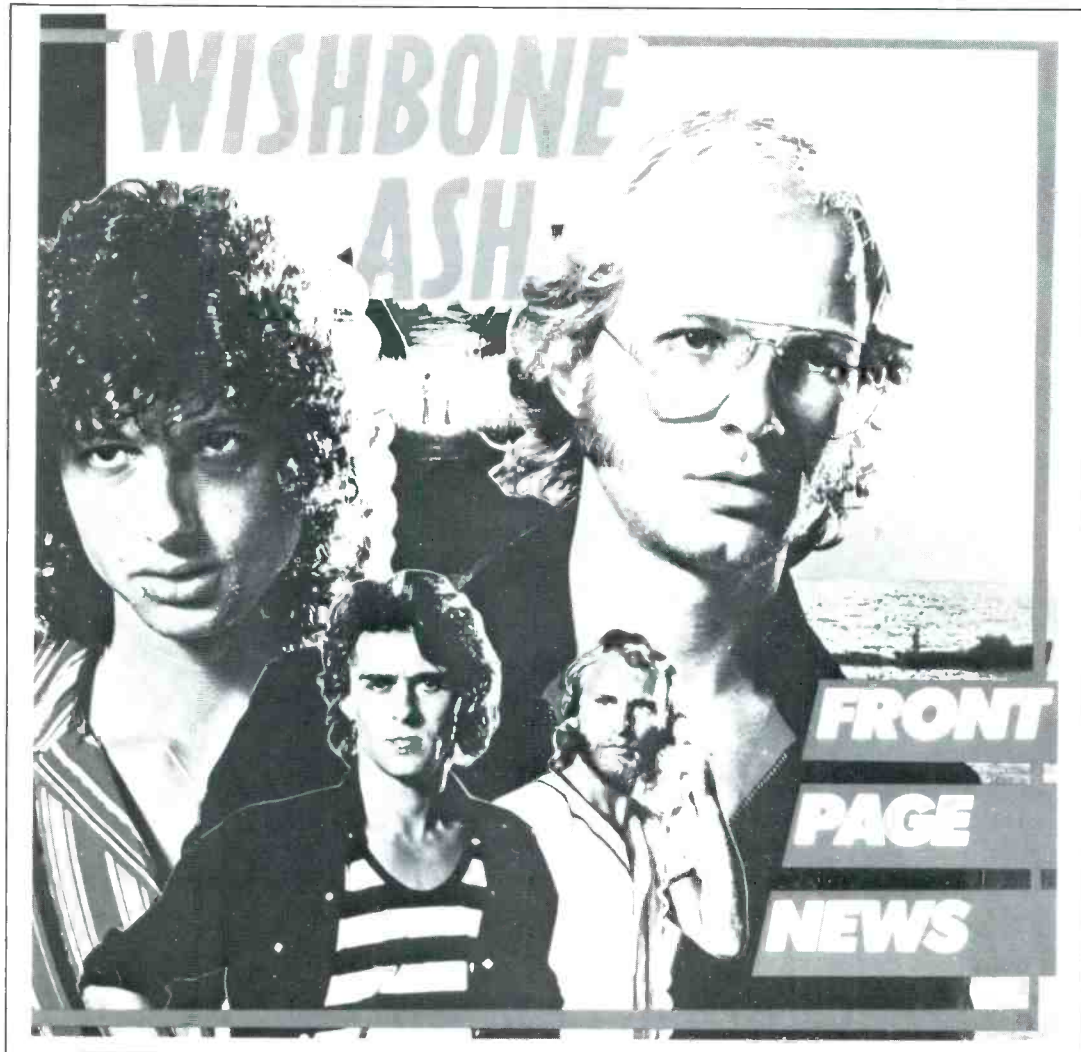
ANSWER:

A NUMBER ONE NATIONAL
COUNTRY PROMOTION MAN.
NORM OSBORNE. (615) 320-7525.

E/A COUNTRY.   WE DELIVER, ALWAYS HAVE.

WISHBONE ASH

An exciting new album, back with MCA and touring America includes the single "Goodbye Baby Hello Friend" (MCA-40829)



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MCA-2311

Produced by Ron Albert and Howard Albert for Fat Albert Productions, Inc.



Nov. 10 LaCrosse, WI
 Nov. 11 Chicago, IL
 Nov. 12 Rock Island, IL
 Nov. 15 Detroit, MI
 Nov. 18 St. Louis, MO
 Nov. 19 Kansas City, MO

Nov. 21* Santa Barbara, CA
 Nov. 22* Bakersfield, CA
 Nov. 23* Fresno, CA
 Nov. 24 Santa Cruz, CA
 Nov. 25* Long Beach, CA
 Nov. 26* San Bernardino, CA

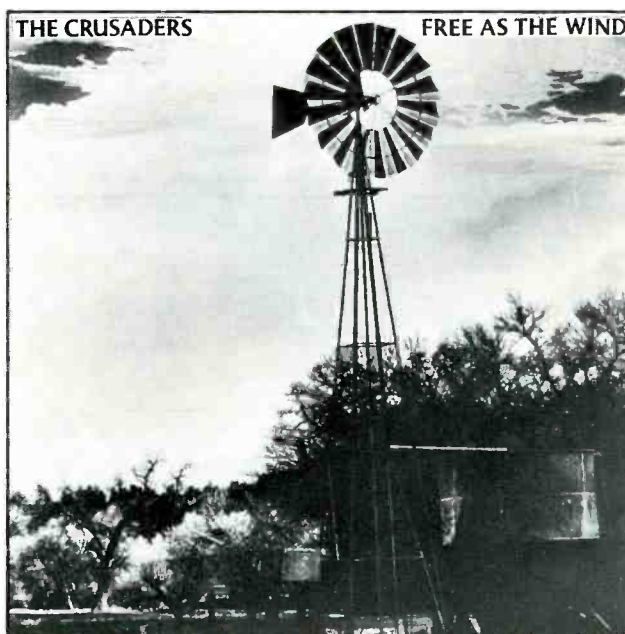
Nov. 27* San Diego, CA
 Nov. 29* Seattle, WA
 Nov. 30* Seattle, WA
 Dec. 2-3* San Francisco, CA
 Dec. 4* Las Vegas, NV

*with Robin Trower

Blowin' strong.



*To the Crusaders:
20 weeks at Number One on the Jazz charts.
Almost 20 years of innovation. That's what
happens when you're
**FREE AS
THE WIND.***



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BT 6029

THE SINGLES CHART

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

NOV. 12	NOV. 5		WKS. ON CHART
1	1	YOU LIGHT UP MY LIFE DEBBY BOONE Warner/Curb WBS 8446 (WB) (5th Week)	12
2	2	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	16
3	3	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	17
4	4	I FEEL LOVE DONNA SUMMER/Casablanca 884	15
5	6	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century 2350	11
6	8	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016	16
7	10	WE'RE ALL ALONE RITA COOLIDGE/A&M 1965	10
8	5	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/ T.K. 1023	21
9	11	BABY, WHAT A BIG SURPRISE CHICAGO/Columbia 3 10620	7
10	7	"STAR WARS" THEME/CANTINA BAND MECO/Millennium MN 604 (Casablanca)	16
11	13	BLUE BAYOU LINDA RONSTADT/Asylum 45431	9
12	15	HOW DEEP IS YOUR LOVE BEE GEES/RSO 882 (Polydor)	7
13	9	BRICK HOUSE COMMODORES/Motown M 1425F	12
14	12	THAT'S ROCK 'N' ROLL SHAUN CASSIDY/Warner/Curb 8423 (WB)	16
15	16	JUST REMEMBER I LOVE YOU FIREFALL/Atlantic 3421	11
16	14	COLD AS ICE FOREIGNER/Atlantic 3410	17
17	25	YOU MAKE LOVING FUN FLEETWOOD MAC/Warner Bros. WBS 8483	4
18	19	HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/ RSO RS 878 (Polydor)	13
19	22	HELP IS ON THE WAY LITTLE RIVER BAND/Harvest P 4428 (Capitol)	16
20	17	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	22
21	20	CAT SCRATCH FEVER TED NUGENT/Epic 8 50425	16
22	23	DUSIC BRICK/Bang 734	11
23	27	ISN'T IT TIME THE BABYS/Chrysalis CHS 2173	7
24	18	WAY DOWN ELVIS PRESLEY/RCA PB 10998	20
25	26	WE JUST DISAGREE DAVE MASON/Columbia 3 10575	11
26	31	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974	9
27	34	SWINGTOWN STEVE MILLER BAND/Capitol P 4496	5
28	29	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/ Drive 6258 (T.K.)	11
29	21	THE KING IS GONE RONNIE McDOWELL/Scorpion SC 0543	10
30	33	DAYBREAK BARRY MANILOW/Arista 0273	7
31	37	IT'S SO EASY LINDA RONSTADT/Asylum 45438	6
32	35	THE LOVE THEME FROM "ONE ON ONE" (MY FAIR SHARE) SEALS & CROFTS/Warner Bros. WBS 8405	10
33	38	SEND IN THE CLOWNS JUDY COLLINS/Elektra 45076	8
34	42	YOUR SMILING FACE JAMES TAYLOR/Columbia 3 10602	6
35	40	SENTIMENTAL LADY BOB WELCH/Capitol P 4479	6
36	41	SHE'S NOT THERE SANTANA/Columbia 3 10616	6
37	24	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/ RSO RS 872 (Polydor)	30
38	43	BABY COME BACK PLAYER/RSO RS 879 (Polydor)	7
39	44	GONE TOO FAR ENGLAND DAN & FORD COLEY/ Big Tree BT 16102 (Atlantic)	7
40	28	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA PB 10976	17
41	46	COME SAIL AWAY STYX/A&M 1977	8
42	30	SWAYIN' TO THE MUSIC (SLOW DANCIN') JOHNNY RIVERS/Big Tree BT 16094 (Atlantic)	21
43	32	SIGNED, SEALED, DELIVERED (I'M YOURS) PETER FRAMPTON/A&M 1972	12
44	56	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)	8
45	50	SLIP SLIDIN' AWAY PAUL SIMON/Columbia 3 10630	5
46	51	DRAW THE LINE AEROSMITH/Columbia 3 10637	5
47	39	SHE DID IT ERIC CARMEN/Arista 0266	12
48	58	HERE YOU COME AGAIN DOLLY PARTON/RCA 11123	5
49	57	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625	5
50	36	DON'T STOP FLEETWOOD MAC/Warner Bros. WBS 8413	19



51	45	DO YOUR DANCE (PART I) ROSE ROYCE/Whitfield WHL 8440 (WB)	8
52	52	DOCTOR LOVE FIRST CHOICE/Gold Mind 4004 (Salsoul)	9
53	59	CALLING OCCUPANTS OF INTERPLANETARY CRAFT CARPENTERS/A&M 1978	6
54	54	A PLACE IN THE SUN PABLO CRUISE/A&M 1976	8
55	53	THUNDER IN MY HEART LEO SAYER/Warner Bros. WBS 8465	6
56	60	I GO CRAZY PAUL DAVIS/Bang 733	12
57	66	WE ARE THE CHAMPIONS QUEEN/Elektra 45441	4
58	61	FAIR GAME CROSBY, STILLS & NASH/Atlantic 3432	7
59	62	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622	4
60	64	MONEY, MONEY, MONEY ABBA/Atlantic 3434	4
61	67	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1103	4
62	85	POINT OF KNOW RETURN KANSAS/Kirshner ZS8 4273 (CBS)	2
63	65	YOU'RE MOVING OUT TODAY CAROLE BAYER SAGER/ Elektra 45422	6
64	70	THE WAY I FEEL TONIGHT BAY CITY ROLLERS/Arista 0272	4
65	74	YOU'RE IN MY HEART (THE FINAL ACCLAIM) ROD STEWART/ Warner Bros. 8475	3
66	69	STONE COLD SOBER CRAWLER/Epic 8 50442	6
67	68	GOIN' PLACES THE JACKSONS/Epic 8 50454	6
68	48	I JUST WANT TO MAKE LOVE TO YOU FOGHAT/ Bearsville BSS 0319 (WB)	12

CHARTMAKER OF THE WEEK

69 — **RUNAROUND SUE**
LEIF GARRETT
Atlantic 3440



70	73	SILVER LADY DAVID SOUL/Private Stock 163	10
71	—	HEY DEANIE SHAUN CASSIDY/Warner/Curb WBS 8488	1
72	83	GETTIN' READY FOR LOVE DIANA ROSS/Motown M 1427F	2
73	76	TIME BOMB LAKE Columbia 3 10614	7
74	63	THE HAPPY GIRLS HELEN REDDY/Capitol 4487	4
75	79	WHY DO LOVERS (BREAK EACH OTHER'S HEART?) DARYL HALL & JOHN OATES/RCA 11132	3
76	77	HARD TIMES BOZ SCAGGS/Columbia 3 10606	5
77	78	GEORGIA RHYTHM ATLANTA RHYTHM SECTION/ Polydor 14432	7
78	90	NATIVE NEW YORKER ODYSSEY/RCA PB 11129	3
79	—	MY WAY ELVIS PRESLEY/RCA JH 11165	1
80	91	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)	4
81	—	AS STEVIE WONDER/Tamla T 54291F	1
82	84	FROM GRACELAND TO THE PROMISED LAND MERLE HAGGARD/MCA 40804	6
83	92	BLOAT ON CHEECH & CHONG Ode 8 50471 (CBS)	2
84	—	I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN/MCA 40811	1
85	47	JUNGLE LOVE STEVE MILLER BAND/Capitol P 4466	15
86	88	ECHOES OF LOVE DOOBIE BROTHERS/Warner Bros. WBS 8471	4
87	—	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/ Casablanca NB 902	1
88	—	SHORT PEOPLE RANDY NEWMAN/Warner Bros. WBS 8492	1
89	—	EMOTION SAMANTHA SANG/Private Stock 178	1
90	81	ON AND ON STEPHEN BISHOP/ABC 12260	21
91	—	(YOU'RE MY) SOUL & INSPIRATION DONNY & MARIE/ Polydor PD 14439	1
92	—	JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646	1
93	97	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT) MEATLOAF/Epic 8 50467	2
94	96	TWILLEY DON'T MIND DWIGHT TWILLEY/Arista 0278	3
95	95	LADY OF MAGIC MAZE WITH FRANKIE BEVERLY/Capitol P 4456	5
96	98	MOONDANCE VAN MORRISON/Warner Bros. 8450	2
97	94	RED HOT ROBERT GORDON WITH LINK WRAY/ Private Stock 156	3
98	86	HEAVEN CAN BE ANYWHERE (TWIN PINES THEME) CHARLIE DANIELS BAND/Epic 8 50456	4
99	—	WAS DOG A DOUGHNUT CAT STEVENS/A&M 1971	1
100	—	OOH BOY ROSE ROYCE/Whitfield WHI 8491 (WB)	1

FLASHMAKER



OUT OF THE BLUE
ELO
Jet

MOST ADDED:

- OUT OF THE BLUE—ELO—Jet
- CROSBY-NASH LIVE—ABC
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- EXPECT NO MERCY—Nazareth—A&M
- LEVON HELM & RCO ALL-STARS—ABC
- SPECTRES—Blue Oyster Cult—Col
- CITADEL—Starcastle—Epic
- MANORISMS—Wet Willie—Epic
- THE PLAYER NOT THE GAME—Jess Roden—Island
- BAT OUT OF HELL—Meatloaf—Epic

WNEW-FM/NEW YORK

- ADDS:**
- A BRAND NEW DAY—Blood, Sweat & Tears—ABC
 - BROOKLYN DREAMS—Millennium
 - CASTLE IN THE SKY—David Castle—Parachute
 - EXPECT NO MERCY—Nazareth—A&M
 - FIRING ON ALL SIX—Lone Star—Col
 - LOVE TRANSFUSION—Rockets—RCA
 - MANHATTAN SPECIAL—Teruo Nakamura—Polydor
 - MELODIES—Jan Hammer Group—Nemperor
 - THE PLAYER NOT THE GAME—Jess Roden—Island
 - TWO MAN BAND—Splinter—Dark Horse

HEAVY ACTION (airplay in descending order):

- OUT OF THE BLUE—ELO—Jet
- CROSBY-NASH LIVE—ABC
- LEVON HELM & RCO ALL-STARS—ABC
- STICK TO ME—Graham Parker—Mercury
- INTERGALACTIC TOURING BAND—Passport
- MOONFLOWER—Santana—Col
- FINALE—Loggins & Messina—Col
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
- IT IS TIME FOR PETER ALLEN—A&M
- MY AIM IS TRUE—Elvis Costello—Stiff (import)

WBCN-FM/BOSTON

- ADDS:**
- CROSBY-NASH LIVE—ABC
 - FINALE—Loggins & Messina—Col
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - OUT OF THE BLUE—ELO—Jet

HEAVY ACTION (airplay in descending order):

- AJA—Steely Dan—ABC

- ROUGH MIX—Townshend/Lane—MCA
- OUT OF THE BLUE—ELO—Jet
- LITTLE CRIMINALS—Randy Newman—WB
- FRENCH KISS—Bob Welch—Capitol
- TERRAPIN STATION—Grateful Dead—Arista
- SHOW SOME EMOTION—Joan Armatrading—A&M
- SAY IT IN PRIVATE—Steve Goodman—Asylum
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- KARLA BONOFF—Col

WLIR-FM/LONG ISLAND

- ADDS:**
- BAT OUT OF HELL—Meatloaf—Epic
 - DECADE—Neil Young—Reprise
 - DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
 - EXPECT NO MERCY—Nazareth—A&M
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - KISS ALIVE II—Casablanca
 - MANORISMS—Wet Willie—Epic
 - OUT OF THE BLUE—ELO—Jet
 - RECYCLED—Edgar Winter—Blue Sky
 - TERENCE BOYLAN—Asylum

HEAVY ACTION (airplay in descending order):

- THE STRANGER—Billy Joel—Col
- CROSBY-NASH LIVE—ABC
- AJA—Steely Dan—ABC
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- MY AIM IS TRUE—Elvis Costello—Stiff (import)
- LITTLE CRIMINALS—Randy Newman—WB
- CSN—Crosby, Stills & Nash—Atlantic
- EDDIE MONEY—Col
- CRAWLER—Epic
- ROUGH MIX—Townshend/Lane—MCA

WBAB-FM/LONG ISLAND

- ADDS:**
- A BRAND NEW DAY—Blood, Sweat and Tears—ABC
 - DEATH OF A LADIES MAN—Leonard Cohen—WB
 - EXPECT NO MERCY—Nazareth—A&M
 - FIRING ON ALL SIX—Lone Star—Col
 - FOOT LOOSE AND FANCY FREE—Rod Stewart—WB
 - FRONT PAGE NEWS—Wishbone Ash—MCA
 - PRIME TIME—Don McLean—Arista
 - ROAD TO TOMORROW—Chi Coltrane—Amherst
 - THE OTHER SIDE—Tuffano & Giammarese—Ode
 - THE PLAYER NOT THE GAME—Jess Roden—Island

HEAVY ACTION (airplay in descending order):

- AJA—Steely Dan—ABC
- THE STRANGER—Billy Joel—Col
- OUT OF THE BLUE—ELO—Jet
- INTERGALACTIC TOURING BAND—Passport
- HEROES—David Bowie—RCA
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- POINT OF KNOW RETURN—Kansas—Kirshner

- NETHER LANDS—Dan Fogelberg—Full Moon
- STICK TO ME—Graham Parker—Mercury

WBLM-FM/MAINE

- ADDS:**
- CROSBY-NASH LIVE—ABC
 - FIRE IN THE WIND—John Stewart—RSO
 - HEROES—David Bowie—RCA
 - ONE WAY TICKET—Dave Loggins—Epic
 - OUT OF THE BLUE—ELO—Jet
 - PEARL—London
 - RAIN DANCES—Camel—Janus
 - RECKLESS ABANDON—David Bromberg Band—Fantasy
 - SPECTRES—Blue Oyster Cult—Col
 - TALKING HEADS: '77—Sire

HEAVY ACTION (airplay in descending order):

- THE JOY—Fantasy
- SHOW SOME EMOTION—Joan Armatrading—A&M
- LITTLE CRIMINALS—Randy Newman—WB
- OLD FRIENDS—Mary McCaslin—Philo
- TERENCE BOYLAN—Asylum
- KARLA BONOFF—Col
- YOUNG MEN GONE WEST—City Boy—Mercury
- I ROBOT—Alan Parsons Project—Arista
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
- THE STRANGER—Billy Joel—Col

WCMF-FM/ROCHESTER

- ADDS:**
- A PAUPER IN PARADISE—Gino Vannelli—A&M
 - BABY GRAND—Arista
 - BAREFOOTIN'—Barefoot Jerry—Monument
 - CROSBY-NASH LIVE—ABC
 - DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
 - INTERGALACTIC TOURING BAND—Passport
 - LEVON HELM & RCO ALL-STARS—ABC
 - OUT OF THE BLUE—ELO—Jet
 - SPECTRES—Blue Oyster Cult—Col
 - THE OTHER SIDE—Tuffano & Giammarese—Ode

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

- BOOK OF INVASIONS—Horslips—DJM
- YOU'RE THE ONLY DANCER—Jackie DeShannon—Amherst
- ROUGH MIX—Townshend/Lane—MCA
- SHOW SOME EMOTION—Joan Armatrading—A&M
- STICK TO ME—Graham Parker—Mercury
- MOONFLOWER—Santana—Col
- CITADEL—Starcastle—Epic
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
- POINT OF KNOW RETURN—Kansas—Kirshner
- MY AIM IS TRUE—Elvis Costello—Stiff (import)

WIOQ-FM/PHILADELPHIA

- ADDS:**
- BABY GRAND—Arista
 - DECADE—Neil Young—Reprise
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB

- LEVON HELM & RCO ALL-STARS—ABC
- MANORISMS—Wet Willie—Epic
- OUT OF THE BLUE—ELO—Jet
- REPEAT—Jethro Tull—Chrysalis

HEAVY ACTION (airplay, phones in descending order):

- AJA—Steely Dan—ABC
- I ROBOT—Alan Parsons Project—Arista
- HEROES—David Bowie—RCA
- KARLA BONOFF—Col
- THE STRANGER—Billy Joel—Col
- EDDIE MONEY—Col
- BAD REPUTATION—Thin Lizzy—Mercury
- SPECTRES—Blue Oyster Cult—Col
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- POINT OF KNOW RETURN—Kansas—Kirshner

WYDD-FM/PITTSBURGH

- ADDS:**
- CITADEL—Starcastle—Epic
 - DO ANYTHING YOU WANNA DO (single)—The Rods—Island
 - EXPECT NO MERCY—Nazareth—A&M
 - OUT OF THE BLUE—ELO—Jet
 - SPECTRES—Blue Oyster Cult—Col
 - THE PLAYER NOT THE GAME—Jess Roden—Island

HEAVY ACTION (airplay):

- A FAREWELL TO KINGS—Rush—Mercury
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
- CHICAGO XI—Col
- GOING FOR THE ONE—Yes—Atlantic
- GRAND ILLUSION—Styx—A&M
- I ROBOT—Alan Parsons Project—Arista
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- POINT OF KNOW RETURN—Kansas—Kirshner
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- STREET SURVIVORS—Lynyrd Skynyrd—MCA

WHFS-FM/WASHINGTON

- ADDS:**
- BAT OUT OF HELL—Meatloaf—Epic
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - MAGIC—Billy Cobham—Col
 - MANORISMS—Wet Willie—Epic
 - MELODIES—Jan Hammer Group—Nemperor
 - RECYCLED—Edgar Winter—Blue Sky
 - SANDMAN—Herb Pedersen—Epic
 - SLOWHAND—Eric Clapton—RSO
 - THE PLAYER NOT THE GAME—Jess Roden—Island
 - TREASURE—Epic

HEAVY ACTION (airplay in descending order):

- AJA—Steely Dan—ABC
- LITTLE CRIMINALS—Randy Newman—WB
- STICK TO ME—Graham Parker—Mercury
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
- GO TOO—Stomu Yamashta—Arista
- SHOW SOME EMOTION—Joan Armatrading—A&M
- MOONFLOWER—Santana—Col
- RECKLESS ABANDON—David Bromberg Band—Fantasy

- SAY IT IN PRIVATE—Steve Goodman—Asylum
- TRUE TO LIFE—Ray Charles—Atlantic

WQDR-FM/RALEIGH

- ADDS:**
- FINALE—Loggins & Messina—Col
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - OUT OF THE BLUE—ELO—Jet

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

- JT—James Taylor—Col
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- AJA—Steely Dan—ABC
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- RUMOURS—Fleetwood Mac—WB
- MOONFLOWER—Santana—Col
- BOOK OF DREAMS—Steve Miller Band—Capitol
- FRENCH KISS—Bob Welch—Capitol
- POINT OF KNOW RETURN—Kansas—Kirshner
- CHICAGO XI—Col

WAIV-FM/JACKSONVILLE

- ADDS:**
- AS (single)—Stevie Wonder—Tamla
 - DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
 - EXPECT NO MERCY—Nazareth—A&M
 - SLOWHAND—Eric Clapton—RSO

HEAVY ACTION (airplay, sales in descending order):

- GRAND ILLUSION—Styx—A&M
- AJA—Steely Dan—ABC
- THE STRANGER—Billy Joel—Col
- NEVER LETTING GO—Phoebe Snow—Col
- IN CITY DREAMS—Robin Trower—Chrysalis
- FRENCH KISS—Bob Welch—Capitol
- FOGHAT LIVE—Bearsville
- EDDIE MONEY—Col
- I ROBOT—Alan Parsons Project—Arista
- CAT SCRATCH FEVER—Ted Nugent—Epic

ZETA 4-FM/MIAMI

- ADDS:**
- CITADEL—Starcastle—Epic
 - LIVESTOCK—Brand X—Passport
 - MARK FARNER—Atlantic
 - MUSICAL CHAIRS—Sammy Hagar—Capitol
 - OUT OF THE BLUE—ELO—Jet
 - PUTTING IT STRAIGHT—Pat Travers—Polydor
 - RECYCLED—Edgar Winter—Blue Sky
 - SHOW SOME EMOTION—Joan Armatrading—A&M
 - SKY ISLANDS—Caldera—Capitol
 - SPECTRES—Blue Oyster Cult—Col

HEAVY ACTION (airplay, phones in descending order):

- AJA—Steely Dan—ABC
- MOONFLOWER—Santana—Col
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- THE STRANGER—Billy Joel—Col
- POINT OF KNOW RETURN—Kansas—Kirshner
- CHICAGO XI—Col
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- NETWORK—Epic
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- RAIN DANCES—Camel—Janus



**"O.K. CHAPS, WE'LL BE
'FIRING ON ALL SIX.'"**



**"Firing On All Six"
is a magnum shot of rock & roll
from the dangerously emerging
hard-rock Welsh band
that goes under the name Lone Star.
Be on the look out for it.
On Columbia Records and Tapes.**

TOP AIRPLAY



AJA
STEELY DAN
ABC

MOST AIRPLAY:

- AJA—Steely Dan—ABC
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- MOONFLOWER—Santana—Col
- FRENCH KISS—Bob Welch—Capitol
- POINT OF KNOW RETURN—Kansas—Kirshner
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- CHICAGO XI—Col
- LITTLE CRIMINALS—Randy Newman—WB
- ROUGH MIX—Townshend/Lane—MCA
- THE STRANGER—Billy Joel—Col

WMMS-FM/CLEVELAND

- ADDS:**
- CROSBY-NASH LIVE—ABC
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - KISS ALIVE II—Casablanca
 - LOVE TRANSFUSION—Rockets—RCA
 - OUT OF THE BLUE—ELO—Jet
- HEAVY ACTION (airplay, sales in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - FRENCH KISS—Bob Welch—Capitol
 - AJA—Steely Dan—ABC
 - BAT OUT OF HELL—Meatloaf—Epic
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - SPECTRES—Blue Oyster Cult—Col
 - LET'S GET SMALL—Steve Miller—WB
 - CRAWLER—Epic

WWW-FM/DETROIT

- ADDS:**
- CITADEL—Starcastle—Epic
 - EXPECT NO MERCY—Nazareth—A&M
 - MUSICAL CHAIRS—Sammy Hagar—Capitol
 - OUT OF THE BLUE—ELO—Jet
- HEAVY ACTION (airplay in descending order):**
- SIMPLE DREAMS—Linda Ronstadt—Asylum
 - CHICAGO XI—Col
 - AJA—Steely Dan—ABC
 - RUMOURS—Fleetwood Mac—WB
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - MOONFLOWER—Santana—Col
 - IN CITY DREAMS—Robin Trower—Chrysalis
 - FRENCH KISS—Bob Welch—Capitol

WXRT-FM/CHICAGO

- ADDS:**
- CROSBY-NASH LIVE—ABC
 - INNER FLIGHT—Treeborn—Dharma
 - LEVON HELM & RCO ALL-STARS—ABC
 - NATURAL ELEMENTS—Shakti—Col
 - OUT OF THE BLUE—ELO—Jet
 - RAG TIME MILLIONAIRE—Roy Bookbinder—Blue Goose
 - THE PLAYER NOT THE GAME—Jess Roden—Island
- HEAVY ACTION (airplay, sales, phones in descending order):**
- AJA—Steely Dan—ABC
 - LET'S GET SMALL—Steve Martin—WB
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - LITTLE CRIMINALS—Randy Newman—WB
 - MOONFLOWER—Santana—Col
 - ROBERT GORDON WITH LINK WRAY—Private Stock
 - IN CITY DREAMS—Robin Trower—Chrysalis
 - FRENCH KISS—Bob Welch—Capitol
 - STICK TO ME—Graham Parker—Mercury

KSHE-FM/ST. LOUIS

- ADDS:**
- CROSBY-NASH LIVE—ABC
 - EXPECT NO MERCY—Nazareth—A&M
 - HEROES—David Bowie—RCA
 - LOVE TRANSFUSION—Rockets—RCA
 - MANORISMS—Wet Willie—Epic
 - NETWORK—Epic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- PRISM—Ariola America
 - FRENCH KISS—Bob Welch—Capitol
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - BROKEN HEART—The Babys—Chrysalis
 - CRAWLER—Epic
 - IN CITY DREAMS—Robin Trower—Chrysalis
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - A FAREWELL TO KINGS—Rush—Mercury
 - AJA—Steely Dan—ABC
 - LAKE—Col

WZMF-FM/MILWAUKEE

- ADDS:**
- A PAUPER IN PARADISE—Gino Vannelli—A&M
 - CROSBY-NASH LIVE—ABC
 - EDDIE MONEY—Col
 - ENCORE—Tangerine Dream—Virgin
 - EXPECT NO MERCY—Nazareth—A&M
 - KISS ALIVE II—Casablanca
 - LEVON HELM & RCO ALL-STARS—ABC
 - NEW VINTAGE—Maynard Ferguson—Col
 - THE MOTORS—Virgin
 - TIGHTROPE—Steve Khan—Tappan Zee
- HEAVY ACTION (airplay, sales, phones in descending order):**
- I ROBOT—Alan Parsons Project—Arista
 - SPECTRES—Blue Oyster Cult—Col
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - FRENCH KISS—Bob Welch—Capitol
 - AJA—Steely Dan—ABC
 - GRAND ILLUSION—Slyx—A&M
 - IN COLOR—Cheap Trick—Epic

- A FAREWELL TO KINGS—Rush—Mercury
- MOONFLOWER—Santana—Col
- SIMPLE DREAMS—Linda Ronstadt—Asylum

KQRS-FM/MINNEAPOLIS

- ADDS:**
- BAT OUT OF HELL—Meatloaf—Epic
 - CITADEL—Starcastle—Epic
 - CROSBY-NASH LIVE—ABC
 - LEVON HELM & RCO ALL-STARS—ABC
 - MUSICAL CHAIRS—Sammy Hagar—Capitol
 - RECKLESS ABANDON—David Bromberg Band—Fantasy
 - SHOT IN THE DARK—Bill Quateman—RCA
 - SPECTRES—Blue Oyster Cult—Col
 - STICK TO ME—Graham Parker—Mercury

- HEAVY ACTION (airplay):**
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - CHICAGO XI—Col
 - FRENCH KISS—Bob Welch—Capitol
 - I ROBOT—Alan Parsons Project—Arista
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - NEWS OF THE WORLD—Queen—Elektra
 - OUT OF THE BLUE—ELO—Jet
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA

KZEW-FM/DALLAS

- ADDS:**
- CITADEL—Starcastle—Epic
 - CITY TO CITY (single)—Gerry Rafferty—UA
 - CRACKIN'—WB
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - OUT OF THE BLUE—ELO—Jet
 - RECYCLED—Edgar Winter—Blue Sky

- HEAVY ACTION (airplay, sales, phones in descending order):**
- AJA—Steely Dan—ABC
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - CHICAGO XI—Col
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - FRENCH KISS—Bob Welch—Capitol
 - THE STRANGER—Billy Joel—Col
 - MOONFLOWER—Santana—Col
 - ROUGH MIX—Townshend/Lane—MCA

KPFT-FM/HOUSTON

- ADDS:**
- A BRAND NEW DAY—Blood, Sweat & Tears—ABC
 - A PAUPER IN PARADISE—Gino Vannelli—A&M
 - AFRICAN VIOLET—Blue Mitchell—ABC
 - AZINUTH—Taylor, Winston & Wheeler—ECM
 - CHANGE, CHANGE, CHANGE—Les McCann—ABC
 - CITADEL—Starcastle—Epic
 - GRAZING DREAMS—Colin Walcott—ECM
 - LEVON HELM & RCO ALL-STARS—ABC
 - MOONFLOWER—Santana—Col
 - ONE OF A KIND—Dave Grusin—Polydor

- HEAVY ACTION (airplay):**
- AJA—Steely Dan—ABC
 - BRIDGES—Gil Scott-Heron & Brian Jackson—Arista
 - FINALE—Loggins & Messina—Col
 - LIFELINE—Roy Ayers—Polydor
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - MAKIN' MAGIC—Pat Travers—Polydor
 - PROTEST—Bunny Wailer—Island
 - RAIN DANCES—Camel—Janus
 - SHOW SOME EMOTION—Joan Armatrading—A&M
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA

KBPI-FM/DENVER

- ADDS:**
- MOONFLOWER—Santana—Col
 - OUT OF THE BLUE—ELO—Jet
- HEAVY ACTION (airplay, sales, phones in descending order):**
- FRENCH KISS—Bob Welch—Capitol
 - RUMOURS—Fleetwood Mac—WB
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - CHICAGO XI—Col
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB

WNOE-FM/NEW ORLEANS

- HEAVY ACTION (sales in descending order):**
- COMMODORES LIVE—Motown
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - RUMOURS—Fleetwood Mac—WB
 - LITTLE CRIMINALS—Randy Newman—WB
 - GRAND ILLUSION—Slyx—A&M
 - MOONFLOWER—Santana—Col
 - RUBY, RUBY—Gato Barbieri—A&M
 - LET'S GET SMALL—Steve Martin—WB
 - I FEEL LOVE—Donna Summer—Casablanca
 - LOOK TO THE RAINBOW—Al Jarreau—WB

KOME-FM/SAN JOSE

- ADDS:**
- BAT OUT OF HELL—Meatloaf—Epic
 - CROSBY-NASH LIVE—ABC
 - FINALE—Loggins & Messina—Col
 - FIRE IN THE WIND—John Stewart—RSO
 - FOOTLOOSE & FANCY FREE—Rod Stewart—WB
 - OUT OF THE BLUE—ELO—Jet
 - REDWING—Grinder Switch—Atco
 - SPECTRES—Blue Oyster Cult—Col

HEAVY ACTION (airplay, sales):

- AJA—Steely Dan—ABC
- EDDIE MONEY—Col
- FRENCH KISS—Bob Welch—Capitol
- LITTLE CRIMINALS—Randy Newman—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- MOONFLOWER—Santana—Col
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
- ROUGH MIX—Townshend/Lane—MCA
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- STREET SURVIVORS—Lynyrd Skynyrd—MCA

KWST-FM/LOS ANGELES

- ADDS:**
- CROSBY-NASH LIVE—ABC
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - STICK TO ME—Graham Parker—Mercury
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SIMPLE DREAMS—Linda Ronstadt—Asylum
 - HEROES—David Bowie—RCA
 - IN CITY DREAMS—Robin Trower—Chrysalis
 - SPECTRES—Blue Oyster Cult—Col
 - TWILLEY DON'T MIND—Dwight Twilley Band—Arista
 - MOONFLOWER—Santana—Col
 - TERRAPIN STATION—Grateful Dead—Arista
 - AJA—Steely Dan—ABC
 - CHICAGO XI—Col
 - ROUGH MIX—Townshend/Lane—MCA

KSAN-FM/SAN FRANCISCO

- ADDS:**
- CROSBY-NASH LIVE—ABC
 - EXPECT NO MERCY—Nazareth—A&M
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - METALLIC K.O.—Iggy & Stooges—Import
 - OUT OF THE BLUE—ELO—Jet
 - PUTTING IT STRAIGHT—Pat Travers—Polydor
- HEAVY ACTION (airplay in descending order):**
- HEROES—David Bowie—RCA
 - NEVER MIND THE BOLLOCKS—Sex Pistols—Virgin (import)
 - OUT OF THE BLUE—ELO—Jet
 - FRENCH KISS—Bob Welch—Capitol
 - EDDIE MONEY—Col
 - STICK TO ME—Graham Parker—Mercury
 - NIGHT AFTER NIGHT—Nils Lofgren—A&M
 - MUSICAL CHAIRS—Sammy Hagar—Capitol
 - MY AIM IS TRUE—Elvis Costello—Stiff (import)
 - ROUGH MIX—Townshend/Lane—MCA

KZEL-FM/EUGENE

- ADDS:**
- ALISON (single)—Elvis Costello—Col
 - CONSEQUENCES—Kevin Godley & Lol Creme—Mercury
 - COWBOY—Capricorn
 - CROSBY-NASH LIVE—ABC
 - FANDANGO—RCA
 - HEROES—David Bowie—RCA
 - LEVON HELM & RCO ALL-STARS—ABC
 - MANORISMS—Wet Willie—Epic
 - REDWING—Grinder Switch—Atco
 - TREASURE—Epic
- HEAVY ACTION (airplay, sales, phones):**
- AJA—Steely Dan—ABC
 - KARLA BONOFF—Col
 - LET'S GET SMALL—Steve Martin—WB
 - LITTLE CRIMINALS—Randy Newman—WB
 - MOONFLOWER—Santana—Col
 - OUT OF THE BLUE—ELO—Jet
 - OXYGENE—Jean-Michel Jarre—Polydor
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - SPECTRES—Blue Oyster Cult—Col
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA

THE RECORD WORLD ANNUAL ADVERTISING AWARDS/1977

Last year's awards program was an exciting and rewarding experience. The participation was excellent and the advertising submitted was extraordinary. We look forward to this year's program so that we may again acknowledge the talents of our advertisers in order to offer industry recognition to the marketing, advertising and creative executives responsible for advertising that is informative, career building, image enhancing and effective in the selling of product.

Recognition &



Advertising

THE RECORD WORLD ANNUAL

Deadline for Entries: January 20, 1978

Acknowledgment



and Creativity

ADVERTISING AWARDS/1977

Awards Procedure and Instructions →

AWARD QUALIFICATIONS

Advertisements submitted must have appeared in any issue of Record World during the period of January 1 to December 31, 1977.

AWARD CATEGORIES

- A. Single Record Ad (single page/black and white or two color)
- B. Album Ad (single page/black and white or two color)
- C. Two Page Spread (individual artist/album or multi-product black and white or two color)
- D. Four Color Ad (single page – regardless of content)
- E. Four Color Ad (two page spread – regardless of content)
- F. Advertising Spectaculars
- G. Special Issue Advertising (black and white or color non-product artist image)
- H. Small Space Ad (less than full page, teasers – regardless of content)
- I. Inserts
- J. Institutional Ad

AWARDS PANEL

Judges will be selected from the fields of retailing, rack jobbing, radio and advertising.

AWARDS PROCEDURE

For each category there will be a first, second and third choice winner.

First Choice – Record World Gold Label Advertising Award

Second Choice – Record World Silver Label Advertising Award

Third Choice – Record World Advertising Award Citation

The appropriate award for each category will be given to the executives of the marketing, advertising and creative departments responsible for the winning record manufacturer's advertising.

AWARDS PRESENTATION

Winning ads will be announced at the Record World Annual Advertising Awards function to be held during April 1978. Invited guests will include record manufacturers, contestants, award judges, representatives of the entertainment and advertising trade press, consumer media and recording stars.

AWARDS ENTRY INSTRUCTIONS

Contact your Record World representative for awards entry application.

All eight categories are open to each participating advertiser.

Maximum of three ads can be submitted for any one category. Identify category entered with designated letter A thru J.

Two copies required of every ad submitted. Each copy must be identified as to Record World issue date.

Final deadline for all material is January 20, 1978.

START PLANNING NOW TO PARTICIPATE IN THE ANNUAL RECORD WORLD ADVERTISING AWARDS/1977.

PLEASE RETAIN THIS INSERT AS YOUR GUIDE FOR AWARDS PARTICIPATION.



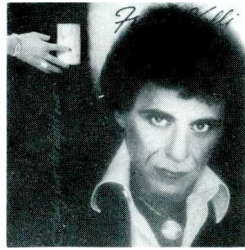
Dedicated To The Needs Of The Music/Record Industry

(Continued from page 30)

LADY PUT THE LIGHT OUT

FRANKIE VALLI—Private Stock PS 7002 (7.98)

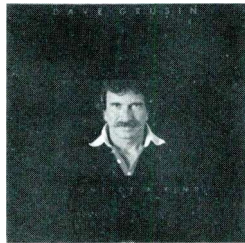
Ten great songs by authors like Guy Fletcher and Doug Flett, Eric Carmen, Barry Mann and Cynthia Weil, Albert Hammond and Carole Bayer Sager and Paul Anka provide Valli with the material and the chance to put his vocal cords to work. Chris Andrews' "Rainstorm" sounds like the hit he is looking for.



... ONE OF A KIND

DAVE GRUSIN—Polydor PD-1-6118 (7.98)

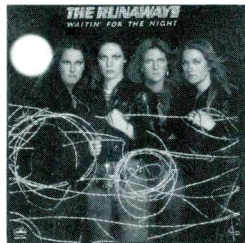
Grusin's long and impressive list of credits include the scores he composed for films like "The Front" and "Bobby Deerfield" and television shows like "Barreta" and "Maude." Here he plays a straight program of jazz with musicians like Grover Washington, Ron Carter, Steve Gadd and Ralph MacDonald.



WAITIN' FOR THE NIGHT

THE RUNAWAYS—Mercury SRM-1-3705 (6.98)

The group's third album produced by Kim Fowley finds the outfit slimmed down to three original members and new guitarist Vicki Blue. The group will lose none of its outrage and hard rock appeal with Joan Jett as its lead singer, replacing Cherie Currie.



NEW VINTAGE

MAYNARD FERGUSON—Columbia JC 34971 (7.98)

After giving his career a major boost with his version of "Theme From 'Rocky,'" Ferguson has made a strong follow-up with his "Main Title from 'Star Wars.'" Ferguson's big band also glides through adaptations of "Maria" and Rimsky-Korsakov's "Scheherazade" and several originals.



METALLIC K.O.

IGGY AND THE STOOGES—Import 1015 (6.98)

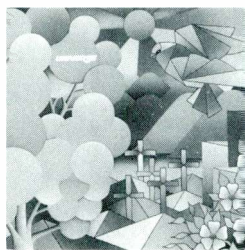
As the disclaimer states, the quality of the tapes from this, the group's last show, are not defective but the sound varies from bad to worse. Seemingly, its historical significance has justified its release and initial sales have been encouraging. When the group is not being barraged with eggs and bottles, they play some furious rock.



UNIVERSE

PBR International 7002 (6.98)

Basically the work of the duo Gary Paul Van and Dennis Lee Askew, this impressive effort effectively combines electronics with a rock undercurrent that is at times reminiscent of Yes or the Moody Blues. An instrumentally inspired album that is worth seeking out for "Rock In the Sky" and "Dreams."



THE VERY BEST OF THE MARX BROS.

VOL. 1

AAT 201/2

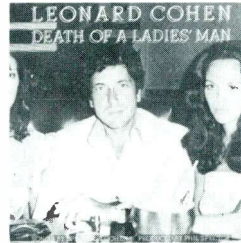
Some of the best moments of the Marx Brothers (and especially Groucho) on radio comprise this two record set. Al Jolson, Oscar Levant, Jack Benny, Bing Crosby and even Harpo are heard in the skits. Most of the recordings were done in the forties, but Groucho is heard in a broadcast as recent as April, 1972.



LOOKING FOR MR. GOODBAR (ORIGINAL SOUNDTRACK)

Columbia 35029 (7.98)

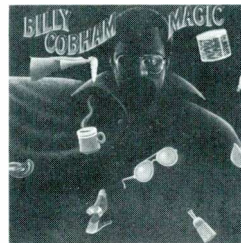
The soundtrack to this movie is composed entirely of disco material which makes for a strong party record. The Commodores' "Machine Gun," Boz Scaggs' "Low-down," Diana Ross' "Love Hangover," and three Donna Summer tunes are included in addition to the theme song, "Don't Ask To Stay Until Tomorrow."



DEATH OF A LADIES' MAN

LEONARD COHEN—Warner Bros. BS 3125 (6.98)

Cohen's long awaited collaboration with Phil Spector is as one might expect, the crowning touch to the singer/songwriter's idiosyncratic style. Several of the session players he used in the '60s are on the sessions in addition to notables such as Bob Dylan and Ronee Blakely.



MAGIC

BILLY COBHAM—Columbia JC 34939 (7.98)

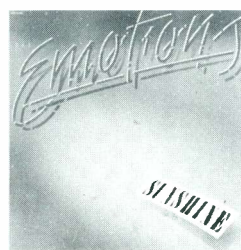
Cobham has returned to the label where he first found success with Dreams and the Mahavishnu Orchestra. Here he is on familiar turf with a mostly instrumental program of jazz rock played with the kind of musical support that best suits some of his capabilities.



CISSY HOUSTON

Private Stock PS 2031 (6.98)

A singer who has been heard as backup vocalist on many albums, Houston has made a comfortable transition into an artist in her own right. She has a supple vocal style which lends itself well to material such as "He Ain't Heavy, He's My Brother" and Harry Vanda and George Young's "Things To Do."



SUNSHINE

THE EMOTIONS—Stax STX 4100 (Fantasy) (7.98)

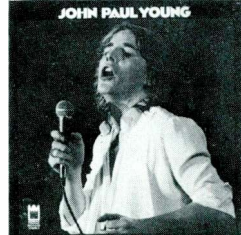
Fantasy's purchase of the Stax catalogue has brought to the label gems including this set by the Emotions (cut before they went to Columbia). The girls' distinct vocal sound is supported by some sure-handed Memphis studio talent which laid the seeds for their current crossover success.



THE PLAYER NOT THE GAME

JESS RODEN—Island ILPS 9506 (7.98)

Roden has split up his band and travelled to New York for his first domestically recorded album with producer Joel Dorn. Known primarily as a gutsy, high powered r&b vocalist, Roden has steered a new course here with a softer, more polished sound typified by the opening track, "Misty Roses."



JOHN PAUL YOUNG

Midsong Int'l. BK11-2535 (6.98)

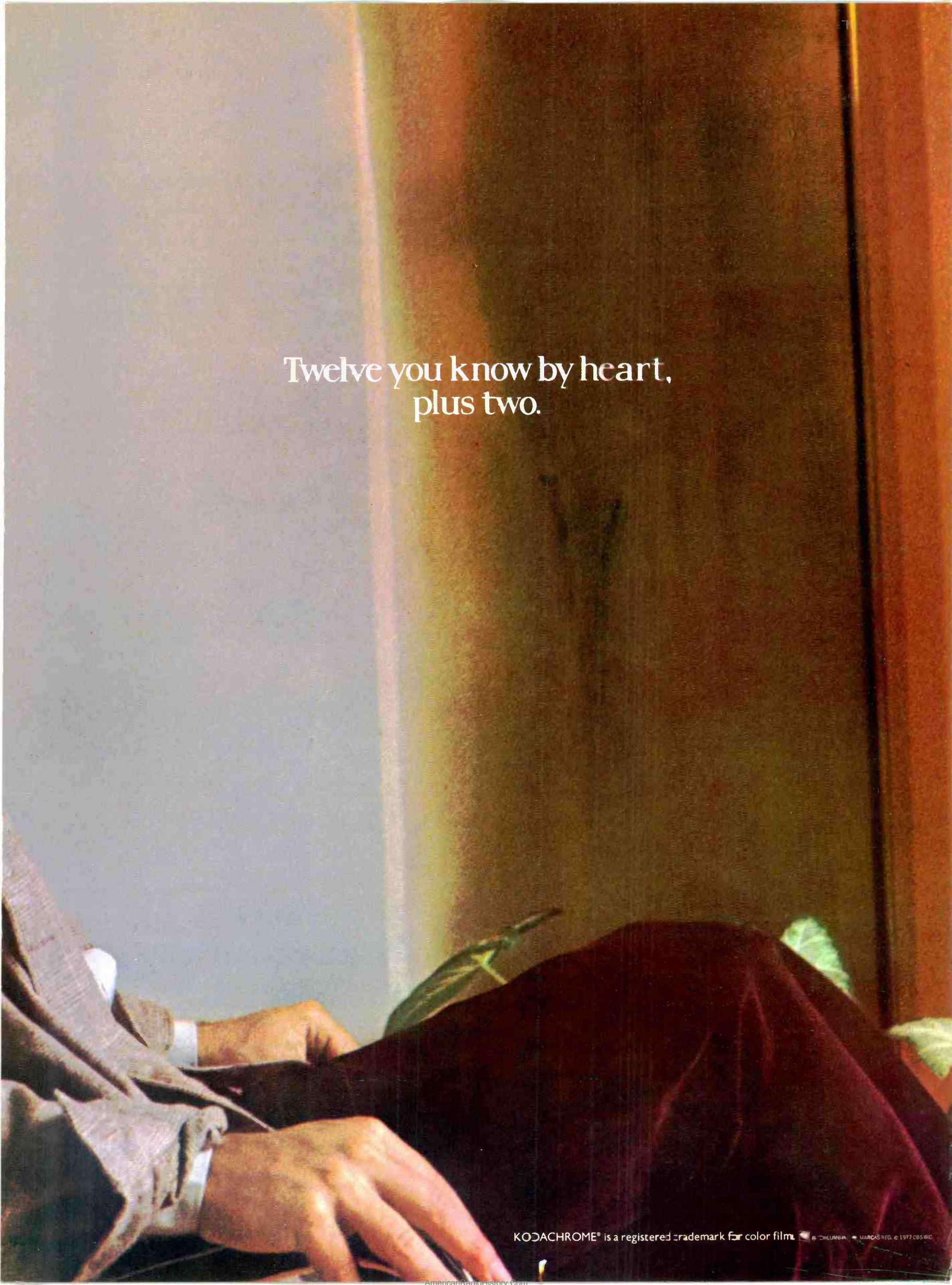
Young, a member of Australia's musical Vanda and Young family shows a fine flair for midtempo rock material on his first domestic release, a compilation of a couple of his Aussie lps. Harry Vanda and George Young themselves produced the set and contribute most of the material which John Paul delivers in a voice that is most reminiscent of Jack Bruce.




Paul Simon's Greatest Hits, Etc."

JC 35032

Slip Slidin' Away, Stranded in a Limousine, Still Crazy After All These Years, Kodachrome, Duncan, 50 Ways to Leave Your Lover, Me and Julio Down by the Schoolyard, I Do It for Your Love, Have a Good Time, Something So Right, American Tune, Mother and Child Reunion, Loves Me Like a Rock, Take Me to the Mardi Gras. **On Columbia Records and Tapes.**



Twelve you know by heart,
plus two.

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Dialogue (Continued from page 20)

music as witnessed by the triumphs of their greatest r&b artist, Aretha Franklin.

The lifeblood of an indie depends on the company's ability to be innovative and spot trends before they happen. I would classify Sire as an innovative company. Time of course will be the judge of that.

RW: Are you saying that the music business has not changed very much as far as the indie is concerned since the fifties?

Stein: In many ways the business is still very much the same. Back then, there were four majors that dominated the market: RCA, Decca, Columbia and Capitol. However, then as now it was the independent companies that were responsible for setting the trends. It was rare to see a major on the r&b charts. That market was controlled by companies such as Chess, King, Specialty, Imperial and the then fledgling Atlantic. Rock and roll was first brought to the attention of the white audience through these recordings and by cover versions of these songs, mostly on pop indie labels, and two foremost of the day being Dot and Mercury. Rockabilly, an important early ingredient in the rock hybrid, was all but controlled by Sun Records' Sam Phillips who discovered and first recorded Elvis Presley, Carl Perkins, Johnny Cash, Jerry Lee Lewis, Roy Orbison, Charlie Rich and others.

Today's trends were also nurtured and unleashed through indies. Disco by Casablanca, 20th Century and Henry Stone's stable of labels; reggae by Island and Virgin and the Latin field by Fania and Caytronics.

Sire, through our awareness of the re-emergence of New York as a musical spawning ground, has been fortunate in signing some outstanding so-called "new wave" bands like the Ramones, Talking Heads, Richard Hell and the Voidoids, the Dead Boys, and most recently, DMZ from Boston and Tuff Darts.

In terms of trends, the business is still the same; the indies start them and the majors hopefully follow. Of course the business is a lot bigger today, there are more majors and fewer indies. Radio is less accessible than ever, but a hopeful sign is the re-emergence of retailers and retail chains in recent years. They are in business to sell music. All music. And as such, they are more receptive to new musical forms.

My prime concern relates to the size of the American industry and the lack of contact between key experienced executives and young people coming into the business to fill the ranks. They represent the future and it is important that they are given the widest possible exposure to our business; its history and how all aspects of it function. If not, we are going to have company presidents who are great at getting records played, but cannot understand, much less negotiate a recording contract and vice versa.

I am also disturbed that certain major companies who have either amassed or inherited substantial catalogues are seemingly loathe to repackage these recordings and make them readily available. This material represents the recorded musical heritage of the past 75 years and whether it is pop, jazz, classical, or rock, the best of it should be properly repackaged, annotated and marketed. Music, like literature and painting, is a mirror of time. Keeping the memorable and important records of the past accessible should be considered a sacred trust by all record companies. It can and should open new audiences, especially if specifically priced and it can also be an extra source of additional bottom line income. There is far more of this material available in England, France and even Japan. Since it is our music, it is unfortunate that we should have to follow their lead.

RW: Certain critics of punk or new wave rock in our industry find it boring and repetitive. Others feel it will totally sweep away the status quo of rock. What are your thoughts on this?

Stein: Anyone in our business who finds bands as exciting as the Sex Pistols and Ramones boring and repetitive is totally out of touch with today's music. Rock & roll has passed them by. Perhaps, like our motion picture industry colleagues, we should have a place for such people like their Will Rogers Home in Saranac Lake, New York.

Seriously though, this music is just a further extension of the onward growth and development of rock & roll. Music is a very personal thing. Everyone deserves the right to build their own musical memories, not to have it pre-ordained. The current teen generation is merely remodeling rock to fit its own time.

What is commonly referred to as punk or new wave is in reality the third generation of rock & roll beginning to emerge. What we are seeing now is the tip of the iceberg.

Energy and originality are in most instances the only common bond shared by these bands. It is impossible, therefore, to imagine that the narrow and restrictive categories of punk and new wave that presently bind bands as divergent in style as the Clash, Talking Heads, Dead

Boys, Richard Hell, Blondie and Television can long endure. The best of these bands will most assuredly rise to the ranks of rock & roll superstars. The rest will achieve varying degrees of moderate success or fall by the wayside.

Once radio in general, realizes fully the potential impact of this music, everything else will fall into place. "Sheena Is A Punk Rocker" by the Ramones, struggled for 13 weeks on the charts never rising above 80, for lack of concentrated airplay. Yet it outsold many turntable top 40 hits. As I have said repeatedly, it only takes one person with belief in the music and the guts to fight, like Alan Freed in the 1950s and Tom Donahue only a decade ago, to make it all happen.

In no way, should this music be viewed as a threat to the reigning music heavies. So long as their music is valid and fresh, it will enjoy a wide market. I liken these times to the early days of rock & roll and in particular, to 1956, because that was the year of Elvis Presley's dramatic breakthrough. In the midst of rock & roll's greatest triumph, pop mainstays like Bing Crosby, Frank Sinatra and Perry Como were enjoying renewed success. Guy Mitchell, from Mitch Miller's CBS pop stable of baritones, crossed over with "Singing The Blues," which topped the charts for nine weeks, longer than any record that year.

Don't be afraid of the music, it's not going to hurt you. It is one of the healthiest trends in years. As Jerry Wexler put it, "Rock & roll is being reinvented with the emergence of punk rock."

RCA Fetes Rocky & ChyAnn



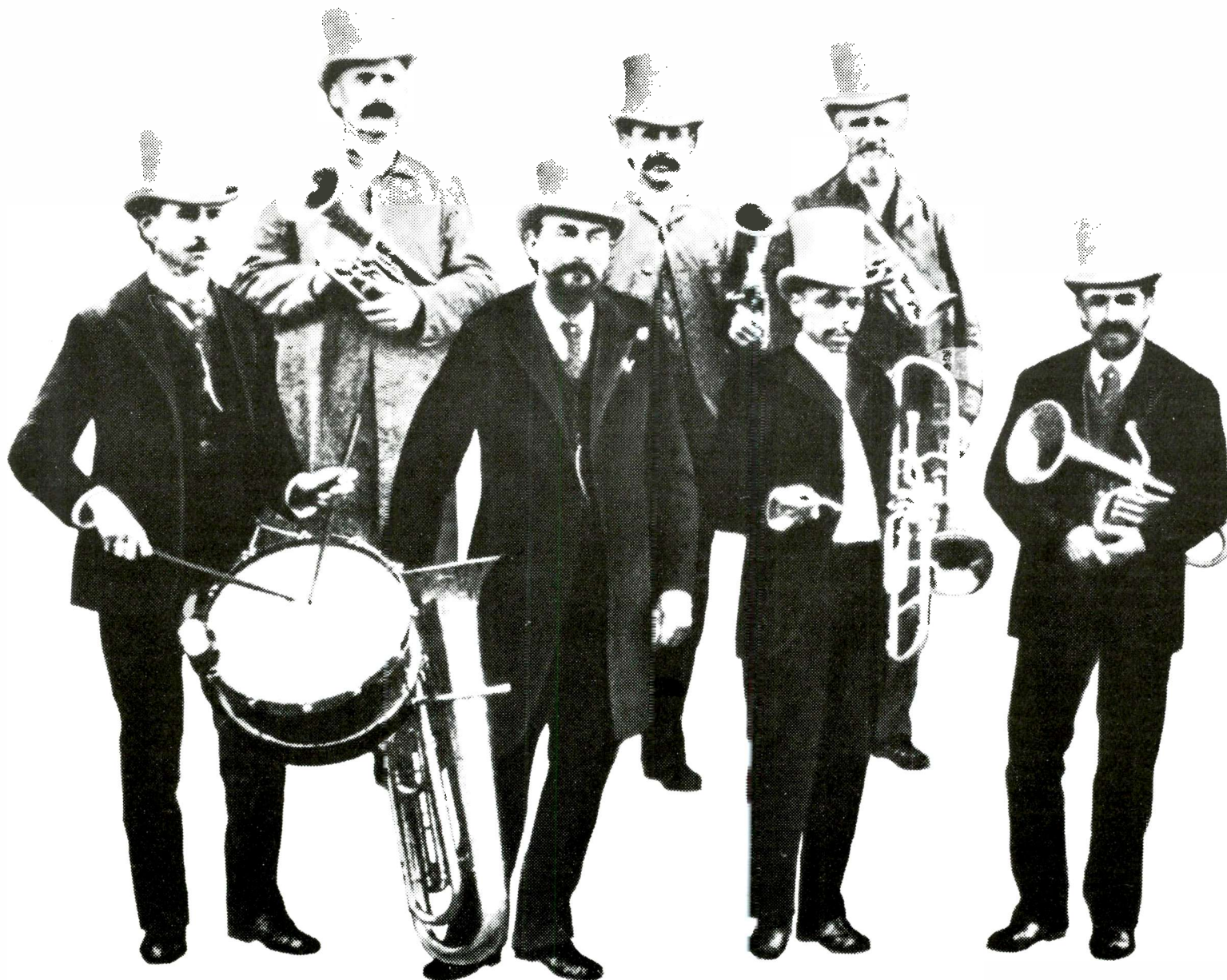
Shown at a reception given in their honor by RCA Records are new Windsong artists Rocky and ChyAnn, whose first album has just been released. Shown from left are Harold Thau, president of Windsong; Mel Ilberman, division vice president, creative affairs, RCA Records; ChyAnn; Rocky; and Robert D. Summer, division vice president, marketing operations, RCA Records. RCA distributes Windsong.

The Coast

(Continued from page 12)

SUNDRIES: Coast's sports desk reports that the **Average White Band** humiliated a combined KPOL/Atlantic Records team, 5-2, in their recent soccer match in Hollywood Park (before some 450 people). AWB apparently takes its soccer seriously, as the boys were decked out in jerseys supplied by the New York Cosmos . . . **Roberta Flack's** first album in two years will be called "Blue Lights in the Basement." She'll be touring as well, also following a two-year hiatus . . . **The Temptations** also have a new one, "Hear To Tempt You." Their upcoming tour will have them booked at venues one might expect for this group, like the Roxy and the Bottom Line . . . **Prairie Prince**, drummer for the **Tubes**, is designing the new logo for a band called **Kid Courage**. **Bob Edwards**, who engineered **Tom Petty's** live broadcast from the Record Plant on KSAN, will be going into the studio with Kid Courage sometime late this fall . . . **Jackie Kahane's** single "Requiem for Elvis" was played during **Wink Martindale's Presley** special on KMPC after producer **Phil Jones** dropped it off at the station; following the broadcast, there were some 85-100 phone calls about the song. Jones is currently looking for a deal for the record, and can be reached in L.A. at 469-2213 . . . **BAD TASTE:** **Alan King**, that naughty fellow, says that Dolly Parton's new single, "Here You Come Again," should be titled "Here They Come Again" . . . According to Sounds magazine in the United Kingdom, **Elvis Costello's** real name is **Delcan Ross** . . . Talk about crossovers: "Don't It Make My Brown Eyes Blue," the lovely hit by the equally lovely **Crystal Gayle**, has been playlisted at WILD, a Boston r&b station . . . **Rick Danko** will be part of the next **Boz Scaggs** tour.

The Wells Fargo Band.



Show business has changed in the last 100 years.
So has Wells Fargo.

These fellows in the Wells Fargo band of Virginia City, 1869, didn't need a checking account, Master Charge, major loans or investment advice. The needs of musicians have changed over the years, and Wells Fargo has grown and changed alongside the entertainment industry.

We at Wells Fargo have a unique concept. A team of banking pros whose sole responsibility is serving people (and companies) in show business.

You've got the showmanship. We've got more than 100 years business experience as the oldest bank in the West. We'd like to put them together.

Entertainment Industries Center Wells Fargo Bank

Joe Lipsher — Vice President and Executive Director
Austin V. Casey — Vice President and Manager
9600 Santa Monica Boulevard
Beverly Hills, California 90210
(213) 550-2295

SAM IS ON THE CASE!

...and ABC is on the line.

The toll-free 800 line you've been hearing about. The line you can use to enter our giant Sweepstakes giveaway.

The same line you use to call in for your free display materials—to enter the ABC Display Contest.

And now retailers can use that very same line to talk things over with the ABC artists and executives.

This week the Celebrity Hotline features ABC's fabulous new artist, **Eloise Laws** (whose debut album was produced by **Linda Creed**) and ABC Records President **Steve Diener**.



By now you've heard **Eloise Laws'** premiere ABC album and you know the number one sister of Hubert and Ronnie promises to be a Number One artist herself. **Linda Creed**, with her dazzling list of song writing credits, including The Stylistics' *Bet You, By Golly, Wow*; The Spinners & Dionne Warwick's *Then Came You*, and more recently, George Benson's *The Greatest*, proves herself to be a Number One producer on Eloise's album. And now you can talk with them both in person on ABC's Display It Again Hotline.

So call between 11 am and 12 noon Pacific Time to talk to **Eloise** and **Linda**. To talk to **Steve Diener** call between noon and 1 pm P.S.T. Call anytime and talk to **Sam**. They're waiting to hear from you.

CALL 800-423-5300
IN CALIF. 800-382-3328

abc Records

SALESMAKER OF THE WEEK



COMMODORES LIVE
Motown

TOP SALES

- COMMODORES LIVE—Motown
- HEROES—David Bowie—RCA
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- MOONFLOWER—Santana—Col

ABC/NATIONAL

- COMMODORES LIVE—Motown
- ELVIS' GOLDEN RECORDS, VOLUME I—Elvis Presley—RCA
- FRENCH KISS—Bob Welch—Capitol
- HERE YOU COME AGAIN—Dolly Parton—RCA
- MOONFLOWER—Santana—Col
- OLIVIA NEWTON-JOHN'S GREATEST HITS—MCA
- OSMOND'S GREATEST HITS—Polydor
- WE MUST BELIEVE IN MAGIC—Crystal Gayle—UA
- YOU LIGHT UP MY LIFE—Arista (Soundtrack)
- YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb

CAMELOT/NATIONAL

- A FAREWELL TO KINGS—Rush—Mercury
- AJA—Steely Dan—ABC
- COMMODORES LIVE—Motown
- ELVIS IN CONCERT—Elvis Presley—RCA
- FRENCH KISS—Bob Welch—Capitol
- GREATEST HITS, VOL. II—Elton John—MCA
- POINT OF KNOW RETURN—Kansas—Kirshner
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- YOU LIGHT UP MY LIFE—Arista (Soundtrack)
- YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb

KORVETTES/NATIONAL

- BAT OUT OF HELL—Meatloaf—Epic
- COMMODORES LIVE—Motown
- GREATEST HITS, VOL. II—Elton John—MCA
- MOONFLOWER—Santana—Col
- PASSAGE—Carpenters—A&M
- SPECTRES—Blue Oyster Cult—Col
- THE STRANGER—Billy Joel—Col
- WE MUST BELIEVE IN MAGIC—Crystal Gayle—UA
- YOU LIGHT UP MY LIFE—Arista (Soundtrack)
- YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb

MUSICLAND/NATIONAL

- AJA—Steely Dan—ABC
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- BROKEN HEART—The Babys—Chrysalis
- KENDALLS—Ovation
- OLIVIA NEWTON-JOHN'S GREATEST HITS—MCA
- POINT OF KNOW RETURN—Kansas—Kirshner
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- WE MUST BELIEVE IN MAGIC—Crystal Gayle—UA
- YOU LIGHT UP MY LIFE—Arista (Soundtrack)
- YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb

RECORD BAR/NATIONAL

- COMMODORES LIVE—Motown
- DEVIL IN ME—Thelma Houston—Tamla
- FEELS SO GOOD—Chuck Mangione—A&M
- FINALE—Loggins & Messina—Col
- HEROES—David Bowie—RCA
- LIVE—Crosby-Nash—ABC
- PAUPER IN PARADISE—Gino Vannelli—A&M
- SONG BIRD—Deniece Williams—Col
- WE ARE ONE—Mandrill—Arista
- YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb

SAM GOODY/EAST COAST

- AJA—Steely Dan—ABC
- CAN'T WAIT—Piper—A&M
- FINALE—Loggins & Messina—Col
- HEROES—David Bowie—RCA
- LIVE—Crosby-Nash—ABC
- LOVE SONGS—Beatles—Capitol
- ODYSSEY—RCA
- OXYGENE—Jean-Michel Jarre—Polydor
- STICK TO ME—Graham Parker & the Rumour—Mercury
- STREET SURVIVORS—Lynyrd Skynyrd—MCA

FOR THE RECORD/BALTIMORE

- BEHOLD THE MIGHTY ARMY—New Birth—WB
- BRASS CONSTRUCTION III—UA
- COMMODORES LIVE—Motown
- MENAGERIE—Bill Withers—Col
- MOONFLOWER—Santana—Col
- REACH FOR IT—George Duke—Col
- SECRETS—Con Funk Shun—Mercury
- SONG BIRD—Deniece Williams—Col
- TURNIN' ON—High Inergy—Gordy
- YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb

RECORD & TAPE COLLECTOR/BALTIMORE

- COMMODORES LIVE—Motown
- ENCORE—Tangerine Dreams—Virgin
- HEROES—David Bowie—RCA
- LET IT FLOW—Dave Mason—Col
- LIVESTOCK—Brand X—Passport
- MAGIC—Billy Cobham—Col
- NEW VINTAGE—Maynard Ferguson—Col
- SPECTRES—Blue Oyster Cult—Col
- STREET SURVIVORS—Lynyrd Skynyrd—Col
- TURNIN' ON—High Inergy—Gordy

WAXIE MAXIE/WASH., D.C.

- BEHOLD THE MIGHTY ARMY—New Birth—WB
- BRASS CONSTRUCTION III—UA
- COMMODORES LIVE—Motown
- ELVIS IN CONCERT—Elvis Presley—RCA
- FRENCH KISS—Bob Welch—Capitol
- GOIN' PLACES—Jacksons—Epic
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
- STARTING ALL OVER—Philippe Wynn—Cotillion
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- TRUE TO LIFE—Ray Charles—Atlantic

GARY'S/RICHMOND

- AJA—Steely Dan—ABC
- COMMODORES LIVE—Motown
- ELVIS IN CONCERT—Elvis Presley—RCA
- FRENCH KISS—Bob Welch—Capitol
- GREATEST HITS, VOL. II—Elton John—MCA
- LET IT FLOW—Dave Mason—Col
- RUMOURS—Fleetwood Mac—WB
- SHOW SOME EMOTION—Joan Armatrading—A&M

- SIMPLE DREAMS—Linda Ronstadt—Asylum
- YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb

FATHER'S & SUN'S/MIDWEST

- CITADEL—Starcastle—Epic
- COMMODORES LIVE—Motown
- DON'T LOOK DOWN—Ozark Mountain Daredevils—A&M
- HEROES—David Bowie—RCA
- LIVE—Crosby/Nash—ABC
- LOVE SONGS—Beatles—Capitol
- PAUPER IN PARADISE—Gino Vannelli—A&M
- SOMETHING TO LOVE—LTD—A&M
- SPECTRES—Blue Oyster Cult—Col
- STREET SURVIVORS—Lynyrd Skynyrd—MCA

NATL. RECORD MART/MIDWEST

- COMMODORES LIVE—Motown
- FRENCH KISS—Bob Welch—Capitol
- KEANE BROS.—20th Century
- LOVE SONGS—Beatles—Capitol
- MOONFLOWER—Santana—Col
- POINT OF KNOW RETURN—Kansas—Kirshner
- SPECTRES—Blue Oyster Cult—Col
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- TURNIN' ON—High Inergy—Gordy
- YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb

RECORD REVOLUTION/CLEVELAND

- ALAN PRICE—Jet
- ENCORE—Tangerine Dream—Virgin
- HEROES—David Bowie—RCA
- INTERGALACTIC TOURING BAND—Passport
- LOVE PLAY—Mike Manieri—Arista
- MARK FARNER—Atlantic
- MELODIES—Jan Hammer Group—Nemperor
- MOTIVATION RADIO—Steve Hillage—Atlantic
- PLAYER—RSO
- STICK TO ME—Graham Parker & the Rumour—Mercury

MUSIC STOP/DETROIT

- EXPECT NO MERCY—Nazareth—A&M
- ELVIS IN CONCERT—Elvis Presley—RCA
- LET'S GET SMALL—Steve Martin—WB
- LITTLE CRIMINALS—Randy Newman—WB
- MOONFLOWER—Santana—Col
- POINT OF KNOW RETURN—Kansas—Kirshner
- SPECTRES—Blue Oyster Cult—Col
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- THE STRANGER—Billy Joel—Col
- YOU LIGHT UP MY LIFE—Arista (Soundtrack)

ROSE RECORDS/CHICAGO

- BRASS CONSTRUCTION III—UA
- COMMODORES LIVE—Motown
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca
- HEROES—David Bowie—RCA
- MOONFLOWER—Santana—Col
- OLIVIA NEWTON-JOHN'S GREATEST HITS—MCA
- PAUPER IN PARADISE—Gino Vannelli—A&M
- POINT OF KNOW RETURN—Kansas—Kirshner
- REACH FOR IT—George Duke—Epic
- VILLAGE PEOPLE—Casablanca

RADIO DOCTORS/MILWAUKEE

- BRASS CONSTRUCTION III—UA
- COMMODORES LIVE—Motown
- DEVIL IN ME—Thelma Houston—Tamla
- ENCORE—Tangerine Dream—Virgin

- EXPECT NO MERCY—Nazareth—A&M
- HEROES—David Bowie—RCA
- NEW VINTAGE—Maynard Ferguson—Col
- PAUPER IN PARADISE—Gino Vannelli—A&M
- SONG BIRD—Deniece Williams—Col
- WHAT A LONG STRANGE TRIP IT'S BEEN—Grateful Dead—WB

LIEBERMAN/MINNEAPOLIS

- DON'T LOOK DOWN—Ozark Mountain Daredevils—A&M
- FRENCH KISS—Bob Welch—Capitol
- HEROES—David Bowie—RCA
- LOVE SONGS—Beatles—Capitol
- MIDNIGHT WIND—Charlie Daniels Band—Epic
- MOONFLOWER—Santana—Col
- SPECTRES—Blue Oyster Cult—Col
- STICK TO ME—Graham Parker & the Rumour—Mercury
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- YOU LIGHT UP MY LIFE—Arista (Soundtrack)

DISCOUNT RECORDS/ST. LOUIS

- A WORKING MAN CAN'T GET NOWHERE TODAY—Merle Haggard—Capitol
- CAUGHT IN THE ACT—Steve Gibbons Band—MCA
- EXPECT NO MERCY—Nazareth—A&M
- GOIN' PLACES—Jacksons—Epic
- HEROES—David Bowie—RCA
- MARK FARNER—Atlantic
- MISSOURI—Panama
- MOTIVATION RADIO—Steve Hillage—Atlantic
- TRUE TO LIFE—Ray Charles—Atlantic
- TWILLEY DON'T MIND—Dwight Twilley Band—Arista

EAST-WEST RECORDS/CENTRAL FLORIDA

- COME GO WITH US—Pockets—Col
- COMMODORES LIVE—Motown
- DISCO BILL—Bill Cosby—Capitol
- FRENCH KISS—Bob Welch—Capitol
- HEROES—David Bowie—RCA
- MOONFLOWER—Santana—Col
- PRISM—Ariola America
- SONG BIRD—Deniece Williams—Col
- SPECTRES—Blue Oyster Cult—Col
- STREISAND SUPERMAN—Barbra Streisand—Col

MUSHROOM/NEW ORLEANS

- COMMODORES LIVE—Motown
- FRENCH KISS—Bob Welch—Capitol
- LET'S GET SMALL—Steve Martin—WB
- MOONFLOWER—Santana—Col
- OXYGENE—Jean-Michel Jarre—Polydor
- ROUGH MIX—Pete Townshend/Ronnie Lane—MCA
- SECRETS—Con Funk Shun—Mercury
- SEND IT—Ashford & Simpson—WB
- WE'RE ALL IN THIS TOGETHER—Chocolate Milk—RCA

INDEPENDENT RECORDS/DENVER

- COMMODORES LIVE—Motown
- DEVIL IN ME—Thelma Houston—Tamla
- GO TOO—Stomu Yamashita—Arista
- NIGHTWINGS—Stanley Turrentine—Fantasy
- OXYGENE—Jean-Michel Jarre—Polydor
- PRONOUNCED LEH-NERD SKIN-ERD—Lynyrd Skynyrd—MCA
- SONG BIRD—Deniece Williams—Col

- SPECTRES—Blue Oyster Cult—Col
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- THE QUINTET—VSOP—Col

CIRCLES/ARIZONA

- COMMODORES LIVE—Motown
- HEROES—David Bowie—RCA
- LIVESTOCK—Brand X—Passport
- MOONFLOWER—Santana—Col
- OLIVIA NEWTON-JOHN'S GREATEST HITS—MCA
- RAIN DANCES—Camel—Janus
- RECKLESS ABANDON—David Bromberg Band—Fantasy
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- TURNIN' ON—High Inergy—Gordy
- YOU'RE THE ONLY DANCER—Jackie DeShannon—Amherst

ODYSSEY/SOUTHWEST & WEST

- ELVIS IN CONCERT—Elvis Presley—RCA
- ENCORE—Tangerine Dream—Virgin
- HEROES—David Bowie—RCA
- LEVON HELM & THE RCO ALL-STARS—ABC
- NATURAL ELEMENTS—Shakti with John McLaughlin—Col
- PAUL NICHOLAS—RSO
- SOMETHING TO LOVE—LTD—A&M
- SONG BIRD—Deniece Williams—Col
- STARWOOD—Col
- WE MUST BELIEVE IN MAGIC—Crystal Gayle—UA

LICORICE PIZZA/LOS ANGELES

- AJA—Steely Dan—ABC
- FEELS SO GOOD—Chuck Mangione—A&M
- FINALE—Loggins & Messina—Col
- HEROES—David Bowie—RCA
- LITTLE CRIMINALS—Randy Newman—WB
- MOONFLOWER—Santana—Col
- PASSAGE—Carpenters—A&M
- POINT OF KNOW RETURN—Kansas—Kirshner
- WE MUST BELIEVE IN MAGIC—Crystal Gayle—UA
- YOU LIGHT UP MY LIFE—Arista (Soundtrack)

TOWER/LOS ANGELES

- COMMODORES LIVE—Motown
- DEVIL IN ME—Thelma Houston—Tamla
- ELVIS IN CONCERT—Elvis Presley—RCA
- EXPECT NO MERCY—Nazareth—A&M
- HEADS—Bob James—Col
- HERE YOU COME AGAIN—Dolly Parton—RCA
- HEROES—David Bowie—RCA
- NEW VINTAGE—Maynard Ferguson—Col
- SONG BIRD—Deniece Williams—Col
- TRUE TO LIFE—Ray Charles—Atlantic

EVERYBODY'S RECORDS/NORTHWEST

- CITADEL—Starcastle—Epic
- FINALE—Loggins & Messina—Col
- HEROES—David Bowie—RCA
- KARLA BONOFF—Col
- MARIN COUNTY LINE—New Riders—MCA
- SHOW SOME EMOTION—Joan Armatrading—A&M
- SPECTRES—Blue Oyster Cult—Col
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- THE JOY—Toni Browne & Terry Garthwaite—Fantasy
- TOM PETTY & THE HEARTBREAKERS—Shelter



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)
NOV. 12 NOV. 5



WKS. ON CHART

1	1	RUMOURS FLEETWOOD MAC Warner Bros. BSK 3010 (24th Week)	38	G
2	2	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	9	G
3	5	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	4	K
4	4	AJA STEELY DAN/ABC AB 1006	6	G
5	6	FOREIGNER /Atlantic SD 19109	33	G
6	7	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	18	G
7	3	SHAUN CASSIDY /Warner/Curb BS 3067 (WB)	20	F
8	8	CHICAGO XI /Columbia JC 34860	7	G
9	9	STAR WARS (ORIGINAL SOUNDTRACK) /20th Century 2T 541	22	H
10	22	STREET SURVIVORS LYNRYD SKYNYRD/MCA 3029	2	G
11	11	ANYTIME... ANYWHERE RITA COOLIDGE/A&M SP 4616	27	F
12	12	BARRY WHITE SINGS FOR SOMEONE YOU LOVE BARRY WHITE/20th Century T 543	9	G
13	16	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	4	G
14	10	FOGHAT LIVE FOGHAT/Bearsville BRK 6971 (WB)	10	G
15	13	LOVE YOU LIVE ROLLING STONES/Rolling Stones COC 2 9001 (Atlantic)	6	I
16	17	I ROBOT ALAN PARSONS PROJECT/Arista 7002	19	G
17	18	TOO HOT TO HANDLE HEATWAVE/Epic PE 34761	14	F
18	28	YOU LIGHT UP MY LIFE (ORIGINAL SOUNDTRACK) /Arista AB 4159	4	G
19	15	COMMODORES /Motown M7 884R1	33	G
20	21	JT JAMES TAYLOR /Columbia JC 34811	19	G
21	14	CSN CROSBY, STILLS & NASH /Atlantic SD 19104	19	G
22	24	BARRY MANILOW LIVE /Arista 8500	24	I
23	23	STAR WARS AND OTHER GALACTIC FUNK MECO / Millennium MNLP 8001 (Casablanca)	12	F
24	25	LITTLE QUEEN HEART /Portrait JR 34799	25	G
25	30	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	7	G
26	43	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)	3	F
27	27	CAT SCRATCH FEVER TED NUGENT/Epic 34700	22	G
28	20	IN FULL BLOOM ROSE ROYCE/Whitfield WH 3074 (WB)	12	F
29	34	MOONFLOWER SANTANA/Columbia C2 34914	3	H
30	32	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630	25	G
31	36	FRENCH KISS BOB WELCH/Capitol ST 11663	6	F
32	37	GREATEST HITS, VOL. II ELTON JOHN/MCA 3027	5	G
33	19	LIVIN' ON THE FAULT LINE DOOBIE BROTHERS/Warner Bros. BSK 3045	10	G
34	26	BRICK /Bang BLP 409	10	G
35	38	BABY IT'S ME DIANA ROSS/Motown M7 890R1	6	G
36	29	I'M IN YOU PETER FRAMPTON/A&M SP 4704	21	G
37	31	IN CITY DREAMS ROBIN TROWER/Chrysalis CHR 1148	7	G
38	40	HERE AT LAST — BEE GEES LIVE BEE GEES/RSO 2 3901 (Polydor)	24	I
39	42	BOSTON /Epic JE 34188	59	G
40	33	RIGHT ON TIME BROTHERS JOHNSON/A&M SP 4644	26	G
41	35	A FAREWELL TO KINGS RUSH/Mercury SRM 1 1184	8	G
42	39	BEAUTY ON A BACKSTREET DARYL HALL & JOHN OATES/ RCA AFL1 2300	9	G
43	44	I REMEMBER YESTERDAY DONNA SUMMER/Casablanca NBLP 7056	23	G
44	48	THE STRANGER BILLY JOEL/Columbia JC 34897	6	G
45	46	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	11	F
46	47	SOMETHING TO LOVE LTD/A&M SP 4646	15	G
47	66	SPECTRES BLUE OYSTER CULT/Columbia JC 35019	2	G
48	49	LUNA SEA FIREFALL/Atlantic SD 19101	14	G
49	71	COMMODORES LIVE /Motown M9 894A2	2	I
50	41	ACTION BLACKBYRDS/Fantasy F 9535	7	G

51	45	STREISAND SUPERMAN BARBRA STREISAND/Columbia JC 34830	20	G
52	54	THE GRAND ILLUSION STYX/A&M 4637	16	G
53	51	REJOICE THE EMOTIONS /Columbia PC 34762	21	F
54	56	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105	89	G
55	74	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	3	G
56	53	FLEETWOOD MAC /Reprise MSK 2281 (WB)	120	G
57	50	ENIGMATIC OCEAN JEAN-LUC PONTY/Atlantic SD 19110	8	G
58	60	HOTEL CALIFORNIA EAGLES/Asylum 6E 103	47	G
59	76	OLIVIA NEWTON-JOHN'S GREATEST HITS /MCA 3028	2	G
60	55	PART 3 KC & THE SUNSHINE BAND/T.K. 605	27	G
61	70	ODYSSEY /RCA APL1 2204	3	F

CHARTMAKER OF THE WEEK

62	—	HEROES DAVID BOWIE RCA AFL1 2522	1	G
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63	65	PASSAGE CARPENTERS/A&M SP 4703	5	G
64	88	LOVE SONGS BEATLES/Capitol SKBL 11711	2	G
65	78	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	2	I
66	61	CARELESS STEPHEN BISHOP/ABC ABCD 954	11	G
67	75	LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079	4	G
68	52	THUNDER IN MY HEART LEO SAYER/Warner Bros. BSK 3089	5	G
69	58	CRAWLER /Epic PE 34900	10	F
70	72	ELVIS' GOLDEN RECORDS, VOL. I ELVIS PRESLEY/ RCA LSP 1707	10	F
71	57	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	39	F
72	59	GOING FOR THE ONE YES/Atlantic SD 19106	16	G
73	77	SHOW SOME EMOTION JOAN ARMATRADING/A&M SP 4663	3	G
74	67	ROUGH MIX PETER TOWNSHEND/RONNIE LANE/MCA 2295	6	F
75	79	KARLA BONOFF /Columbia PC 34762	6	F
76	84	NIGHT AFTER NIGHT NILS LOFGREN/A&M SP 3707	3	H
77	87	TURNIN' ON HIGH INERGY/Gordy G6 978S1 (Motown)	2	F
78	81	COME GO WITH US POCKETS/Columbia PC 34879	6	F
79	83	NEVER LETTING GO PHOEBE SNOW/Columbia JC 34875	3	G
80	82	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112	52	G
81	62	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	27	F
82	63	A PLACE IN THE SUN PABLO CRUISE/A&M SP 4625	33	G
83	64	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	79	G
84	85	A STAR IS BORN (ORIGINAL SOUNDTRACK) /Columbia JS 34403	49	X
85	93	RAIN DANCES CAMEL/Janus JXS 7035	2	G
86	89	TWILLEY DON'T MIND DWIGHT TWILLEY/Arista AB 4140	3	G
87	164	ONE MORE FROM THE ROAD LYNRYD SKYNYRD/MCA 2 8000	1	F
88	—	SONG BIRD DENIECE WILLIAMS/Columbia JC 34911	1	G
89	100	REACH FOR IT GEORGE DUKE/Epic PE 34883	2	F
90	92	SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088	4	F
91	101	BROKEN HEART THE BABYS/Chrysalis CHR 1150	1	G
92	113	FINALE LOGGINS & MESSINA/Columbia J6 34167	32	F
93	68	FLOATERS /ABC AB 1030	20	F
94	107	CITADEL STARCASTLE/Epic PE 34935	1	F
95	111	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	1	F
96	—	A PAUPER IN PARADISE GINO VANNELLI/A&M SP 4664	1	F
97	—	BRASS CONSTRUCTION III /United Artists LA775 H	1	G
98	69	RAM JAM /Epic PE 34885	10	F
99	106	LET IT FLOW DAVE MASON/Columbia PC 34680	1	F
100	73	LOVE GUN KISS/Casablanca 7051	19	G

GLEND A

GRIFFITH



PRODUCED BY
DON HENLEY WITH **JIM ED NORMAN**

FEATURING SONGS BY

Carole King, Danny O'Keefe, Jesse Winchester,
Tom T. Hall, Marty Robbins & Glenda Griffith



101 THE ALBUM CHART 150

NOVEMBER 12, 1977

NOV. 12	NOV. 5	
101	114	RUBY, RUBY GATO BARBIERI/A&M SP 4655
102	86	LIGHTS OUT UFO/Chrysalis CHR 1127
103	125	STICK TO ME GRAHAM PARKER AND THE RUMOUR/ Mercury SRM 1 3706
104	97	NETHER LANDS DAN FOGELBERG/Full Moon PE 34185 (CBS)
105	91	BAD REPUTATION THIN LIZZY/Mercury SRM 1 1186
106	109	SANFORD-TOWNSEND BAND/Warner Bros. BS 2966
107	80	ELVIS, A LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY/ RCA CPL1 0341
108	—	THE DEVIL IN ME THELMA HOUSTON/Tamla T7 358R1
109	119	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974
110	110	MIDNIGHT WIND THE CHARLIE DANIELS BAND/Epic PE 34970
111	112	THE BEST OF TAVARES/Capitol ST 11701
112	90	BOATS AGAINST THE CURRENT ERIC CARMEN/Arista AB 4124
113	122	WE ARE ONE MANDRILL/Arista AB 4144
114	123	GOIN' PLACES THE JACKSONS/Epic JE 34835
115	96	NIGHTWINGS STANLEY TURRENTINE/Fantasy F 9534
116	98	IN COLOR CHEAP TRICK/Epic PE 34884
117	120	THE QUINTET V.S.O.P./Columbia C2 34976
118	94	GO FOR YOUR GUNS ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
119	108	ENDLESS FLIGHT LEO SAYER/Warner Bros. BSK 3101
120	102	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M 3703
121	104	THE SPY WHO LOVED ME (ORIGINAL SOUNDTRACK)/ United Artists LA774 H
122	134	OXYGENE JEAN-MICHEL JARRE/Polydor PD 6112
123	103	EVEN IN THE QUIETEST MOMENTS SUPERTRAMP/A&M 4634
124	95	FLOWING RIVERS ANDY GIBB/RSO 1 3018 (Polydor)
125	136	SECRETS CON FUNK SHUN/Mercury SRM 1 1180
126	99	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/ Jet LA679 G (UA)
127	139	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544
128	117	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol ST 11557
129	115	LIVE! IN THE AIR AGE BE BOP DELUXE/Harvest SKB 1666 (Capitol)
130	118	LAKE/Columbia PC 34763
131	149	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G
132	116	TERRAPIN STATION GRATEFUL DEAD/Arista 7001
133	—	ENCORE TANGERINE DREAM/Virgin PZG 35014 (CBS)
134	121	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090
135	105	TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA CPL2 2404
136	138	POWER AND LOVE MANCHILD/Chi Sound CH LA765 G (UA)
137	126	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/ MCA 2280
138	—	EXPECT NO MERCY NAZARETH/A&M SP 4666
139	127	DIAMANTINA COCKTAIL LITTLE RIVER BAND/Harvest SW 11645 (Capitol)
140	144	FOREIGN AFFAIRS TOM WAITS/Asylum 7E 1117
141	145	SILK DEGREES BOZ SCAGGS/Columbia PC 33920
142	147	FEELIN' BITCHY MILLIE JACKSON/Spring SP 1 6715 (Polydor)
143	129	BRIDGES GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4147
144	146	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/ RCA LSP 3758
145	131	IT'S A GAME BAY CITY ROLLERS/Arista 7004
146	132	CELEBRATE ME HOME KENNY LOGGINS/Columbia PC 34655
147	—	PRISM/Ariola America ST 50020 (Capitol)
148	128	LIVE—YOU GET WHAT YOU PLAY FOR REO SPEEDWAGON/ Epic PEG 34494
149	133	GO TOO STOMU YAMASHITA/Arista AB 4138
150	124	ONE ON ONE (ORIGINAL SOUNDTRACK) SEALS & CROFTS/ Warner Bros. BS 3076

151-200 ALBUM CHART

151	ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY/RCA LSP 4776	177	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol ST 11693
152	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/Casablanca NBLP 7080	178	RECKLESS ABANDON THE DAVID BROMBERG BAND/Fantasy F 9540
153	MONKEY ISLAND GEILS/Atlantic SD 19103	179	TOM PETTY AND THE HEARTBREAKERS TOM PETTY/ ABC SR 52006
154	SHAKE IT WELL DRAMATICS/ABC AB 1010	180	SO EARLY IN THE SPRING JUDY COLLINS/Elektra 8E 6002
155	BEHOLD THE MIGHTY ARMY NEW BIRTH/Warner Bros. BS 3071	181	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891
156	LIVE CROSBY/NASH/ABC AA 1042	182	DON'T LOOK DOWN OZARK MOUNTAIN DAREDEVILS/ A&M SP 4662
157	DEVIL'S GUN C.J. & COMPANY/ Westbound WB 301 (Atlantic)	183	KEANE BROTHERS/20th Century T 536
158	NEW VINTAGE MAYNARD FERGUSON/Columbia JC 34971	184	MUSICAL CHAIRS SAMMY HAGAR/ Capitol ST 11706
159	CAN'T WAIT PIPER/A&M SP 4654	185	STILLWATER/Capricorn CP 0186 (WB)
160	MAKIN' LOVE AND MUSIC DR. HOOK/Capitol ST 11632	186	I CRY, I SMILE NARADA MICHAEL WALDEN/Atlantic SD 19141
161	CHASING RAINBOWS JANE OLIVOR/Columbia PC 34917	187	GREATEST HITS CHICAGO/ Columbia PC 33900
162	SAY IT IN PRIVATE STEVE GOODMAN/Asylum 7E 1118	188	ON STAGE LILY TOMLIN/ Arista AB 4142
163	MENAGERIE BILL WITHERS/ Columbia JC 34903	189	EDDIE MONEY/Columbia PC 34909
164	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	190	LOOKING FOR MR. GOODBAR VARIOUS ARTISTS/Columbia JS 35029
165	VILLAGE PEOPLE/Casablanca NBLP 7064	191	THE MISSING PIECE GENTLE GIANT/Capitol ST 11696
166	TRUE TO LIFE RAY CHARLES/ Atlantic SD 19142	192	TERENCE BOYLAN/Asylum 7E 1091
167	THE JOY TONI BROWNE & TERRY GARTHWAITE/Fantasy F 9538	193	THE SURVIVORS' SUITE KEITH JARRETT/ECM 1 1085 (Polydor)
168	STARTING ALL OVER PHILIPPE WYNNNE/Cotillion SD 9920 (Atlantic)	194	MAGIC BILLY COBHAM/ Columbia JC 34939
169	PLAYER/RSO 1 3026 (Polydor)	195	ANGELLE/Epic PE 34836
170	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021	196	MOTIVATION RADIO STEVE HILLAGE/Atlantic SD 19144
171	HEAVEN'S JUST A SIN AWAY KENDALLS/Ovation OV 1719	197	THE OSMONDS GREATEST HITS/ Kolob PD 2 9005 (Polydor)
172	SINGER OF SONGS, TELLER OF TALES PAUL DAVIS/Bang 410	198	YOU'RE THE ONLY DANCER JACKIE DeSHANNON/Amherst AMH 1010
173	KENNY ROGERS/United Artists LA689 6	199	MARK FARNER/Atlantic SD 18232
174	MANDRE/Motown M6 886S1	200	INTERGALACTIC TOURING BAND VARIOUS ARTISTS/Passport PB 9823 (Arista)
175	LIVESTOCK BRAND X/Passport PB 9824 (Arista)		
176	MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11607		

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LITTLE RIVER BAND	139	BARRY WHITE	12
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Musexpo '77 (Continued from page 4)

tion, most did not take suite or booth space.

The convention, held at The Doral Hotel, was expanded this year to include three seminars on the subjects of radio programming, a&r/marketing and publishing. Attendance at all three seminars was split evenly between American and foreign companies and dealt with the subjects from both viewpoints.

The radio seminar was paneled by Charles Lake, national PD of Bartell; Marlin Taylor, president of Bonneville, Paul Drew of Paul Drew Enterprises; Phil Stout, vice president of Shulke Radio Productions; Michael Hooper, British broadcaster; Bob Henaberry, president of Henaberry Associates; Kent Burkhart, Burkhart/Abrams Associates; Jim Gabbert, president of National Radio Broadcasters Association; Julian Breen corporate program director of Greater Media; John Ross Bernard, foreign manager of BBC Radio; Ron Nickell, vice president of T.M. Programming and John Farina, consultant and general manager of WDJZ. The panel was chaired by Douglas E. Hall, editor of The Hall Report.

While the suggested subject for the discussion was the development of AM stereo and FM quad broadcasts, discussions centered on programming methods, use of computers, the problems of programming beautiful music stations, and the increasing divergence of major city markets.

The a&r/marketing seminar, moderated by Andy Hussakowsky of M.R.I., and co-sponsored by F.O.R.E., was paneled by Dr. George Butler, VP, a&r, CBS Records, Vincent Romeo, vice president of artist development, CBS International; Wendell Bates, director of black music marketing, MCA Records; Ray Harris, president of AVI Records; Ron Mosley, vice president of marketing, RCA Records; Jim Tyrrell, vice president of marketing, Epic Records; Benjamin Ashburn, president of Commodores, Inc.; Steve Gold, of Far Out Productions; Howard Smiley, vice president of T.K. Records and Sidney Miller, editor of Black Radio Executive.

The question and answer period following the opening remarks was heightened by comments by Gold and Ashburn on the problems of coupling black and white groups during road tours. According to Ashburn, who manages The Commodores, many white fans of the group are afraid to attend their concerts. According to Gold, who manages War and other groups, he has found many more racially mixed audiences in the deep south than in northern cities.

The publishing seminar was

composed of John Rees of First American National Bank of Nashville; Geoff Heath of Heath-Levy Music, U.K.; Jimmy Bishop, vice president of April-Blackwood Music; Kelli Ross, vice president of RCA Publishing; Lou Ragusa, vice president of CBS International Publishing; Walter Hofer, president of Copyright Services, Ltd.; Ralph Seigel, president of Seigel Music Companies, Germany; Wesley Rose, president of Acuff/Rose Music and Arthur Braun, director of Dick James Music.

Audience participation was the most vociferous during the publishing panel and several questions seemed aimed specifically at panel members with whom they had done business. The inclusion of banker Rees produced a long discussion on the evaluation of catalogues and the willingness of American banks to back foreign catalogues.

Live entertainment was also expanded this year with the performances of Johnny Parazzo (Regency Records); Chet Atkins, sponsored by CMA; Funky Nassau Showcase, sponsored by the Bahamas Musicians & Entertainers Union; The World's Greatest Jazz Band (Regency Records) and Andre Gagnon (Decca), sponsored by The Government of Quebec. Regency Records reported more than a dozen offers to release the Parazzo albums in foreign territories immediately following the performance. Gagnon, winner of the 1976 Juno Award in Canada, was the obvious hit of the convention and was already signed to Decca Records worldwide before the gala performance.

While many foreign publishers were disappointed in the meet, they were nearly unanimous in their desire to have Musexpo continue on a yearly basis and expand to include many more American companies.

Roddy Shashoua, president of International Musexpo, announced at convention's end that he is already planning next year's conference and would be sending out questionnaires next week about the meet's location.

RCA Recording 'The King and I'

■ NEW YORK—RCA Records has recorded the original cast album of the smash hit Broadway revival of the Richard Rodgers-Oscar Hammerstein musical, "The King and I," starring Yul Brynner and Constance Towers.

The announcement was made by Thomas Z. Shepard, division vice president, Red Seal artists and repertoire.

COPY WRITES (A Report on the Music Publishing Scene)

By PAT BAIRD

■ Last week's Musexpo had equally vocal proponents and detractors. Regardless of specific opinion, the call for such a U.S. meet for publishers and international record companies was nearly unanimous. Musexpo has become a standard stop on the American itineraries of foreign music executives and, although many reported few business transactions in Miami, there was optimism about future deals with contracts made at the Doral.

It would be unfortunate if American record companies, producers, managers and lawyers continue to ignore such an international gathering and record/publishing contacts are confined to the once-a-year MIDEM and trans-Atlantic/Pacific telephone calls.

YA GOTTA HAVE FRIENDS: The saying goes that you can tell a person's character by the company he keeps. So, we think, can you tell a convention by its participants. Below listed are just some of the people (many without exhibition booths and suites) seen in Miami last week: **Wally Shuster** (U.A.), **Lester Sill** (Screen Gems), **Kelli Ross** (RCA), **Wesley Rose** (Acuff/Rose), **Jimmy Bishop** (April/Blackwood), **Jerry Greenberg** and **Michael Klenfner** (Atlantic), **Joel Sill**, **Lance Freed & Evan Meadow** (Irving/Almo), **Steve Gold & Jerry Goldstein** (Far Out), **Walter Hofer**, **Jo Walker & Cathy Hooper** (CMA), **Frances Preston** (BMI), **Ed Shea** (ASCAP), **Charles Scully** (SESAC), **Nat La Pattin** (Vanguard), **Marty Scott** (Jem/Passport), **Murray Deutch**, **Mario Conti** (Southern), **Sal Chiatia** (MCA), **Stanley Mills** (September), **Richard Roemer & Mike Nadler**, **Mike Gusick**, **Dan Pugliese & Dick Broderick** (Springboard), **Morty Wax**, **Lee Blumer** (Chick Corea Prod.), **Bob Wyld** (Dawnbreaker), **Glenn and Gene Friedman**, **Jim O'Loughlin** (Heath/Levy), **Jan Olofsson**, **Linda & Ben Findon** (Black Sheep), producer/writer **Pierre Tubbs**, **Philip Love** (Eden Studios), **Cyril Shane**, **Bob Kingston**, **Miki Dallon** (Pilot), **Dag Haeggqvist** (Sonet), **Terri Fricon** (Musicways), **Lenny Kalikow**, **Ted Rubenstein** (RCA) and **Leeds Levy** (Jodrell)—of course, among others.

HEARD AT MUSEXPO: **Elton John** has finished up six sides on his new **Thom Bell** produced album. One of the songs is a collaboration between John, Bell and **Bernie Taupin** . . . **Elvis Costello** has November studio time booked at Eden Studios, London. **Nick Lowe** who produced the first and third **Graham Parker** lps there . . . **Jim Armstrong**, formerly of **Them**, has a new group **Light** on Emerald Records, Belfast. **Melvyn Solomon** of Emerald produced the early **Them** records. The company's a&r manager **George Doherty**, meanwhile, was one of the very few new wave enthusiasts at the meet. He's working with the groups **Warpt** and **Pretty Boy Floyd & the James**.

MORE: **John Brands** of Intersong/Barart signed **Loretta Lynn's** Coal Miner's Music for representation in Holland . . . Also at Basart, **Ton van den Bremer** picked up the **Johnny Parazzo** albums for that territory (rock 'n' roll!) . . . **Ralph Seigel** (who sold worldwide rights to **Silver Convention** last year) did nearly as well with several properties this year . . . "Desperately" by **Love Machine** is having its third go-round on the Japanese charts and will be released here momentarily. Producer **Reid Whitelaw** secured some sub-publishing deals at Musexpo.

EVEN MORE: Dawnbreaker Music has new cuts by **Dee Dee Sharpe Gamble** ("I'd Really Love To See You Tonight"), **Eddie Kendricks** ("Diamond Girl"), **Splinter** ("Round and Round") and **Barry Manilow** ("Where Do I Go From Here"). By the way, Dawnbreaker premiere writer **Parker McGee** was found via an unsolicited tape. It can still happen here . . . **Eddie O'Loughlin** (Midsong) and **Jim O'Loughlin** (Heath/Levy, U.S.) are brothers.

OTHER STUFF: Writer/Nashville session keyboardist **Randy Goodrum** ("It's Sad to Belong") signed to co-publishing deal at Chappell. His company is Sailmaker Music (ASCAP) . . . Country writer **Larry Kingston** to Hall-Clement Publications . . . **Michael T. Garvin** and **Carole & Allen Thomas** to ABC/Dunhill . . . **Molly-Ann Leikin** to Interworld Music.

EXCUSE US: **Jim Steinman** is the music director and songwriter for **Meatloaf** and not the artist himself, as reported last week.

COVERS: April/Blackwood has the new **Ringo** single, "Drowning In The Sea of Love," and two cuts on the **Debby Boone** album, "Baby I'm Yours" by **Van McCoy** and "Until Your Love Broke Through" by **Keith Green** . . . **Fletcher & Flett's** "Lady Put Out the Light" on the new **Blood, Sweat & Tears** and **Frankie Valli** lps. They're published by 3ig Secret/Almo and are quickly becoming the cover battle champs.

PROMOTED: **Carol Cassano** to west coast professional director at Jobete/Stone Diamond. She was a professional manager at the company.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Love Having You Around" — First Choice (Gold Mind). The group has gotten hold of a number which is extracted from their number one lp, "Delusions." The delivery is quite different from the norm. Producer Ron Kersey has done a marvelous job in taking the group into a new spectrum of sound.

DEDE'S DITTIES TO WATCH: "Dance To The Music" — Muscle Shoals Horns (Ariola America); "Brother Louie" — Hot Chocolate (Big Tree); "1,000 Laughs" — Eloise Laws (ABC).

20th Century Records is going through transitions in the area of promotion. We know everyone is wondering about the r&b department — Elmer Hill is looking for people in the Memphis and southwest areas. If you feel you are qualified please call Hill at 20th Century.

Cortez Thompson phoned to inform us that he is still program director of radio station WOL-AM (Washington).

REMINDER! Ms. Louise Williams' Testimonial is this week, Friday the 11th, at the Marriott Hotel in Philadelphia. All you late comers can make reservations with Harold Burnside at WDAS. That number is (215) 878-2000.

WNJR-AM (Newark) has gone into another facet of programming. They are now known as AM 1430, gearing their music toward the black market. It is known as information music — jazz, disco and r&b. Album reviews are featured and new product is rotated twice a week.



Shown here are those tall, talented Temptations, who are celebrating not only the signing with Sid Seidenberg but two birthdays. Melvin Franklin (shown holding cake) and Richard Street (behind) celebrated along with choreographer Cholly Atkins. From left: Jamey Miller, road manager; Glenn Leonard; Richard Street, Otis Williams, Louis Price, Sid Seidenberg. Seated are Cholly Atkins and Melvin Franklin.

(Continued on page 68)

Who In The World:

High Inergy: In The Motown Mold

■ Students of Motown history will no doubt note the similarities between the budding career of High Inergy and those of the other classic Motown female vocal groups—a group of teenagers who sing well together, Motown coaching and Motown material, and, soon after, stardom.

The four young women in High Inergy—they range in age from 17 to 19—are currently enjoying their first hit, "You Can't Turn Me Off (In The Middle Of Turning Me On)," bulleted at four on the R&B Singles Chart and at 49 on the pop Singles Chart. If the sound they've recaptured is any indication, there are more hits in the offing.

Talent Show

The quartet is from Pasadena, California, where they were accepted into the city's Bicenten-

nial Performing Arts Program early in 1976. Soon after, they came to the attention of Motown's Gwen Gordy-Lupper, who signed them to the Gordy label.

Vernessa and Barbara Mitchell share lead vocals, with Linda Howard and Michelle Martin contributing backup vocals and choreography. Their sound, honed through 500 performances with the Pasadena program, offers the sort of sexiness and polish that made stars of the Supremes, Martha and the Vandellas and others. An album, entitled "High Inergy—Turnin' On," showcases their sound more fully, and places them firmly in the middle of one of the strongest traditions in r&b music. Their youth and energy suggest that these four young women will be around for a long time to come.

Maze in Philly



Capitol recording artists Maze featuring Frankie Beverly stopped by the WDAS-AM/FM studios before a later performance at Philadelphia's Spectrum. Exchanging greetings at the station's studios are (from left): Maze members Robin Duhe and Wayne Thomas; Jack Wellmon, Capitol promotion manager for the Philadelphia area; Doug Henderson, WDAS-FM air personality; Maze leader Frankie Beverly; and Maze members Joe Provost and Roame Lowry. In the foreground are Maze members McKinley "Bug" Williams and Sam Porter.

Whitfield Taps Frann Altman

■ LOS ANGELES—Frann Altman has joined the staff of Whitfield Records as assistant director of artist relations. In her new position, Ms. Altman will be working closely with Whitfield artist relations director Tony Jones and will

be based out of Whitfield's offices at Warner Bros. in Burbank.

Prior to coming to Whitfield,

Background

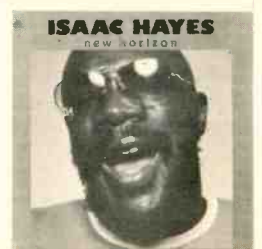
Ms. Altman was with Far Out Productions, A&M Records and Blue Thumb Records.

R&B PICKS OF THE WEEK

SINGLE PHILIPPE WYNNE, "TAKE ME AS I AM PT. 1" (Wynn's World/Sacred Pen, Mighty Three Music, BMI). Music and lyrics were written by Jefferson, Hawes and Simmons of Philadelphia. The ex-lead singer of the Spinners explodes with more than just soul. This cut shows off the versatility of a music man destined to go all the way. Cotillion 44227.

SLEEPER JOHN GILLIAM, "COME BACK CAROL" (Alvert Music, BMI). This medium up-tempo tune cuts in with a heavy, melodic atmosphere. The artist's delivery is quite haunting, and this tune is filled with soulful interludes. The sounds are smooth and rhythmic. ICA 007.

ALBUM ISAAC HAYES, "NEW HORIZON." Isaac Hayes has finally put away his chocolate chip cookies in favor of new and more sensual epicurean delights. This new album is an excellent vehicle for his talents. The strongest cut is "Moonlight Lovin' (Menage Trois)," which is a sensual, sexual statement backed by sultry vocals and a fantastic rhythm section. Polydor PD1-6120.



A NATION REACHES FOR GEORGE DUKE!

A hit single from George Duke? "Yes," say Baltimore and Washington. "Absolutely," shout Detroit and Cincinnati. "We're on it," claim Los Angeles and other cities. New stations join the list every day.

You learn to expect the unexpected from George Duke, the man whose mind is loaded with percussive inventions and electric keyboard extensions. Now, at last, city after city puts his first hit single within reach.

"Reach for It," 8-50463
the new single
from George Duke.

The title cut from the album that's going to put him over.

ON EPIC RECORDS. 



NOVEMBER 12, 1977

NOV. 12	NOV. 5	
1	1	(EVERYTIME I TURN AROUND) BACK IN LOVE AGAIN LTD/1974
2	2	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century TC 2350
3	3	DUSIC BRICK /Bang 734
4	6	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/GORDY 7155 (Motown)
5	8	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/ Spring 175 (Polydor)
6	4	DO YOUR DANCE (PART I) ROSE ROYCE/Whitfield WH1 8440 (WB)
7	10	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625
8	5	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/T.K. 1023
9	7	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/ Drive 6258 (T.K.)
10	9	BRICK HOUSE COMMODORES/Motown M 1425F

11	14	GOIN' PLACES JACKSONS/Epic 8 50454
12	11	SHAKE IT WELL DRAMATICS/ABC 12299
13	12	BOOGIE NIGHTS HEATWAVE/Epic 8 50370
14	13	WE NEVER DANCED TO LOVE SONG MANHATTANS/Columbia 3 10486
15	15	FLOAT ON FLOATERS/ABC 12284
16	16	DOCTOR LOVE 1ST CHOICE/Gold Mind 4004 (Salsoul)
17	17	WORK ON ME O'JAYS/Phila. Intl. ZS8 3631 (CBS)
18	20	"STAR WARS" THEME/ CANTINA BAND MECO/Millennium MN 604 (Casablanca)
19	25	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622
20	18	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949
21	23	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA 11064
22	29	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453
23	19	BEST OF MY LOVE EMOTIONS/Columbia 3 10544
24	26	RUNNING AWAY ROY AYERS UBIQUITY/Polydor 14415
25	24	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599
26	32	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)
27	34	IF IT DON'T FIT, DON'T FORCE IT KELLEE PATTERSON/ Shadybrook SB 45 1041
28	22	LADY OF MAGIC MAZE FEATURING FRANKIE BEVERLY/Capitol P 4456
29	30	FUNK FUNK CAMEO/Chocolate City CC 011 (Casablanca)
30	35	ANY WAY YOU WANT ME SYLVERS/Capitol 4493
31	33	I'M AT THE CROSSROADS VERNON GARRETT/JCA 003
32	21	EASY COMMODORES/Motown M 1418F
33	44	NATIVE NEW YORKER ODYSSEY/RCA 11129
34	27	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425
35	40	JOY TO HAVE YOUR LOVE PATTI LABELLE/Epic 8 50445
36	39	ONE STEP AT A TIME JOE SIMON/Spring 176 (Polydor)
37	28	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)
38	31	CREAM CITY AALON/Arista 0249
39	36	SHOO DOO FU FU OOH LENNY WILLIAMS/ABC 12300
40	41	I'VE NEVER BEEN TO ME NANCY WILSON/Capitol 4476
41	47	FFUN CON FUNK SHUN/Mercury 73959
42	48	I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 55403 (Atlantic)
43	45	ALL YOU GOT TYRONE DAVIS/Columbia 3 10604
44	51	I'M HERE AGAIN THELMA HOUSTON/Tamla T 54287 (Motown)

45	52	LOVELY DAY BILL WITHERS/Columbia 3 10627
46	54	YOU DON'T HAVE TO SAY YOU LOVE ME FLOATERS/ABC 12314
47	49	WAITING IN VAIN BOB MARLEY & THE WAILERS/ Island 092
48	55	LOVER JONES JOHNNY GUITAR WATSON/ DJM DJUS 1029 (Amherst)
49	56	GETTIN' READY FOR LOVE DIANA ROSS/Motown M 1427F
50	58	DO DO WAP IS STRONG CURTIS MAYFIELD/Curtom CMS 0131 (WB)
51	53	GET INTO MY LIFE BELOYD/20th Century 2353
52	—	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435
53	63	BOP GUN (ENDANGERED SPECIES) PARLIAMENT/Casablanca NB 900
54	57	LAY IT ON ME SYLVIA/Vibration VI 570 (All Platinum)
55	67	BELLE AL GREEN/Hi 77505 (Cream)
56	61	SUPER SEXY LEON HAYWOOD/MCA 40793
57	37	I FEEL LOVE/CAN'T WE JUST SIT DOWN (AND TALK IT OVER) DONNA SUMMER/Casablanca 884
58	69	SORRY DOESN'T ALWAYS MAKE IT RIGHT GLADYS KNIGHT & THE PIPS/ Buddah 584 (Arista)
59	66	LET ME LIVE THE LIFE I LOVE LATIMORE/Glades 1744 (T.K.)
60	—	OOH BOY ROSE ROYCE/Whitfield WH1 8491 (WB)
61	64	FUNKY MONKEY MANDRILL/Arista 2074
62	70	RUNNIN' FOR YOUR LOVIN' BROTHERS JOHNSON/A&M 1982
63	65	SOLAR FLIGHT (OPUS I) MANDRE/Motown M 1429F
64	—	WHAT I DID FOR LOVE INNER CITY JAM BAND/ Bareback 535
65	74	REACH FOR IT GEORGE DUKE/Epic 8 50463
66	73	COME GO WITH ME POCKETS/Columbia 3 10632
67	68	MELODIES MADE IN U.S.A./De-Lite 1594
68	75	IN A LIFETIME TEMPTATIONS/Atlantic 3436
69	—	GET YOUR STUFF OFF INGRAM/H&L 9689
70	71	SHOUTING OUT LOVE EMOTIONS/Stax STX 3200 (Fantasy)
71	—	MORE THAN A WOMAN TAVARES/Capitol 4500
72	72	HAVING A PARTY POINTER SISTERS/ABC Blue Thumb 275
73	—	KISS ME (THE WAY I LIKE IT) GEORGE McCRAE/T.K. 1024
74	—	RUNAWAY SALSOL ORCH. FEATURING LOLEATTA HOLLOWAY/ Salsoul SZ 2045
75	62	COULD HEAVEN EVER BE LIKE THIS IDRIS MUHAMMAD/Kudu 930 (CTI)

Female Hits

(Continued from page 3)

Crystal Gayle's "Don't It Make My Brown Eyes Blue," the year's biggest female country crossover record to date, continues its spreading popularity at six, while Rita Coolidge's "We're All Alone," her second straight top 10 item, bullets at seven.

Two Linda Ronstadt singles retain chart bullets this week, "Blue Bayou" at 11 and "It's So Easy" at 31. On its second time around, "Send In The Clowns" by Judy Collins holds its chart momentum at 33, and Olivia Newton-John's "I Honestly Love You," also a second-time hit, moves to 84.

Dolly Parton, who like Crystal Gayle has had her past success confined to the country charts, moves up strongly to 48 with "Here You Come Again."

Combine these records with such current r&b-to-pop cross-overs as Donna Summer's "I Feel Love" (now at four on the chart), the Emotions' "Best Of My Love" and "Don't Ask My Neighbors" (20 and 59) and Diana Ross' "Gettin' Ready For Love" (72), and with the continued chart presence of rock groups fronted by women, such as Fleetwood Mac and Heart, add the women's clout at pop stations becomes apparent.

Even in Detroit—where radio stations take the "rock city" slogan seriously—program director Dick Bozzi of CKLW-AM finds himself playing three or more of these records back to back, a practice he and many other programming executives would once have shunned.

In or out of rating periods, these records make good demographic sense for most stations, and such considerations are in large part dictating the heavy play they are receiving. The Debby Boone, Crystal Gayle, Rita Coolidge, Linda Ronstadt ("Blue Bayou") and Dolly Parton records are all receiving country radio attention, and "I Honestly Love You," amid some uproar, was a country hit the first time around. All are current MOR station favorites. For the program director of a "mass appeal" radio station, then, the message is clear, and while a swing back to the harder sounds currently represented in the top 20 only by Foreigner and the Little River Band is inevitable, the quest for adult listeners should keep these female artists as strong chart forces for some time to come.

Ace & Mike



Daily News Columnist Ace Adams has been hired by the Daily News as music consultant for his Front Page Music Awards idea. Ace is shown here with Michael Jackson who recorded his "Everybody's Somebody's Fool." Jackson is currently leading the polls in the male vocalist category.

R&B REGIONAL BREAKOUTS

Singles

East:

Chic (Atlantic)
Gladys Knight & The Pips (Buddah)
Rose Royce (Ooh) (Whitfield)
George Duke (Epic)
Inner City Jam Band (Bareback)
Pockets (Columbia)

South:

Rose Royce (Ooh) (Whitfield)
Pockets (Columbia)

Midwest:

Al Green (Hi)
Rose Royce (Ooh) (Whitfield)
George Duke (Epic)

West:

Chic (Atlantic)
Rose Royce (Ooh) (Whitfield)

Albums

East:

Bill Withers (Columbia)
Deniece Williams (Columbia)
Santana (Columbia)
Brass Construction (UA)
Thelma Houston (Tamla)

South:

Brass Construction (UA)

Midwest:

Deniece Williams (Columbia)
Santana (Columbia)
Thelma Houston (Tamla)

West:

Deniece Williams (Columbia)
Brass Construction (UA)
Thelma Houston (Tamla)

A brand new dance exploding from the windy city...
Brought to you by an exciting new record company...

PARACHUTE presents

"Spank Your Blank Blank" RR-534

by Morris Jefferson



Distributed by Casablanca Record and FilmWorks, Inc.

A LUCKY CORDELL Production



THE R&B LP CHART

NOVEMBER 12, 1977

- IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
BARRY WHITE/20th Century T 543
- SOMETHING TO LOVE**
LTD/A&M SP 4646
- TOO HOT TO HANDLE**
HEATWAVE/Epic JE 34761
- COMMODORES**
Motown M7 884R1
- BRICK**
Bang BLP 409
- FEELIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
- REJOICE**
EMOTIONS/Columbia PC 34762
- STAR WARS AND OTHER GALACTIC FUNK**
MECO/Millennium MNL 8001 (Casablanca)
- SHAKE IT WELL**
DRAMATICS/ABC AB 1010
- ACTION**
BLACKBYRDS/Fantasy F 9535
- PATTI LABELLE**
Epic PE 34847
- BABY IT'S ME**
DIANA ROSS/Motown M7 890R1
- ODYSSEY**
RCA APL1 2204
- TURNIN' ON**
HIGH INERGY/Gordy G6 978S1 (Motown)
- COME GO WITH US**
POCKETS/Columbia PC 34879
- FLOATERS**
ABC AB 1030
- SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
- LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
- GOIN' PLACES**
THE JACKSONS/Epic JE 34835
- SEND IT**
ASHFORD & SIMPSON/Warner Bros. BS 3088
- COMMODORES LIVE**
Motown M9 894A2
- POWER & LOVE**
MANCHILD/Chi Sound LA765 G (UA)
- VILLAGE PEOPLE**
Casablanca NBLP 7064
- REACH FOR IT**
GEORGE DUKE/Epic JE 34883
- BEHOLD THE MIGHTY ARMY**
NEW BIRTH/Warner Bros. BS 3071
- CHOOSING YOU**
LENNY WILLIAMS/ABC AB 1023
- MAZE FEATURING FRANKIE BEVERLY**
Capitol ST 11607
- RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4641
- MENAGERIE**
BILL WITHERS/Columbia JC 34903
- I REMEMBER YESTERDAY**
DONNA SUMMER/Casablanca NBLP 7056
- MOST REQUESTED RHYTHM BAND**
Magic Disc 110
- THE BEST OF TAVARES**
Capitol ST 11701
- SONG BIRD**
DENIECE WILLIAMS/Columbia JC 34911
- WE ARE ONE**
MANDRILL/Arista AB 4144
- MOONFLOWER**
SANTANA/Columbia C2 34914
- GET UP & DANCE**
MEMPHIS HORNS/RCA APL1 2198
- BRASS CONSTRUCTION III**
BRASS CONSTRUCTION III/United Artists LA775 H
- STARTING ALL OVER**
PHILLIPE WYNNE/Cotillion SD 9920 (Atlantic)
- THE DEVIL IN ME**
THELMA HOUSTON/Tamla T7 358R1



JAZZ

By ROBERT PALMER

■ Columbia Masterworks has released "Preservation Hall Jazz Band—New Orleans," and it's about time. This is not the first jazz disc in the Masterworks series, but it is a good indication that recognition of the music as "high culture," by American cultural institutions, is continuing apace. Another indication is the release by World Jazz Records of "The Phoenix Symphony Ragtime Ensemble," an album of superb performances of rags by **Scott Joplin**, **James Scott**, **Eubie Blake**, **James Reese Europe** and **Luckey Roberts**, by a group made up of members from the Phoenix, Arizona Symphony. The album is available from World Jazz, 4350 East Camelback Road, Suite 190-C, Phoenix, Arizona 85018.

The latest Xanadu release includes "Silver Blue," a second volume from the jam session which was also chronicled on the earlier "True Blue." This new item includes an amazing duet by **Dexter Gordon** and **Al Cohn**, playing without a rhythm section, and an "I Got Rhythm" jam by the two tenors with piano, bass and drums. Trumpeters **Sam Noto** and **Blue Mitchell** join the group on side two. Also included in the Xanadu release are "Solo" by guitarist **Jimmy Raney**, which is his first album of unaccompanied guitar solos; "Flute Flight," another lp from flautist **Sam Most**; pianist **Mickey Tucker's** "Sojourn," with a hard-bopping front line consisting of trumpeter **Bill Hardman**, who is playing the best music of his career these days, and saxophonists **Junior Cook** and **Ronnie Cuber**; and "Bebop Revisited, Vol. 2," more vintage recordings with **Dizzy Gillespie**, **J. J. Johnson** and **Don Byas** among many others. Xanadu is located at 3242 Irwin Avenue, Kingsbridge, N. Y. 10463.

Pablo Records' haul from the 1977 Montreux festival is five single albums and a two-record set, all in the Pablo Live Deluxe series. Perhaps the most delightful entry is "Count Basie Jam," which finds the unstoppable Basie directing a dream band that includes **Roy Eldridge**, **Benny Carter**, **Zoot Sims**, **Vic Dickenson** and **Al Grey**. But there are also an **Oscar Peterson** jam with **Dizzy Gillespie**, **Clark Terry** and **Eddie "Lockjaw" Davis**, a **Dizzy Gillespie** jam with **Jon Faddis** and **Milt Jackson**, a **Milt Jackson-Ray Brown** jam, a Pablo All-Stars set, and an anthology drawn from all these sessions, the two-record "The Jam Sessions."

The Adelphi Jazz Line (P.O. Box 288, Silver Spring, Maryland 20907) has released "Raps," the first American album in some years by soprano saxophonist **Steve Lacy**. Steve, who influenced **John Coltrane** to pick up the soprano and in so doing altered the course of contemporary jazz, recorded with a group he used at Ali's Alley during a visit to New York . . . Improvising Artists Inc., the label of pianist **Paul Bley** (26 Jane Street, New York, N.Y. 10014), has a splendid new set, "Pyramid," by Bley, **Lee Konitz** and guitarist **Bill Connors** . . . Bethlehem has released "Duke Ellington, the Bethlehem Years, Volume Two," with some stirring work from 1956 by tenor saxophone great **Paul Gonsalves** . . . **Ray Barretto** smokes on his new "Eye of the Beholder," produced by the Crusaders and featuring a number of guests in addition to key members of Ray's concert band.

Keyboardist **Dave Grusin**, who hasn't let all his film and television composing keep him from playing, has a new album on Polydor with **Grover Washington** and **Ron Carter** among the supporting players . . . Dig the legendary **Alvin Battiste** on electric clarinet on **Billy Cobham's** Columbia album "Magic" . . . The **Jan Hammer** group has "Melodies" on Columbia, guitarist **Steve Khan** has a debut lp, "Tightrope," and **Maynard Ferguson** has "New Vintage," with material from composers as diverse as **Sonny Rollins** and **Rimsky-Korsakov** . . . "Havana Candy" is the latest CTI album by the exceptional vocalist **Patti Austin**, with the CTI all-star line-up behind her . . . **William Salter**, co-composer with percussionist **Ralph McDonald** of quite a few jazz and pop hits, has his own album, "It Is So Beautiful To Be," on Marlin.

Soul Truth (Continued from page 64)

RECORD NEWS

TK International has taken a giant step into the contemporary jazz market with the issue of four jazz artists previously on the Groove Merchant label. These artists include **Joe Thomas**, **Lonnie Smith**, **Jimmy McGriff** and **Harold Vick**. In addition to these artists there is also an album by **Bill Eaton**, co-produced by **Ralph McDonald**, that should bring considerable attention to the jazz scene.



THE JAZZ LP CHART

NOVEMBER 12, 1977

- REACH FOR IT**
GEORGE DUKE/Epic JE 34883
- FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
- ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic SD 19110
- LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
- ACTION**
BLACKBYRDS/Fantasy F 9535
- NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
- BLOW IT OUT**
TOM SCOTT/Ode BL 34966 (CBS)
- LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC 1007
- FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
- BRIDGES**
GIL SCOTT-HERON & BRIAN JACKSON/
Arista ABC 4147
- LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**
AL JARREAU/Warner Bros. 2BZ 3052
- RUBY, RUBY**
GATO BARBIERI/A&M SP 4655
- BYABLUE**
KEITH JARRETT/ABC Impulse AS 9331
- FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
- BUNDLE OF JOY**
FREDDIE HUBBARD/Columbia JC 34902
- SPELLBOUND**
ALPHONSO JOHNSON/Epic JE 34869
- MORE STUFF**
STUFF/Warner Bros. BS 3061
- COMING THROUGH**
EDDIE HENDERSON/Capitol ST 11671
- LIVE**
LONNIE LISTON SMITH/RCA APL1 2433
- FIRE ISLAND**
HERBIE MANN/Atlantic SD 19112
- PICCOLO**
RON CARTER QUARTET/Milestone M 5504
- THE QUINTET**
V.S.O.P./Columbia C2 34976
- CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 2**
CTI 7007
- FINGER PAINTINGS**
EARL KLUGH/Blue Note BN LA737 (UA)
- TIM WEISBERG BAND**
TIM WEISBERG/United Artists LA773 G
- TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
- THE SURVIVOR'S SUITE**
KEITH JARRETT/ECM 1 1085 (Polydor)
- GO TOO**
STOMU YAMASHITA/Arista AB 4138
- I CRY, I SMILE**
NARADA MICHAEL WALDEN/Atlantic SD 19141
- LAND OF MAKE BELIEVE**
CHUCK MANGIONE/Mercury SRM 1 684
- MAGIC**
BILLY COBHAM/Columbia JC 34939
- TRUE TO LIFE**
RAY CHARLES/Atlantic SD 19142
- SKY ISLANDS**
CALDERA/Capitol 11658
- NEW VINTAGE**
MAYNARD FERGUSON/Columbia JC 34971
- MANHATTAN SPECIAL**
TERUO NAKAMURA & THE RISING SUN/
Polydor PD 1 6119
- SENIOR BLUES**
URBIE GREEN/CTI 7079
- PLATINUM JAZZ**
WAR/Blue Note BN LA690 J2 (UA)
- CAPE TOWN FRINGE**
DOLLAR BRAND/Chiaroscuro CR 2004 (AFE)
- DUNE**
DAVIDMATTHEWS/CTI 5005
- MELODIES**
JAN HAMMER GROUP/Nemperor JZ 35003

This is a record!



BRUNSWICK

DAKAR

Record World en Brasil

By OLAVO A. BIANCO

■ En la transmisión por la T.V. brasileña del juego de "football association" entre el New York Cosmos y el Santos Football Club, juego donde Pelé se despedía para siempre de este deporte, el cantante **Agnaldo Timotheo** (Emi-Odeón) se preparaba para actuar en dicha transmisión, cuyos derechos fueron comprados por el Grupo **Silvio Santos**. Pero debido a una protesta por parte del Sindicato de los Periodistas de Sao Paulo ("Unión") contra el gobierno, se suspendió dicha programación... La industria cinematográfica del Brasil está entrando en sospechas. En semanas consecutivas han llegado dos visitantes de mucho renombre dentro del mundillo cinófilo: El Sr. Carlo Ponti, esposo de la archiconocida **Sophia Loren**, que ha llegado al Brasil para la fundación de una compañía en sociedad con grupos financieros internacionales, (Filmar). Esta compañía, según el Sr. Ponti, va a producir muchos filmes en nuestro país. Al mismo tiempo casi, llega el Sr. **Jack Valenti**, presidente de la Motion Pictures Association, cuya finalidad en esta visita no se sabe exactamente para lo que es, Las asociaciones de productores brasileños se sienten "extrañadas" de la visita de estos dos personajes. El cinema brasileño va muy bien, y cada vez más utiliza nuestra música y nuestros autores para la realización de las "bandas sonoras." Y?

Ronnie Von (R.C.A.) comenzará en breve su programa a través de la Cadena Tupi. El popular cantante estará muy bien en ese programa... A la par que se anunció la llegada de **Alberto Cortez** (Hispanovox) a Buenos Aires, ya se encontraba allí el cantante italiano **Fred Bongusto**, que se presentó en un Festival de Modas Italianas que tuvo efecto en el Plaza Hotel. También se encontraba allí **Vinicius Da Moraes**, autor-poeta-cantante brasileño que tantas veces los visitara junto a **María Creusa** (R.C.A.) y que como se sabe, toda su vida profesional comenzó en la Argentina... Llega al Brasil el cantante mexicano **Pedro Vargas**, acompañado del empresario **Marcos Lázaro**... **Elizeth Cardoso** (Copacabana) ya se encuentra en Tokyo junto con su grupo de músicos brasileños en una gira que durará tres semanas... Durante su estancia en Miami para la Convención Promosonic 77, el Sr. **Guillermo In-**

fante, ejecutivo de la RCA de México, realizó varios contactos con compañías de discos Latinos radicadas en U.S.A. y Puerto Rico, las que le expresaron sus deseos de pertenecer a la FLAPP. El asunto va a merecer la mayor atención de la Nueva Directiva y entre los puntos a tomar en consideración se encuentra lo de la lucha contra la piratería... Puede ser que nos desmientan, pero nos informaron de una cierta co-producción estadounidense y brasileña para llevar a la pantalla de plata la vida de **Carmen Miranda**. Para el "star character" se ha propuesto nada más y nada menos que a **Liza Minnelli**. La producción se empezaría a finales del año próximo y sería filmada totalmente en Brasil.

La WEA de Brasil, según nos enteramos, ya tiene grabado un disco con **Pelé**, aprovechando la promoción del nombre del jugador a través del team New York Cosmos, el cual pertenece a la organización Warner Communications... **Ray Conniff**, su Coro y Orquesta, se marcharon luego de cosechar rotundos triunfos en nuestro país... **Nelson Ned** (Copacabana) quien ha llegado recientemente, prepara otra vez su equipaje para salir a cumplir nuevos contratos en Ecuador, Venezuela y Estados Unidos (Miami). Las fechas se conocerán pronto... **Jorge Ben** sigue sin contrato mientras las compañías Phonogram, WEA, y RCA se lo siguen disputando... La presión de la WEA con artistas de otras empresas sigue muy fuerte. Ahora la WEA "vuela" sobre **Martinho Da Vila**, uno de los grandes de la RCA Brasil... Uno de los más conocidos compositores brasileños de todos los tiempos, **Joubert de Cavalho**, murió a los 77 años de edad. Autor de éxitos tales como "Tai" que grabara **Carmen Miranda**, "Pierró," que la grabara **Silvio Caldas**, así como "Maringá," tan conocida y popular, que se transformó en nombre de una de las más importantes ciudades del Norte del Estado de Paraná.

Gran confusión a las puertas de Televisión Record, originada por una reyerta entre los músicos del Grupo **Casas das Máquinas** (Som Livre), y los miembros del equipo técnico de esta estación. Como resultado de esto, fué muy mal herido el "cameraman" **Lucinio Farias**, quien falleciera al día

(Continued on page 72)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



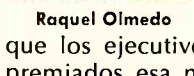
México, **Armando de Llano**, el Lic. **José R. Bustillos** y **Raúl Bejarano**, altos ejecutivos de la empresa mexicana.

Después de un recorrido a través de las nuevas instalaciones, en la cual pude notar gran capacidad de producción y comodidades para los obreros CBS, desembocamos en los Estudios CBS, donde nos esperaban todos los ejecutivos CBS de promoción, producción, ventas y personal en general de la firma, así como artistas exclusivos CBS, entre los cuales se destacaban: **Manoella Torres**, **Gualberto Castro**, **Los Panchos**, **Veronika**, **María Gabriela**, **Carmen Zeverino**, **Valentina Leyva**, **Gabriela de Jesus**, **Raquel Olmedo**, **Los 5 Amigos**, **Yoshio**, **Sonia Rivas**, **Leo Dan** y **Marcelo Gil**.

Después de los "cockteles" de rigor, efusivos abrazos a los viejos amigos, entre los cuales se destaba **Jaime Ortíz Pino**, Director Artístico de CBS, me dí a la tarea de analizar todos los aspectos del acontecimiento, así como las características de cada uno de los presentes. En estos desmanes andaba, cuando Manuel Villarreal, procedió a la presentación de los concurrentes del extranjero, así como a la presentación de **Dick Asher** que después de hermosas palabras, procedió a develar una placa conmemorativa del evento, haciendo constar que bajo la fecha, se había inaugurado el nuevo edificio. Las frases de **Dick Asher**, **Nick Cirillo** y **Manuel Villarreal** fueron largamente aplaudidas. Entre los temas resaltaron: "CBS Mexico le hizo frente a todos gastos de sus nuevas instalaciones sin ningún tipo de cooperación económica de parte de la empresa central en Estados Unidos" y **Dick Asher** comentó en la entrega de "relojes por años de servicios," durante la cena de gala," que la placa conmemorativa llevaba su nombre agarrado con tornillos en lugar de tallado en la placa, por lo difícil que resultaba en la industria discográfica, que los ejecutivos y empleados duraran tan largo tiempo, como los premiados esa noche por llevar más de 30 años de servicios ininterrumpidos en la firma, que lleva precisamente ese tiempo de fundada." Entre los empleados y ejecutivos honrados se contaron: **Juan Manuel Villarreal**, **Armando de Llano**, **Teodulo Sanchez**, Ing. **Antonio Garcia Escobedo**, **Rosendo Gomez**, **Francisco Delgado** y **Juan Gonzalez**. Las festividades durante todo al día y la noche nos hicieron sentir cómodos a todos los asistentes del extranjero. Entre las luminarias CBS presentes, se encontraba **Raquel Olmedo**, figura destacadísima del drama y televisión mexicanas, recientemente firmada al sello, y de la cual acaba de ser lanzado un long playing, titulado "Mitad Mujer Gaviota," que merece la mayor de las atenciones por su excelente contenido, realizado a gran costa y con la actuación magistral de esta dramática intérprete que se destaca por su "modo diferente de decir," tanto en el canto como en la poesía.

Me retiré de la presencia de los amigos de CBS a altas horas de la madrugada, dentro de un alegre marco de alegría, bullicio y opti-

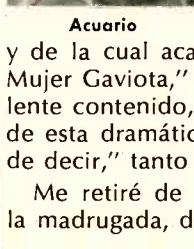
(Continued on page 71)



Manuel Villarreal



Raquel Olmedo



Acuario

LATIN AMERICAN HIT PARADE

Fresno, Cal.

By KXEX (ANTONIO RABAGO)

1. PAJARILLO
NAPOLION
2. ESTUPIDOS
PERLA
3. POR TU ADIOS
YOSHIO
4. REGRESA YA
LOS BABY'S
5. PEQUENA Y FRAGIL
SABU
6. YA NO VUELO CONTIGO
SOPHY
7. LA ULTIMA Y LA OTRA
FELIPE ARRIAGA
8. SE SUFRE PERO SE APRENDE
GERARDO REYES
9. ENTRE DOS AMANTES
ANAM
10. Y TODAVIA TE QUIERO
YOLANDITA MONGE

Santa Maria, Cal.

By KZON (F. RASGADO GOMEZ)

1. TAN LEJOS, TAN LEJOS
ESTELA NUNEZ
2. REGRESA YA
LOS BABY'S
3. PESARES
MANOLO MUNOZ
4. SIEMPRE EN MI MENTE
JUAN GABRIEL
5. CANTINERO
FELIPE Y AURELIA
6. MI Jechu
EDUARDO II
7. PAJARILLO
NAPOLION
8. POBREZA FATAL
GRUPO MIRAMAR
9. VIVAN LOS MOJADOS
LOS TIGRES DEL NORTE
10. LA LLAMADA
SERGIO Y ESTIBALIZ

Kissimee, Fla.

By WFIV (LIONEL AGUILAR)

1. SI TE VAS, TE VAS
H. BLANCO
2. QUE TE HAS CREIDO TU?
LOS SOBRINOS DEL JUEZ
3. TU AMOR CONMIGO
MIAMI SOUND MACHINE
4. SI LLEGO A BESARTE
TANIA
5. FANTASIA
JUAN BAU
6. LA AMBULANCIA
FREDDY
7. DUDO LO QUE PASA
SOPHY
8. OTRO OCUPA MI LUGAR
MIGUEL GALLARDO
9. ABICU
C. GONZALEZ
10. DIME TU PRECIO
R. LEDESMA

Tampa, Fla.

By WYOU (W. GARCIA)

1. DANDO VUELTAS
LOS SOBRINOS DEL JUEZ
2. TE CANTO PORQUE TE QUIERO
JOSE DOMINGO
3. ES LA LLUVIA QUE VA CAYENDO
YOLANDITA MONGE
4. QUE FALTA TU ME HACÉS
TITO PUENTES & ORQ. SANTOS COLON
5. NO TE DESPIDAS
CHICO NOVARRO
6. NOSOTROS
LUIS GARDEY
7. DONDE PODRE GRITARTE QUE TE
QUIERO
IMELDA MILLER
8. CUANDO EMPIECE A AMANECER
LOS PASTELES VERDES
9. COMO NO CREER EN DIOS
WILKINS
10. CANCION PARA UNA ADOLESCENTE
SERGIO DENIS

Miami

By WCMQ (HECTOR VIERA)

1. BUENOS DIAS, AMOR
PAOLO SALVATORE
2. EL AMOR ES LIBRE
RICARDO CERRATTO
3. LO QUE TU ALMA ESCONDE
CAMILO SESTO
4. EN ESTE MOMENTO Y A ESTAS
HORAS
MARIO ECHEVERRIA
5. FLOR DE VIENTO
ACUARIO
6. LA BUENA GENTE
KATUNGA
7. HOJAS SECAS
ANGEL GALAN
8. MARIA, MARIA
NUBES GRISES
9. NI CONTIGO, NI SIN TI
EMILIO JOSE
10. ACARICIAME
JUAN BAU

Phoenix

By KIFN (JOSE D. ALVARADO)

1. SIEMPRE EN MI MENTE
JUAN GABRIEL/Arcano
2. PAJARILLO
NAPOLION/Raff
3. ME TIENES QUE RESPETAR
CHELO/Musart
4. NO ES QUE ME ARREPIENTA
MANOLO MUNOZ/Gas
5. CON EL VIENTO A TU FAVOR
CAMILO SESTO/Pronto
6. ESTOY ENAMORADO
GRUPO ALPHA/Epsilon
7. EL PATO LUCAS
LOS BABY'S/Peerless
8. DESPUES DE TANTO
NAPOLION/Raff
9. TODO POR AMOR
MARIO QUINTERO/Orfeon
10. DESNUDATE
MIGUEL GALLARDO/Latin Int.

Mexico

By VILO ARIAS SILVA

1. PAJARILLO
NAPOLION/Cisne RAFF
2. GAVILAN O PALOMA
JOSE JOSE/Ariola
3. DOS TARDES DE MI VIDA
RIGO TOVAR/Melody
4. ERES TODA UNA MUJER
RAUL VALE/Melody
5. TARDE
ROCIO DURCAL/Ariola
6. QUEDATE
LOS JOAO/Musart
7. SIEMPRE EN MI MENTE
JUAN GABRIEL/RCA
8. REGRESA YA
LOS BABY'S/Peerless
9. ME SIENDO SOLO
LOS BUKIS/Melody
10. SERENATA SIN LUNA
LOS ANGELES NEGROS/EMI Capitol

Brazil

By ASSOCIACAO BRASILEIRA

1. SONHOS
PENINHA/Phonogram
2. MEU SANGUE FERVE POR VOCE
SIDNEY MAGAL/Phonogram
3. I'M IN YOU
PETER FRAMPTON/Odeon
4. YOU AND ME
ALICE COOPER/WEA
5. MISSISSIPPI
PUSSYCAT/Chantecler
6. ROCKCOLLECTION
LAURENT VOULZY/RCA
7. EVERY MAN MUST HAVE A DREAM
LIVERPOOL EXPRESS/WEA
8. DON'T CRY FOR ME ARGENTINA
JULI COVINGTON/Phonogram
9. KISS ME QUICK
ELVIS PRESLEY/RCA
10. I DON'T WANT
NAZARETH/Phonogram

Nuestro Rincon (Continued from page 70)

mismo total. ¡Felicidades amigos de CBS de México y que sigan los éxitos!

El colega **Dimarco Valdés Castilla**, columnista de "Estrellas" de Puerto Rico y otras publicaciones especializadas, así como Asistente de Rinel Sousa en Caytronics, acaba de ser nombrado Vicepresidente de South Eastern Records de Miami, a cargo de los Departamentos de promoción y Venta. **Valdés Castilla** ha trasladado su base de operaciones a Miami. ¡Felicidades amigo! . . . En momentos en que el **Trio Acuario** de España, comienza a recibir cierta promoción Internacional, una de sus integrantes, **Mayra Gómez Kemp**, cubana hija de **Ramiro Gómez Kemp** y **Velia Martínez**, connotadas figuras de la televisión y arte dramático de la "Cuba del Ayer," acaba de anunciar su salida del trío, integrado por ella **Maria Durán** y **Beatriz Escudero**. Mayra ha sido señalada por Televisión Española para presentar el programa "625 líneas" en substitución de **Paca Gabaldón** . . . Renovaron su contrato con el "Crossway Inn" de Miami, **los Sobrinos del Juez** (The Judge's Nephews), donde actuarán hasta el 4 de Diciembre próximo para viajar a Costa Rica, donde tienen firmado contrato para cinco conciertos en varias localidades. Los Sobrinos regresarán a Miami antes del 31 de Diciembre, fecha en que se presentarán en el espectáculo "La Noche del Año," conjuntamente con **Chirino** y **Guillermo Alvarez Nuedes**, que habrá de celebrarse en el Everglades Hotel . . . Y ahora . . . ¡Hasta próxima desde Brasil!

CBS Mexico inaugurated its new building and facilities last week with the attendance of top executives from 13 New York and Coral Gables offices, such as **Dick Asher**, president of CBS International; **Rick Cirillo**, in charge of the Latin American operation; **Paul Russell**, **Ron C. Chaimowitz**, **Bernard Di Mattei**, **Carolyn Moore**, **Ellen Stollman** and **Harvey Shapiro**. **Manuel Villarreal**, president of CBS Mexico, **Armando de Llano**, Lic. **José R. Bustillos** and **Raul Bejarano** extended a warm welcome to all the foreign visitors.

After a very interesting tour of all its new facilities, including new offices, pressing, camera and printing departments, and the successful new department of Hallmark cards, we entered the studio facilities, in which top executives and artists from CBS Mexico were awaiting the arrival of the guests, such as **Manoella Torres**, **Gualberto Castro**, **Los Panchos**, **Veronika**, **María Gabriela**, **Carmen Zeverino**, **Valentina Leyva**, **Gabriela de Jesus**, **Raquel Olmedo**, **Los 5 Amigos**, **Yoshio**, **Sonia**

(Continued on page 72)

Record World en Argentina

By RODOLFO A. GONZALEZ

■ La situación local, respecto del panorama que ofrecía seis meses atrás, ofrece una sola variante. Ahora es más grave.

La rentabilidad del sector productor, transita por niveles realmente críticos. La promoción resulta inalcanzable por sus elevadísimos costos y porqué los presupuestos de que se dispone para ella, no pueden asimilar los aumentos que registran de un mes a otro. El peso de las infraestructuras empresariales resulta día a día mayor, y su mantenimiento comienza a ser motivo de real preocupación. El poder adquisitivo del comprador tradicional, ha descendido bruscamente en los últimos noventa días y, consecuentemente, los estimados de venta en unidades registran bajas alarmantes. Los precios al público se han ido elevando sin cesar desde mediados del año anterior y según se advierte, muy pronto serán superiores a los vigentes en E.E.U.U.—Y además, para completar el cuadro, **No hay Producto**.

Desde la impresionante sucesión de éxitos de **Julio Iglesias** que llevara a guarismos sin precedentes las ventas de todos los sellos en el curso de 1975 y que en gran manera contribuyó a disimular las evidencias de un mercado titubeante en 1976, no se ha vuelto a producir ningún aconte-

cimiento digno de mención en cuanto a cifras. Y esto es malo.

Y como es normal en el curso de etapas complejas como la presente, ya han comenzado a movilizarse los "trascendidos" que anuncian acontecimiento de campañas. Se barajan nombres de uncionarios y Empresas. Entre estas ultimas, la CBS y Microfón, son las más aludidas en cuanto hace a eventuales cambios y/o inclusiones en sus respectivos staffs. Hemos podido confirmar sin embargo, que el señor **Hecio Cuomo**, hasta ahora Director Gerente de Discos CBS, tras no pocas gestiones de los señores **Mario** y **Norberto Kaminsky**, ha pasado a integrar la plana mayor de Microfón. Es evidente que algo comienza a andar mal en la superestructura de la CBS ya que, un valor incuestionable como el del señor Cuomo, no se pierde así como así. Y Microfón ha ganado un muy importante elemento.

A pesar del cuadro expuesto, afortunadamente y hasta el momento, no hay desaliento. Una muy justificada preocupación en todo caso, es por ahora la mayor consecuencia subjetiva que presiona la actividad discográfica local. Habrá más novedades de fuste sin duda, y es de prever que de su importancia dependerá el

(Continued on page 72)



CON SALSA Y SABOR
CHARLIE PALMIERI AND MEÑIQUE—
Cotique CS 1089

Con arreglos de Charlie Palmieri, R. Manzano, José Merino y José Madera, encuentra Meñique marcado apropiado para excelentes interpretaciones salseras. "Con salsa y sabor" (Meñique), "El Baron" (Meñique), "Tributo a Pedro Flores" (Meñique) y "De Panamá a Borinquen" (Meñique). Muy buena mezcla y combinación!

■ With arrangements by Charlie Palmieri, R. Manzano, José Merino and José Madera, Meñique finds an excellent backing for his "salsa" vocals. Superb mixing! "Remordimiento" (Meñique), "El Amante" (J. Alvarez) and "Mi tierra lejana" (Meñique).



MITAD MUJER MITAD GAVIOTA
RAQUEL OLMEDO—CBS DCS 823

Excelente actriz dramática y muy buena interprete, Raquel Olmedo surge con grandes posibilidades al mercado internacional. Bella producción y muy diferente línea. Arreglos de Chucho Ferrer. Merece la mejor de las promociones. "Mitad mujer mitad gaviota" (L. de la Colina), "Jamás" (C. Blanes), "En el escenario" (L. de la Colina) y "Porque tú te irás" (L. de la Colina).

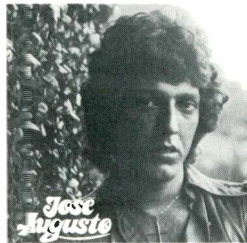
■ Raquel Olmedo sounds quite different! Arrangements by Chucho Ferrer are superb. Could make it real big if promoted. "Llamarada" (J. Villamil), "Amor de Paso" (F. Gil), "Poema de Amor" (Serrat) and "En el Escenario" (L. de la Colina).



FIELDS' FINEST
IRVING FIELDS, HIS PIANO AND RHYTHM—
Ansonia SALP 1550

El muy talentoso pianista Irving Fields interpreta aquí viejos y nuevos temas "standards" que venderán por siempre. ¡Bello instrumental! "Feelings" (M. Albert), "Lara's Theme" (M. Jarre-J. F. Webster), "Fiddler on the Roof" (Sheldon-Harnich-J. Bock) y "What Are You Doing the Rest of Your Life" (Legrand-Marilyn-A. Bergman).

■ Irving Fields offers a superb package of old and new standards in several Latin tempos. Beautiful instrumentals that will sell forever. "Humoresque" (P.D.), "Alexander's Ragtime Hustle" (I. Berlin), "Lara's Theme," "Feelings," "Oola la song" and "Fiddler on the Roof."



JOSE AUGUSTO
EMI SDP 696

Se luce José Augusto del Brasil en esta nueva grabación en Español. Bellos arreglos y excelente repertorio. "América Latina" (Cezar-A. Gueiroz), "Mi primer amor" (J. Augusto-Miguel-P. Coelho), "El Reloj" (J. Augusto-Miguel-R. Pinto) y "Si hubiese sabido" (J. Augusto-Miguel).

■ Jose Augusto from Brazil is at his best in this new package performed in Spanish. Superb arrangements and excellent repertoire. "Cenicenta" (J. Augusto-Miguel-R. Pinto), "Desnudo sin tu amor" (J. Augusto-Miguel), "El Rey" (Alberto-Liebert-A. Cesar) and "América Latina."

En Brasil (Continued from page 70)

siguiente . . . **Claudio Fontana** (Copacabana) renovó su contrato y empezó a grabar un nuevo disco. Según Claudio, una de estas canciones será un éxito sin duda alguna: "Marido Infiel" (Esposo Traidor) . . . **Caetano Veloso** (Pho-

nogram) estaría bajo presión (suave, claro) por la invitación de la RCA . . . Recibimos del amigo **Claudio Conde**, de la Polydor, el nuevo disco de **Paul Muriat** con música brasileña. ¡Muy bueno! Gracias, Claudio.

En Argentina (Continued from page 71)

futuro de nuestra industria que si por ahora no está demasiado comprometido, al menos ha perdido la tranquilidad.

Otra: de fuente que merece fé, conocemos el texto del proyecto de ley que fija el papel estatal y privado en el futuro régimen para la radiodifusión argentina. En 254 artículos se enuncia el procedimiento a seguir y se prevé la extensión de la duración de las licencias a 20 años, con opción a otros diez. También se considera la posibilidad que la Iglesia Católica preste servicios de radiodifusión, la prohibición de cesión o reventa de espacios, y la limitación de los períodos de transmisión de publicidad. Una vez reglamentada esta ley, seguramente se procederá a licitar la explotación de las emisoras privadas y canales de television. Si a la ocasión la pintan calva, será de preguntarse si es cierto que la vidriera del disco es la radio y por lo tanto porqué no obrar en consecuencia con tales licitaciones. O no?.

Vanoni y Guillot

En los últimos meses hemos tenido un verdadero desfile de estrellas y astros del mundo de la canción y el espectáculo. A los visitantes ya conocidos y comentados, se agregaron **Ornella Va-**

nonni y **Olga Guillot** y hace muy poco nos deleitamos con **Lucho Gatica** y **Pedro Vargas**. También lo hicieron **Dionne Warwick**, **Altamar Dutra**, **Alberto Cortez** y **Manolo Galvan**. **Sarah Vaughan** y **Antonio Prieto** cerraron este ciclo que se reanudara según se anuncia en Noviembre, con la presencia en Buenos Aires de **Gigliola Cinquetti**, **Tina Charles**, **Ana y Johnny**, **Manolo Otero**, **Miguel Gallardo** y **Johnny Mattis**. **Fred Bongusto**, **Bobby Solo** y **Gianni Nazzaro** constituyeron una terna que aportó una buena dosis adicional de simpatía y talento cuyos ecos seguramente estarán resonando con igual intensidad en los países de América que recorrerán. Vale destacar que de todos, el que logró mayor apoyo popular fué **Alberto Cortez**, cuyos recitales en el Teatro Coliseo de esta capital, constituyeron un éxito sin precedentes para un jugador cuyo mérito menor es su estupenda profundidad poética. Noche a noche, una sala repleta de un público francamente receptivo, apaudió al artista de pie, por largos minutos con un calor y una convicción que hasta hoy sólo se había destinado a las mejores expresiones de la música seria, aquella que por lujo llaman erudita.

Nuestro Rincon (Continued from page 71)

Rivas, Leo Dan and **Marcelo Gil**. **Manuel Villarreal** offered a very enthusiastic speech while cocktails and buffet were being served, introducing **Dick Asher** and **Nick Cirillo**. It was very interesting to hear that CBS Mexico faced all the expenses and investments in its facilities without any kind of help from the main offices in the States.

At night, a gala dinner was served in which **Dick Asher** presented "Gold Watches" to the executives and personnel that have served the enterprise for over 30 years. Among the honored were **Manuel Villarreal**, **Armando de Llano**, **Teodulo Sanchez**, Ing. **Antonio Garcia Escobedo**, **Rosendo Gomez**, **Francisco Delgado** and **Juan Gonzalez**. After a very enjoyable dinner I went back to my hotel considering that CBS Mexico deserves the best of luck and success!

While in Mexico I had the opportunity of meeting **Raquel Olmedo**, top TV personality in Mexico, who stars in most of the top rated TV soap operas aired in Mexico and Latin United States, and who was signed as an exclusive artist by CBS. An album by this superb talent, titled "Mitad Mujer Mitad Gaviota," was recently released containing songs elaborated in a very unique way, taking advantage of the superb dramatic talent of Miss Olmedo. A great production that will make it big!

Dimarco Valdés Castilla, previously with Caytronics Corp. as assistant to **Rinel Sousa** and a columnist for "Estrellas Magazine," Puerto Rico and several other Latin trade magazines, has been appointed as vice president in charge of sales and promotion for Southeastern Records, based in Miami. Congratulations Dimarco! . . . **Mayra Gomez Kemp**, one of the members of **Trio Acuario**, produced in Spain by RCA and beginning to break almost in all Latin America, will no longer be a member of the trio. Mayra was selected by Television Española to host the popular TV Show titled "625 líneas," previously handled by **Paca Gabaldón** . . . **The Judge's Nephews** re-linked with Crossway Airport Inn, Miami, for performances till December 4. On this date, they will fly for performances in Costa Rica for several weeks in order to be back in Miami for their performances at the Everglades Hotel on New Years Eve. **Chirino** and **Guillermo Alvarez Guedes** will also perform that evening . . . And that's it for the time being. I'll be reporting next week from Brazil.

Mom & Pop Stores (Continued from page 14)

"There's no way I can compete with them as far as selection goes," noted the owner, "so I've got to target in on a pretty special audience in order to attract a loyal buyer. That's where I think my customers will come from."

Schlegel would have preferred something more accessible than the less than 1000 square feet location set back behind a gas station on busy Ventura Boulevard, the San Fernando Valley's major East/West thoroughfare, but he found that some shopping malls were unwilling to have him as a tenant.

"I approached a number of mall operators," said Schlegel, but they all said I wasn't establishment business. I'm not sure whether that's legal or not, but I'm pretty happy with the location I have."

To get around the lack of foot traffic through his store, which adjoins a small group of shops, including a stereo hardware dealer, Only Rock & Roll stocks a selective list of 166 artists and approximately 700 titles. "It's a relatively small number of titles," concedes the owner, "but I'm homing in on a pretty definable audience." He also monitors KMET radio in order to reassess his own picks and regularly reads trade reviews of new album releases.

The typical buyer, according to Schlegel, is probably a relatively well-informed student, and he targets his advertising accordingly.

"There's no way I can compete ad-wise with the chains," stated the 26 year-old entrepreneur, "but I can target in on the students." Towards this end, the owner has taken out ads in local high school, junior college and four-year university papers. He also takes space on sports programs and leaflets heavily. "Nobody has approached me about advertising yet," he observed, "and I'm not sure just who to approach."

There are other ends of the business that are equally perplexing. "The record companies know I'm here, I guess, but so far only two have been out to do any merchandising (20th Century and UA)." While he runs an operation that trades heavily on personal involvement and a comfortable buying atmosphere, Schlegel still welcomes manufacturer input. Besides the handlettered posters for The Grateful Dead ("The Dead and The Beatles are always on sale") there is still a small amount of wall space available for "acts that fit into our rock and roll concept," although there is little window display area.

In attempting to provide a

comfortable, friendly atmosphere, Schlegel found that a local stereo store was eager to provide an in-store play system at no cost, and Neil Young, Grateful Dead and Fleetwood Mac resound regularly off the wooden panelled walls.

Additionally, Schlegel sells some used records and plans a listening room and in-store headphones for selected acts. The used records are not owned by Schlegel. In an innovative move, the records are taken from customers on consignment, with Only Rock & Roll taking a third for the till.

The personal touch Schlegel trades on extends to ordering as well. "A computerized inventory works for a big store, as well as it can, but I don't record the records we've sold each day. I go through the stock and look for omissions; things that don't seem complete in some category." Additionally, Schlegel processes custom orders on "a four-day basis," which he considers pretty fast for a small independent.

"I like to think that I'll get that time down," observed the owner, "but I still haven't found a one-stop that I'm completely satisfied with."

Stocking difficulties pose one of Only Rock & Roll's major problems. "If the problems I have here had to be reduced to just two, then I'd say they were getting known, which I'm working on, and being out of product, which looks like a problem everybody's having. But for me, in this stage of the operation, it's really critical."

Schlegel supplements his record sales with books about music figures (which he gets from

JEM) and some paraphernalia. He does not sell singles. "Singles take too much time for me, and I'm trying to be very selective about the type of head gear that I carry. I don't want to be known as a head shop, although I'm trying to carry some interesting custom-made pieces. I want to be known as a place where customers can feel comfortable, and where people can go to find that rock record that should be in their collection, but for some reason isn't."

Only Rock & Roll is located at 19650 Ventura Boulevard, Tarzana, California.

GRT Names Eight To Field Positions

■ SUNNYVALE, CAL.—Eight new field regional managers have been added to GRT Music Tapes. New personnel, all appointed regional managers, are:

Russell Champlin, southwest, headquartered in Denver, formerly with ABC Records and Tapes, Denver; Linda Garson, midwest, located in Cleveland, formerly with Action Distributors, Cleveland; Paul Hopkins, southwest regional manager, located in Dallas, formerly with Pickwick International, Dallas; Walter Kitchens, southeast, located in Atlanta, formerly with ABC Dunhill, Atlanta; Bill Marshall, western, located in Los Angeles, formerly with London Records, Los Angeles; Larry Naddeo, east, located in New York, formerly with RCA sales, New York; David Stachnik, midwest, located in Chicago, formerly buyer for Piks, Cleveland; Ray Ward, northwest, located in Seattle, formerly general manager, PJI Seattle.

RADIO SHORT TAKES

By PORTIA GIOVINAZZO

■ Quote of the week: "Yes, it's true . . . thank-you" (Lenny Beer) . . . Mike Garret moves from WVLK to middays at WISE . . . Randy Thomas, formerly of WPLJ, is now doing weekends at WQAM . . . At WVBF, Gary Jensen has been promoted to asst. PD, and the new MD is Charlie Fernandez, promoted from deejay.

Alan Mason is the new PD at KYA from KING, and Pat Evans will now be the research director. She's from WDRQ . . . KNUS brings in a new asst. MD from KVIL, Bobby Sorrell . . . Joe Light, formerly of KOIL, is now doing mornings at K-100. Assisting him is Girl Friday Cheryl Uyeda.

Opening for morning communicator (no screamers) at WANS. Tapes and Resumes to Jim Graham at P.O. Box 211, Anderson, So. Carolina 29622, or call (803) 224-3424 . . . Opening for a jock with a first class ticket to 14-ZYQ. Tapes and Resumes to Joe Johnson, c/o 14-ZYQ Rt. 12, Freerick, Md. 21701 . . . Barry Baker is now the general sales manager for KMJQ-FM/Houston. He was formerly GM at WEZG.

Alan McLaughlin has resigned as PD of KRIZ to devote more time to his radio station consultancies, under the banner, McLaughlin and Company (MAC). McLaughlin also produces "60-Second LP," the nationally-syndicated album review headed by Jeff Craig, which by the way is now heard on 200 radio stations across the country . . . Dear Lenny and Toni: Thanx, Love Portia. P.S. Good Luck.

NARM

(Continued from page 3)

meetings. This meeting was to tell them that in every city we're going to try to meet with black retailers and one-stops."

Cohen also revealed that a joint meeting between NARM and the Electronic Industry Association (EIA), held in San Francisco on October 12, was the first tentative step towards some sort of "cross-pollination" between the electronics and recording industries. Cohen, who feels that the two industries' natural interdependence should be more fully exploited, is proposing a number of methods in which EIA and NARM can better co-exist.

"What do we do about this relationship?" he asks rhetorically. "If MCA, Wherehouse and McDonald's can cooperatively advertise, there's no reason retailers can't do the same with stereo manufacturers. We should cross-merchandise better in the stores; upgrade the stereo equipment sold in racked departments, and maybe tag it with a record being played in the store; music being played in audio shops should be identified. Instead of giving away discounts on stereo equipment, why not give them away on lp purchases? Why don't we develop a stereo care booklet to be given away with a sampler lp? Or we could take the warranties sent in and direct mail a booklet to the customers."

The "cross-pollination" of which Cohen speaks will manifest itself via a NARM-sponsored panel at the electronics industry convention in January. By the same token, EIA will sponsor a panel at the next NARM annual convention. Cohen hopes that the increased communication between EIA and NARM will "lead the electronics industry to an awareness of us as the natural distributor of home video equipment."

In other NARM-related news, a bill pending in Congress will, if enacted in its present form, permit distributors and rack jobbers to adopt new tax accounting methods for returned merchandise. Under H.R. 3050, manufacturers, distributors and rack jobbers would be allowed to change their present tax accounting (which states that products sold with right of return must be included in accountings for the taxable year, even though sales on such might occur during the following year) to take into account recordings returned in the four-and-a-half months following the end of the taxable year. As the figures work out, the legislation could produce more than \$1 million in tax savings to NARM members each year.

CANADA

By ROBERT CHARLES-DUNNE

■ **TORONTO—TIDAL WAVE DEPT.:** If the new wave is not the next big thing, it'll come as news to this town. In a one month period, Toronto has seen (or will see) **Iggy Pop, The Ramones, The Dead Boys, The Dictators, Dr. Feelgood, Eddie & The Hot Rods, The Vibrators, The Motors, AC/DC** as well as the local contingent of new wavers. Also, a recent Polydor promotion for a **Boomtown Rats** film was held in an old brewery, abandoned for some years, replete with rats crawling about. Top points for atmosphere. And for you trivia freaks, Boomtown Rats vocalist **Rob Geldof** was once the music editor of Vancouver's Georgia Straight magazine. This is particularly interesting as the Rats are being touted as an Irish act.

CAREER OPPORTUNITIES DEPT.: **Keith Patton** has resigned as UA's a&r chief in Canada to become national promotion director for MCA. CBS Ontario rep **Peter Humick** resigned to accept a position outside the music business, leaving an opening. **Stuart Raven-Hill** has been hired by GRT as regional promo rep. **Peter Taylor**, former promo rep for WEA in Ontario, has reportedly joined Capitol's staff in Vancouver. However, a recent cryptic message from Taylor indicates he may also have packed in the music business in order to join the Royal Canadian Mounted Police.

MAKING TRACKS DEPT.: **The Christopher Ward Band**, a very hot ensemble thanks to two hit singles, is cutting a debut album for WEA with **Jack Richardson** producing and **Steve Ferrone** and the **Brecker Bros.** guesting. **Gino Vannelli** recently finished work on his up-coming "Pauper In Paradise" album for A&M which features the **London Symphony Orchestra**. Toronto's **Terry Brown** is keeping a hectic schedule, working on the preproduction of new albums from **Klaatu** and **Max Webster**, the third album from both acts.

BITS'N'PIECES: Vancouver's Redwood label has purchased recording rights to a collection of old rock interviews from '50s deejay **Red Robinson**. The series includes Red's chats with **Elvis, Buddy Holly, Gene Vincent, Jim Reeves, Colonel Tom Parker, The Beatles** and many more. The label's first release, "The Elvis Tapes," has apparently sold 1/4 million copies in North America to date. Local band **Pockets**, managed by **Clive Corcoran's** NBC Management, may change their name sooner than they had planned to do anyway, thanks to the success of a CBS act of the same name. We understand that **Michel Pagliaro** is back in the studio working on a new album, this one almost definitely not on CBS.

RUMOURS, REGARDLESS OF ACCURACY DEPT.: Will **Bernie Finkelstein** and **Bernie Fiedler** end their successful partnership and go their separate ways? Will there be a personnel change in the promotion department at RCA? Is MCA in Canada experiencing minor financial problems? Will local importers go out of business or raise their prices as a result of the large difference in Canadian/U.S. dollars?

JAPAN'S TOP 10

Singles

1. **WANTED**
PINK LADY—Victor
2. **NINGEN NO SHOHMEI**
JOE YAMANAKA—Warner/Pioneer
3. **COSMOS**
MOMOE YAMAGUCHI—CBS/Sony
4. **AI NO MEMORY**
SHIGERU MATSUZAKI—Victor
5. **NIKUMIKIRENAI ROKUDENASHI**
KENJI SAWADA—Polydor
6. **COSMOS KAI DOH**
KARYUDO—Warner/Pioneer
7. **KUGATSO NO AME**
HIROMI OHTA—CBS/Sony
8. **UN DEUX TROIS**
CANDIES—CBS/Sony
9. **SHISYUKI**
HIROMI IWASAKI—Victor
10. **KIKYO**
HIROMI GO—CBS/Sony

Albums

1. **DANRYU**
SAYURI ISHIKAWA—Columbia
2. **PAT McGLYNN'S SCOTTIES**
King
3. **THE DIARY**
HI FI-SET—Toshiba/EMI
4. **KAZAMIDORI**
MASASHI SADA—Warner/Pioneer
5. **SHISYUKI KARA—OTOKO TO ONNA**
HIROMI IWASAKI—Victor
6. **NINGEN NO SHOHMEI**
Warner/Pioneer
7. **JANIS IAN**
CBS/Sony
8. **UCHU SENKAN YAMATO**
ISAO SASAKI—Columbia
9. **WATASHI NO UTA, ORETACHI NO ASA**
SHIGERU MATSUZAKI—Victor
10. **SUMMER FIRE '77**
PINK LADY—Victor

GERMANY

By JIM SAMPSON

■ **MUNICH—**West German participation at the 1978 MIDEM is shaping up solidly, totalling about 10 percent of the floor space. As usual, firms are giving two reasons for travelling to Cannes: making deals and maintaining contacts. Celebrating a special anniversary at MIDEM this year is **Ralph Siegel**, whose father founded Siegel Music Publishing 30 years ago. Both the pubbery and affiliated Jupiter Records (itself turning five in 1978) are currently moving to more spacious and elegant quarters at Hoechel Strasse 2, 8000 Muenchen 80. Siegel is also transplanting his Olympia Music Productions, the studios where he produces **Demis Roussos, Peter Alexander** and many others.

The German Polydor company has announced a re-organization. Again. The last shake-up last year at this time led to the departure of several veteran staffers, including a&r man **Siggi Wagner**. Now, **Wolfgang Arming** becomes both marketing and production chief, **Werner Klose's** domestic a&r gets split into three divisions, **Carl-Wilhelm Cuerten** takes over the classical department and **Jochen Albrecht** becomes domestic production chief.

New move by K-Tel: managing director **Jens R. Boldt** is releasing a new **Anthony Ventura Orchestra** easy listening package (produced by **Randy Pie's Werner Becker**) backed by \$500 thousand in advertising. Significant for K-Tel is the addition of additional new material in the set otherwise not available in the hugely successful Ventura series for RCA.

Intercord's **Ingo Kleinhammer** notes that novelty singer **Willem** is back on the label, where he got his start ten years ago; Intercord's second **Stephan Sulke** album is getting a lot of airplay, plus heavy sales in Holland. New to **Peter Kirsten's** GMG publishing: **Heart's**
(Continued on page 75)

JAPAN

コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ CBS/Sony Records has announced plans for a **Miles Davis Seminar** to commemorate Miles' 30th anniversary as a recording bandleader. The seminars will be held in Tokyo, Kyoto and Nagoya on November 11, 12 and 13, respectively. **Teo Macero**, longtime Davis producer, will be in Japan for the seminars, which will be divided into two sections. The first part will feature a discussion between Macero and **Kiyoshi Koyama**, editor of Swing Journal, and will cover the story behind Miles' recording and the meaning of his music. The second part of the program will be a master tape concert of "Dark Magus," a previously unreleased recording of Miles Davis live at Carnegie Hall in March, 1974. The album, the result of a special request by CBS/Sony to meet the strong domestic demand for a new Miles recording will be released only in Japan.

Miles has always been one of the most popular jazz artists with the Japanese fans and the increased interest resulting from his appearance in a TDBK Tape commercial being shown on local TV, coupled with the fact that he has not performed live since July, 1975 nor released an album since "Agharta" (also 1975) has created a stronger-than-ever demand here. In addition to the seminars and the release of "Dark Magus," CBS/Sony will also reissue a series of 20 previous recordings, covering the period from "Round About Midnight" to "In A Silent Way" . . . Also released by CBS/Sony on October 21 was a double-album called "Tempest In The Colosseum," a live recording of the **VSOP** concert held in the 12,000 seat, outdoor Den-En Colosseum in late July of his year . . . Nippon Columbia Records has formed the Better Days label to handle releases on August 25, followed by **Katsumi Watanabe's** "Oliver's Step" on September 25. Scheduled for release on January 25, 1978 is "Smile of Life," the just completed lp by ex-**Dr. John** and **Better Days** keyboard man **Ronnie Barron**. One-half the album was recorded in Tokyo and the other half in New Orleans.

Most Honored



Artists Sherbet premiered their Australian brand of rock & roll at the Roxy recently. To commemorate the event, the Australian General, Don Skelton (far right) presented the band with an award for being the best selling and most popular group in Australia from success in the United States. Also extending their best wishes are Olivia Newton-John and MCA vice president/administration, Lou Cook.

Many

(from page 74)

and Captain and Tennille's Moonlight and Magnolias

Munich for the CBS convention several weeks ago, many executives caught **Edo Zanki** in concert and were under-impressed. Zanki's music is almost unique in Germany—Rung with hoarse power in English or German. This composer and performer is now touring Europe with

Arks and **Tommy Portmann** have already started producing Song Contest entries (for three nations) at the Dierks Cologne; also from the same source comes new wave **Rats** and a potent new **Scorpions** lp, "Taken by Force," published by Intro. **Michael Bundt**, synthesizer sorcerer from **Bert's** offers rock stable, signed to WEA by **Holger Mueller**;

Asylum album was the first domestic product ever on that label. Final note: 60th birthday greetings to managing director of Teldec in Hamburg.

York, N.Y.

(from page 16)

earlier group efforts. With **Treasure**, he has apparently that spirit with two exuberant young songwriter/musicians, (guitar) and **Jack Scarangelo** (drums). The group intones innocence through what sounds like an English sensibility—should draw a favorable response on both the AM and . The other album, "Manorisms" by **Wet Willie**, takes incongruence of a dyed-in-the-wool southern band put recording studio with an English producer, and yet it works. The catalyst behind the project was producer who, fresh from recording albums with **Crawler**, **Lone** and **Kevin Lamb**, provided the group with a fresh out-heavier sound with all the depth that his records have won for. The result is that the group has made the best seven year history.

SPORTS: New wave is happening. Just ask **George Pincus** traveled to England to sign publishing rights for several 'ou can't look **Clive Davis** up in the phone book, but you to find him in the next edition of Who's Who . . . **Ron onnie Liston Smith** to Columbia? . . . Congratulations to upper **Hope Antman** on her Black Rock promotion.

REAT. AN ADDENDUM TO ANOTHER STORY ABOUT AN ARTIST: Following our comprehensive grilling of **Mark** meaning your beloved columnists, **Farner**, **Art Collins** and of Atlantic—repaired to a nearby steak house for lunch.

Farner felt nature calling, so to speak, and journeyed to rom. There he was met by a surly attendant, who insisted wash his hands before leaving. **Farner** demurred, again and finally was told, in no uncertain terms, to leave the bathroom, that is) post-haste and never return. Upon er's sad story, we queried as to whether or not he had out the attendant's lights out. "No," **Farner** said. "But I shouldn't I?" Otherwise, the lunch was uneventful. That's story isn't it?

D B.K.: You better buy that magazine, sucker, or you'll with the fishes come the next full moon. Comprendé? won't mention **Conversion**.

Riva Reactivates Pubbery, Pacts WEA

■ LONDON — An overall re-activation of its music publishing operation and a new record deal with WEA Records has been announced by Mike Gill, chairman of the Gaff-Riva Group of companies.

First major signing to Riva Music is Rod Stewart, together with two members of his band, Gary Grainger and Phil Chen, who have signed exclusive worldwide publishing contracts.

Riva Music has also secured rights to one of England's foremost new wave bands, The Clash, for the world outside America, Canada and Japan.

Robin Le Mesurier, who is currently working on a musical project with Ed Welch and producer Stuart Taylor ("The Snow Goose"), has also been signed.

Commenting on the reactivation of their music publishing activities, Gill said that it was not the company's intention to be purely a collecting house; "I am confident that Riva Music will become a force to be reckoned with during the next few years."

He added that the company had acquired a site next to its offices in the New Kings Road, Chelsea, where building will begin in February and that it will be the eventual home of the group's music publishing activities.

The new general manager of

Riva Music and GH Music is Dennis Collopy, formerly with RCA.

Sub-publishing agreements for Riva and GH have been concluded with Editions Panache SARL of France, Schmolzi-Slezak Music in Germany, Scandinavia, Benelux, Austria, Switzerland, Rondor Music for Australia and New Zealand, Heath Levy Music for South Africa, Japan, Spain and Italy.

Following the news that Rod Stewart has renewed his recording contract with Warner Brothers Records throughout the world, Riva has renewed its agreement with WEA Records UK and in addition has entered into a long-term licensing deal with WEA International for the world outside America and Canada.

Window

First product under the new deal will be a debut single by Window called "Bandit," produced by David Hitchcock.

Early next year will see product from John Spencer, a U.K. based act, and Johnny Cougar, who was signed via the company's American office by its president, Billy Gaff.

Other changes within the Gaff-Riva Group include the appointment to the boards of Riva Records and Riva Music of Bill Stonebridge, who is now in his sixth year with the company.

King Center Benefit



More than 500 figures representing the political, social, civil rights and entertainment industry spheres, including a contingent of Atlantic staffers, gathered at the Hilton Hotel for the first annual dinner in support of the Rev. Martin Luther King Jr. Center For Social Change. Proceeds from the dinner went to the construction of the Center. Pictured in the photo (from left) are: Atlantic's jazz promotion director Col Stiles, director of press information/special markets Simo Doe, United Nations Ambassador Andrew Young and jazz great Lionel Hampton.

Arista Ups Diamond

■ NEW YORK—Richard Palmese, vice president of national promotion at Arista Records, has announced the appointment of Gary Diamond to the position of director, west coast singles promotion for the label.

Duties

In his new capacity, Diamond's responsibilities will include the direction of all singles promotion on the west coast, as well as developing key relationships at the radio and trade levels.

Prior to this appointment, Diamond was Arista's midwest promotion manager.

Capricorn Taps Kaplan

■ MACON, Ga.—Ed Berson, national sales and marketing director for Capricorn Records, has announced the appointment of Hal Kaplan to the newly-created post of national field sales director for the label.

Kaplan started in Detroit as a salesman for Arc Distributors. Prior to joining Capricorn, he worked as midwest regional promotion manager for Atlantic Records for over seven years.

Kaplan will be based in Detroit and report directly to Ed Berson. He can be reached at (313) 851-1894.



CLASSICAL

Edgar From Columbia

By SPEIGHT JENKINS

■ NEW YORK — Anyone who wants to hear Renata Scott's voice in prime condition, who wants to understand exactly why she has the audience in New York and San Francisco that she does, should buy the new Columbia recording of Puccini's *Edgar*. Following the performance at Carnegie Hall by Eve Queler's Opera Orchestra of New York last spring, I wrote that the performance should make a hit record for Columbia because all of the principals were in such fine voice and the whole show was so well conducted. The record has now appeared, fulfilling all expectations.

Edgar is Puccini's second opera, written a few years before *Manon Lescaut*. As was discovered in the performance last season, the score is a fine one, killed for live performance by its silly libretto. Or at least it appears that the libretto would doom it unless an extremely clever director could create something very Gothic with it. For the purposes of a

recording, the libretto is not important and the vocal writing is very interesting and quite different from *Manon Lescaut*. Here, at least in the first two acts, Puccini is harkening back to the Italian composers other than Verdi between bel canto and his own time. There are more than a few traces of Ponchielli here and some Mercadante. The very lyrical orchestral writing makes many of its points in the use of the turn, a device popular with Wagner but not with later Puccini, and the old fashioned ensemble such as Ponchielli used in the third *La Gioconda*. But the writing for the soprano voice has the classic feeling of the composer's style. It rises high, floating over the orchestra or ensemble with plenty of legato and a requirement for long, arching phrases.

Fidlia the heroine is much in the Mimi, Butterfly, Suor Angelica and Liu tradition, and some of her music oddly enough is found

(Continued on page 77)



CLASSICAL RETAIL REPORT

NOVEMBER 12, 1977
CLASSIC OF THE WEEK



VERDI REQUIEM
PRICE, BAKER, LUCHETTI,
VAN DAM, SOLTI
RCA

BEST SELLERS OF THE WEEK

VERDI: REQUIEM—Price, Baker, Luchetti, Van Dam, Solti—RCA
GREATEST HITS OF 1720—Columbia
MUSSORGSKY: BORIS GODUNOV—Talvela, Gedda, Semkow—Angel
RACHMANINOFF: PIANO CONCERTO NO. 3—Berman, Abbado—Columbia

KORVETTES/U.S.

BEETHOVEN: PIANO SONATAS—Horowitz—Columbia
BERLIOZ: L'ENFANCE DU CHRIST—Baker, Davis—Philips
DONIZETTI: LUCIA DI LAMMERMOOR—Caballe, Carreras, Lopez-Cobos—Philips
GREATEST HITS OF 1720—Columbia
JANACEK: KATYA KABANOVA—Soederstrom, Mackerras—London
MUSSORGSKY: BORIS GODUNOV—Angel
RACHMANINOFF: PIANO CONCERTO NO. 3—Columbia
TCHAIKOVSKY: EUGENE ONEGIN—Vishnevskaya, Mazurok, Rostropovich—Angel
VERDI: REQUIEM—RCA
VERDI: IL TROVATORE—Sutherland, Horne, Pavarotti, Bonyngue—London

DISCOUNT RECORDS/ WASHINGTON, D.C.

BARBER: VANESSA—Steber, Mitropolous—RCA
BEETHOVEN, SCHUMANN: PIANO WORKS—Rubinstein—RCA
BELLINI: NORMA—Callas, Corelli, Serafin—Angel
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
KING'S SINGERS—Collection—EMI (Import)
MUSSORGSKY: BORIS GODUNOV—Angel
PRESERVATION HALL JAZZ BAND—Columbia
RACHMANINOFF: PIANO CONCERTO NO. 3—Columbia
THOMSON: THE MOTHER OF US ALL—New World Records
VERDI: REQUIEM—RCA

RECORD AND TAPE COLLECTORS/BALTIMORE

THE VOICE OF JUSSI BJOERLING—Richmond
BRAHMS: SERENADE—Haitink—Philips
DVORAK: SYMPHONY NO. 9—Karajan—Angel
GREATEST HITS OF 1720—Columbia
MOZART: PIANO CONCERTO NO. 22—Brendel, Marriner—Philips
MOZART: CORONATION MASS—Jochum—Angel
SIBELIUS: SYMPHONY NO. 1—Stokowski—Columbia
VERDI: REQUIEM—RCA
WAGNER: DIE WALKUERE, ACT II—Flagstad, Lehmann, Melchior, Schorr, Reiner—Bruno Walter Soc.

SOUND WAREHOUSE/DALLAS

BARTOK: QUARTETS—Guarneri Quartet—RCA
ROMANTIC FLUTE, VOL. II—Rampal—RCA
GOUNOD: FAUST—Caballe, Aragall, Lombard—RCA
GREATEST HITS OF 1720—Columbia
MAHLER: SYMPHONY NO. 2—Horne, Abbado—DG
MUSSORGSKY: BORIS GODUNOV—Angel
RACHMANINOFF: PIANO CONCERTO NO. 3—Columbia
STOKOWSKI STRING SOUND—Desmar
TASHI PLAYS STRAVINSKY—RCA
VERDI: REQUIEM—RCA

ODYSSEY RECORDS/ SAN FRANCISCO

GIACOMO ARAGALL SINGS ITALIAN TENOR ARIAS—London
BRAHMS: COMPLETE SYMPHONIES—Maazel—London
DONIZETTI: LUCIA DI LAMMERMOOR—Caballe, Carreras, Lopez-Cobos—Philips
ELGAR: POMP AND CIRCUMSTANCE—Solti—London
GOUNOD: FAUST—Caballe, Aragall, Lombard—RCA
MEDELSSOHN: MIDSUMMER NIGHT'S DREAM—Ormandy—RCA
MUSSORGSKY: BORIS GODUNOV—Angel
PUCCINI: EDGAR—Scotto, Bergonzi, Queler—Columbia
TCHAIKOVSKY: ROMEO AND JULIET—Ormandy—RCA
VERDI: REQUIEM—RCA

TOWER RECORDS/ SAN FRANCISCO

BERLIOZ: SYMPHONIE FANTASTIQUE—Bernstein—Angel
BRAHMS: EIN DEUTSCHES REQUIEM—Cotrubas, Maazel—Columbia
BRUCKNER: SYMPHONY NO. 7—Karajan—DG
DVORAK: STABAT MATER—Kubelik—DG
HAYDN: SYMPHONIES NOS. 100, 103—Marriner—Philips
MUSSORGSKY: BORIS GODUNOV—Angel
RACHMANINOFF: PIANO CONCERTO NO. 3—Columbia
SIBELIUS: SYMPHONIES NOS. 3, 6—Davis—Philips
VERDI: IL TROVATORE—Sutherland, Horne, Pavarotti, Bonyngue—London

The Greatest Hits of 1720 Is the Greatest Hit of '77

Specially Priced on
Columbia Masterworks

Special Low Price

GREATEST HITS OF 1720

PACHELBEL: CANON

MOURET: RONDEAU

(Theme From Masterpiece Theatre)

ALBINONI: ADAGIO

BACH: AIR (For The G String)

HANDEL:

SARABANDE From Suite No. 11

(Theme From Barry Lyndon)

Philharmonia Virtuosi

of New York

Richard Kapp

CONDUCTOR

MX 34544



Eloise Laws



held a luncheon at Mr. Chow's restaurant in Beverly Hills to celebrate Eloise Laws' initial label single, "1,000 Laughs." The song is from her soul album, "Eloise," which will ship in mid-November. Eloise Laws is seated in the center. Pictured at the luncheon honoring Eloise Laws and her producer (standing) Bruce Wayne, Far Out Productions; Corb Donohue, artist development, ABC; Steve Gold, Far Out Productions; Eloise Laws, vice president of marketing and creative services, ABC; Linda Creed, Far Out Productions; and (sitting) Steve Diener, president, Far Out Productions.

Opera at Columbia (Continued from page 76)

end of Puccini's *Il Barbiere di Siviglia*. The tenor role, particularly characteristic of the composer's writing, is much more dramatic in the addition of Alvaro *Destino* or Don *Pepe* peculiar, Puccini includes a big role

for mezzo-soprano, which only happens once in his later works, in *Suor Angelica*, and then it is for a contralto, not a Verdi mezzo. Strong, here, too is the baritone, who has a beautiful aria and a lot of strong writing. The chorus is used well, and the whole, while not a masterpiece, is well worth hearing.

The performance, sensitively conducted by Miss Queler, finds Miss Scotto on top of the role from her opening aria. In this performance one hears the soprano's matchless phrasing and her ability to color her voice and still sing out. She is artistic without being mannered, and the whole is vibrant with vitality. True, there are some high notes not ideal—one notes the one in the final ensemble particularly—but this is a small price to pay for such stylish, moving and romantic singing.

Carlo Bergonzi has been a major Italian tenor since the mid-'50s. Last season he sang *Radames* at the Met (the role of his debut 20 years before) and *Andrea Chenier*. The *Edgar*, coming just after his *Chenier* and a fine Fisher Hall recital, finds him always the stylish tenor, with a clear, well-produced lyrical approach to whatever he sings. His pitch does go awry at times here, and the age of the voice is more evident on records than in live performances. The last note of the opera is not one to cherish, but there

is much that comes before of great value.

Vincente Sardiniero, a Met debutante last season, makes much of the baritone role, but on records Gwendolyn Killebrew sounds foggier than she did at Carnegie. Her performance of *Tigrana* is impassioned, however, and her interpretation of the wicked woman in *Edgar's* life is stirring. The chorus of the Opera Orchestra sings well, and the whole is a welcome addition to anyone's library. The essence of Miss Scotto's voice is enough for the price of the record.

* * *

It seems a little early to start talking about Christmas, but Columbia has just issued a recording that should be a best seller in about two months: *A Renaissance Christmas* by the Waverly Consort. This organization, based in New York, gives staged performances of medieval plays and songs every year here and all over the U. S. The young singers and instrumentalists, all under the direction of Michael Jaffee, contribute much to America's concert life. This record catches them at their best: the music is fresh and lovely, marvelously performed and full of the Christmas spirit. There are Spanish, Latin and German works included, all with texts and explanations. Though the soloists' names do not appear on the cover or liner notes, they can be found on the insert and particular mention must be made of the cool, clear lyric soprano of Jane Bryden and the fine tenor of Frank Hofmeister. Everyone, singers and instrumentalists all, make this the best Christmas offering to appear in several years.

Disco File

(Continued from page 24)

Upon A Time . . ." was clearly intended as a vehicle to satisfy both disco and pop audiences and it succeeds primarily because the production team has synthesized rather than polarized the two styles. Their songs are more memorable, more hook-filled than ever before; they are also more focused on lyrics and vocals than the early Donna Summer material. Now that everyone else is doing long aural landscape tracks with minimal, hypnotically repeated vocals, Summer, Moroder & Bellotte have moved on to elaborate song cycles that give Donna a wider, more exciting role as a singer without cramping the musical adventurousness of her producers. If nothing else, this album should put an end to the idea that Donna Summer can't sing; here she sings and sings and sings, using as many different voices as the producers have styles, matching her mood to theirs, and proving utterly involving throughout.

As far as disco material is concerned, the three medley sides are all excellent and probably will be played both whole and in part. Act 2's synthesizer-laced cuts—"Now I Need You," "Working the Midnight Shift" and "Queen For A Day," running a total time of seventeen minutes—make it the most compelling and intense run-through side—not as complex or forbidding as *Giorgio's* "From Here To Eternity," but wonderfully dense and sharp. Act 4, the happy ending side, is very up and pretty, with the second cut, "I Love You," standing out as a big favorite already; the mood here is broken after the third cut for a reprise of the album's opening title theme with an over-dramatic reading by Summer (who sounds surprisingly like *Diana Ross*) which sums up the Cinderella story. Nearly all of Act 1, save for the final cut, is equally attractive and upbeat, the strongest cuts being "Faster and Faster to Nowhere," a fabulously produced nightmare vision of big city life, and "Fairy Tale High," the compensating fantasy that follows. A number of people are also playing "If You Got It, Flaunt It," the opening track on side/Act 3, but this medium-tempo song strikes me as being rather too strident and theatrical—it is fun, however, and that's probably what's putting it over right now. Actually, the whole album is great fun—it's Donna's loosest, most entertaining work so far as well as a production triumph. Enjoy.

The other essential album this week is *Isaac Hayes' "New Horizon,"* his first for Polydor and a major comeback move for the man who was one of the early influences on the modern disco style. Hayes pushed soul album cuts to new lengths and his movie themes established the stylistic landscape that many disco producers still build upon, but it's obvious that he's been influenced in turn by the Eurodisco avant garde on this, his first album in two and a half years. The result is a knockout cut called "Moonlight Lovin' (Menage a Trois)," that sounds like Isaac Hayes meets *Cerrone*. It's a long (10:02), three-way seduction record that combines Hayes' most insinuating, sensuous vocals with female back-up singers cooing, "Voulez-vous couchez avec nous." There are trademark Isaac Hayes touches (the crooning horns, stinging hi-hatstinging hi-hat) and some electronic squiggles that recall *Gloria Gaynor's* "Casanova Brown," but the structure and the changes are very continental. "Moonlight Lovin'" is like nothing we've heard from Hayes before, and his interpretation of the European sound is so fresh, we're anxious to hear more in the same vein. The album's other notable track is a complex, awfully speedy version of "Stranger in Paradise" (10:07) that begins with a fine, richly atmospheric instrumental section but eventually turns into just another fast-hustle-styled remake—nice but no breakthroughs here. Polydor has made both cuts available on a promotional disco disc.

"Goin' Places," the new *Jacksons* album (Epic/Philadelphia International) doesn't really go any places they haven't been before, but at least two cuts are attractive enough to begin picking up some disco play (see this week's top 10s from *Cosmo Wyatt* in Boston and *Frank Edwards* in D.C.). "Music's Takin' Over" and "Jump for Joy" are both lively, energetic songs with wonderful vocals from *Michael Jackson* but they're the kind of light-weight pop that the group should have outgrown years ago—all surface, no depth. Cute. Period.

NOTES: A number of people have called to reprimand me for ignoring another great cut (besides "Bourgie Bourgie") on the recent *Ashford & Simpson* album ("Send It" on Warner Brothers), titled "Don't Cost You Nothin'." Yes, it's terrific—absolutely beautiful vocals, a glowing production. I hang my head in shame . . . Both *Thelma Houston's* "I'm Here Again" (Tamla) and *Freda Payne's* "Love Magnet" (Capitol) are now available on promotional disco discs, same lengths as the lp cuts and Payne's is backed with the vibrant "Sky Islands" cut from *Caldera's* latest album.

RECORD WORLD GOSPEL

Dharma Signs Meece



Dharma Artist Agency president Wes Yoder has announced the signing of Myrrh recording artist David Meece to an exclusive management contract. Dharma specializes in representation of contemporary Christian artists. Pictured from left are Joe Morgan, agent for Dharma; Meece and Yoder.

Benjamin Crouch Honored in Cal.

■ LOS ANGELES—More than 700 guests attended a fund-raising banquet given October 11 in honor of the Reverend Benjamin Crouch, father of soul-gospel singer Andrae Crouch, in recognition of the pastor's 26-year service at Christ Memorial Church in Pacomia, Cal.

The banquet, held at the Century Plaza hotel in Los Angeles, raised several thousand dollars towards the completion of Rev. Crouch's new sanctuary, now in the midst of construction.

The evening's program included entertainment by Andrae Crouch and the Disciples, and a special salute to Rev. Crouch by noted black spokesman Jesse Jackson.

Special guests were Councilman Bob Ronka of the North-eastern Valley and fellow Councilman Dave Cunningham of the Los Angeles district. Representatives of Senator Alan Cranston and Evelle Younger, State Attorney General, also attended, among other distinguished guests.

A congratulatory letter from President Carter honoring Rev. Crouch's achievements was read to the assembled company, among many other telegrams and good wishes.

Lamb & Lion Sign Burton

■ NASHVILLE — Lamb & Lion Records has signed Wendell Burton, known for his lead role opposite Liza Minnelli in the motion picture "The Sterile Cuckoo."

Burton's first product is expected to be released in February, 1978.

GMA Meetings Set

■ NASHVILLE — The Gospel Music Association will hold two days of meetings and seminars beginning Monday, November 28, preceding the Annual Dove Awards ceremony Tuesday night, November 29, at the Hyatt Regency Hotel in Nashville, Tennessee.

According to Hal Spencer, chairman of the GMA special projects committee, a choral music reading session will be presented. The participants will include Don Marsh, Benson Company; Jesse Peterson, Lil-lenas Company; Elwyn Raymer, Triune Music, Inc.; and Jeff Jeffrey, Manna Music Company. The program is designed for choir directors and ministers of music and is scheduled from 7-10 p.m., free of charge.

During the day Tuesday, preceding the Dove Awards Ceremony, two GMA-sponsored seminars will be held on songwriting and recording. Participating in the songwriting seminar at 10 a.m. will be Hal Spencer, Manna Music; J. Aaron Brown, Canaan-land Music; Ed Benson, Benson Company; Gordon Jensen, songwriter; Mosie Lister, songwriter; and Dottie Rambo, songwriter.

At 1 p.m. the seminar on recording will include Marvin Norcross, Canaan Records; Jesse Peterson, Tempo Records; Joe Huffman, Mark V Records; Bob McKenzie, Paragon Records. The total cost for both seminars is \$5.

The two day activities will begin Monday with a general membership meeting to elect the GMA's new board members. The newly-elected members will in turn elect officers for the coming year, and the grand finale will be the Dove Awards Banquet and Ceremonies.

Gospel Picks Of The Week

(The records listed below are Record World's choices as the top gospel releases of the past two weeks)

Contemporary & Inspirational

Written on the Wind

Chuck Gurrard
Good News GNR 8106

More Than Just An Act

Mike Johnson
Newpax NP 33043

Specially For Shepherds

Ralph Carmichael
Light LS 5725

I Want To Stroll Over Heaven With You

David Ingles
Impact R 3489

Not Just A Coincidence

Truth
Paragon PR 33040

Rejoice

Henry and Hazel Slaughter
Heartwarming R 3453

Klein To New Song

■ NASHVILLE — A New Song, artist agency, a division of A.N.S., Inc., has announced the addition of Don Klein to its staff.

Background

Klein previously worked in advertising and promotion for both Acton House Publishing and Sparrow Records. He will be focusing his efforts in the area of booking, working primarily with Chris Christian, Daybreak, and Sandy Campi.

Soul & Spiritual

Where Has He Gone?

Rev. Johnny L. Jones
Jewel LPS 0132

Praise Him

LuVonnia Whittley and the
Corinthian Radio Choir
Savoy 14456

Message To A Nation

The Artistic Sounds
Savoy 14455

Serving God Will Pay Off

The Trinity All Nations
Combined Choir
Savoy 14457

This Is My Story

Lenora Young and the
Philadelphia Community
Choir
Savoy 14424

Cross Jordan

Supreme Highlights
Savoy 14451

Gospel Music Month Proclaimed in Tenn.

■ NASHVILLE—The month of November has been proclaimed Gospel Music Month in Tennessee by Governor Ray Blanton. In an afternoon ceremony from the Governors' office October 27, Governor Blanton expressed his enthusiasm and support of gospel music in Tennessee. He also recognized the impact that gospel music has made on the music industry both in the state and across the nation.

Accepting the Governor's proclamation on behalf of the gospel music industry was Don Butler, director of the Gospel Music Association.

Boone Girls Album Set for Re-Release

■ NASHVILLE — "Glass Castle," the Boone Girls' first Lamb & Lion album, is being repackaged and scheduled for immediate release. The new jacket of "Glass Castle," which will be distributed by Word under its new agreement with Lamb & Lion, has been redesigned specifically to give the album greater visual impact.

GOSPEL TIME

By VICKI BRANSON

■ Gospel music has given the pop music world a number of things—songs and melodies originally religious that have now become an integral part of pop music, and, most important, strong musical influences that shaped the early rock, r&b and country sounds. Now, some successful producers in the gospel field are taking their talent and fresh ideas and making their mark with pop music. Heading the list is Chris Christian, Record World's 1977 Most Promising Male Gospel Artist. Christian is the producer of B.J. Thomas' single, "Don't Worry Baby," and his MCA album, "B.J. Thomas," and the single and album "Home Where I Belong" for Myrrh. The latter was the first album Thomas did since his religious conversion and was an album composed entirely of gospel material and marketed by a gospel company. Christian has a unique blend of pop, country and gospel in his background that few producers can match. He has written songs recorded by Elvis Presley, Pat Boone and others, has played guitar for

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SOUL & SPIRITUAL GOSPEL

NOVEMBER 12, 1977

1. **LIVE AT CARNEGIE HALL**
JAMES CLEVELAND/Savoy 7014 (Arista)
2. **LOVE ALIVE**
WALTER HAWKINS & THE LOVE CENTER
CHOIR/Light 5686 (Word)
3. **JOY!**
MILTON BRUNSON & THE THOMPSON
COMMUNITY CHOIR/Creed 3078
(Nashboro)
4. **FIRST LADY**
SHIRLEY CAESAR/Roadshow RS 744 R
(United Artists)
5. **TONIGHT'S THE NIGHT**
THE GOSPEL KEYNOTES/Nashboro 7187
6. **THE COMFORTER**
EDWIN HAWKINS/Birthright BRS 4020
(Ranwood)
7. **RIDE THE SHIP TO ZION**
THE GOSPEL KEYNOTES/Nashboro 7172
8. **WONDERFUL**
EDWIN HAWKINS & THE EDWIN
HAWKINS SINGERS/Birthright BRS
4005 (Ranwood)
9. **JESUS CHRIST IS THE WAY**
WALTER HAWKINS/Light 5705 (Word)
10. **HE'S STANDING BY**
THE INSTITUTIONAL CHOIR OF
BROOKLYN N.Y./Savoy 14458 (Arista)
11. **SEE YOU IN THE RAPTURE**
THE SENSATIONAL NIGHTINGALES/
ABC/Peacock 59227
12. **GOTTA FIND A BETTER HOME**
THE ANGELIC GOSPEL SINGERS/
Nashboro 7178
13. **FROM AGUSTA WITH LOVE**
SWANEE QUINTET/Creed 3077
(Nashboro)
14. **JAMES CLEVELAND PRESENTS**
THE RUTH SCHOFIELD EDITION/Savoy
14445 (Arista)
15. **I'M GOING TO SIT DOWN**
ERNEST FRANKLIN/Jewel 0128
16. **HAVE YOU EVER HAD THE BUTS?**
PROF. HAROLD BOGGS/Creed 3073
(Nashboro)
17. **DON'T MAKE WAR**
HARRISON JOHNSON/Creed 3080
(Nashboro)
18. **STAND UP FOR JESUS**
THE SAVANNAH COMMUNITY CHOIR
WITH REV. ISSAC DOUGLAS/Creed
23076 (Nashboro)
19. **I FOUND JESUS AND I'M GLAD**
MYRNA SUMMERS & THE COMBINED
CHOIR OF THE REFRESHING SPRINGS
C.O.G.I.C./Savoy SGL 1447 (Arista)
20. **THE NEW YORK COMMUNITY CHOIR**
RCA PPLI 2293
21. **THE SOUL AND SPIRIT CONCERT**
REV. MACEO WOODS & CHRISTIAN
TABERNACLE CHOIR/Savoy DBL 7001
(Arista)
22. **MYRNA**
MYRNA SUMMERS/Savoy 14446 (Arista)
23. **TAKING GOSPEL HIGHER**
THE SENSATIONAL WILLIAMS
BROTHERS/Savoy SGL 14436 (Arista)
24. **LIVE!**
THE DONALD VAILS CHORALEERS/
Savoy SGL 14421 (Arista)
25. **TOUCH ME**
JAMES CLEVELAND AND THE CHARLES
FOLD SINGERS VOL. II/Savoy DBL
7009 (Arista)
26. **THAT ALL MAY BE ONE**
TEDDY HUFFAM AND THE GEMS/Canaan
CAS 9809 (Word)
27. **TRY BEING BORN AGAIN**
THE SOUL SEARCHERS/Nashboro 7190
28. **I'M GOING ON**
LOUISE McCORD/Savoy 1442 (Arista)
29. **IT'S ALRIGHT NOW**
JESSY DIXON/Light LS 5719
30. **JESUS IS ON MY SIDE**
SISTER LUCILLE POPE/Nashboro 7188
31. **DIFFERENT DRUMMER**
RHANI HARRIS/Emprise 1001
32. **I WILL TRAVEL ON**
THE ORIGINAL SOUL STIRRERS/HSE
14200
33. **JESUS IS ALL YOU NEED**
VOICES OF HOPE/Glori 1036
34. **LOOK WHERE LOVE HAS
BROUGHT US**
RODENA PRESTON PRESENTS THE
VOICES OF HOPE/Birthright BRS
4102 (Ranwood)
35. **LIVE!**
THE DIXIE HUMMINGBIRDS/ABC/
Peacock 59231
36. **ALL GOD'S CHILDREN**
THE JACKSON SOUTHERNAIRES/Malaco
4352
37. **IF YOU JUST HOLD OUT**
PROF. HAROLD BOGGS/Nashboro 7162
38. **YESTERDAY AND TODAY**
THE SHAW SINGERS/Messenger 2001
39. **TIME HAS MADE A CHANGE**
J.J. FARLEY AND THE ORIGINAL SOUL
STIRRERS/HSE 1493
40. **LIFE DON'T CLOSE IN ON ME**
THE PILGRIM JUBILEE SINGERS/
Nashboro 7169

Gospel Time (Continued from page 78)

Jerry Reed, headed the 20th Century publishing operation in Nashville and was a member of the pop group on 20th Century, **Cotton, Lloyd and Christian**. He has produced **Dogwood, Honeytree**, and the **Imperials**—all successful contemporary gospel artists as well as his own album on the Myrrh label.

Edward R. Bosken, president of QCA Records, Inc., has announced the appointment of **Chuck Seitz** as QCA vice president. Seitz will serve as a&r man in the signing and promotion of new artists for the QCA label and its various affiliate labels, and supervise all QCA production, including the management of the company's two 24-track studios.

A New Song, Christian artist agency, has announced that singer-musician **Sandy Campi** has signed an exclusive contract for a scheduling of appearances. Campi, originally from Wichita, Kansas, now is recording on Lamb and Lion Records and will be doing concerts nationally. A New Song has also announced it will be handling all appearances for **Daybreak**, a musical troupe based in Edmond, Oklahoma. Daybreak is a ministry-oriented group of young adults all dedicated both to evangelism and the spiritual maturing of the church. Other artists booked by A New Song include the **Pat Terry Group, Ramona Hutton, Alpenglow, Rick Eldridge and Rebirth, Chris Christian, Lilly Green, Duann Hall, Ernie and Debby Rettino**, and **Suncast**.

Tom Walls, Supreme Records head, has announced the appointment of **Al Henson** as director of sales and promotion for the label. Henson, former singing member of the **Downings** and presently singing with the **Nashville Sound 70's**, will divide his duties between singing, song writing and Supreme in the development of expanded sales and promo for the label.

Musicland

(Continued from page 8)

to receive a supervisory award at the Pickwick convention.

Locations

While Pickwick officials would not detail the size of the new locations, **RW** has determined that in addition to the Brea and Hawthorne outlets, an entirely new store will open in the Woodland Hills Promenade. Woodland Hills is a predominantly white middle-class Los Angeles suburb in the San Fernando Valley. The Musicland opening will be the third retail record store opening in the West San Fernando Valley within a month.

According to manufacturer merchandisers and display people who assisted **RW** in compiling the store locations, a Bakersfield Musicland will also open as

well as an outlet in San Jose.

A company spokesperson stated that there are presently 33 Musicland stores in California, so this increase may be regarded as substantial. All the new stores are expected to be operational by the end of November and are reported located in or near shopping malls.

Increase

While Pickwick officials predicted that the number of their controlled outlets would increase to 600 by 1982, up from almost 300 at this time, there were no indications at the national convention that a heavy emphasis would be placed on the southern California market, an area already hard fought in terms of retail record activity.

Chappell Signs Goodrun



Writer/artist **Randy Goodrun** has been signed to an exclusive Chappell Music contract. Goodrun, who has written hits for **England Dan & John Ford Coley, B. J. Thomas, Anne Murray** and **Gene Cotton**, will be co-published by Chappell and **Sailmaker Music (ASCAP)**. Shown at the signing listening to a performance are, from left: Nashville music executive **Jack Grady**; **Bob Millsap** of **Sailmaker**; **Irwin Robinson**, president of Chappell; and **Irwin Schuster**, senior VP/creative services for Chappell. Goodrun is at the piano.

CONTEMPORARY & INSPIRATIONAL GOSPEL

NOVEMBER 12, 1977

1. **HOME WHERE I BELONG**
B.J. THOMAS/Myrrh 6571 (Word)
2. **MIRROR**
EVIE TORNQUIST/Word WSB 8735
3. **LIVE FROM NASHVILLE**
JIMMY SWAGGART/Jim 126 (Word)
4. **HIS HAND IN MINE**
ELVIS PRESLEY/RCA ANLI 1319
5. **DALLAS HOLM & PRAISE, LIVE**
Greentree R 3441
6. **ALLELUIA**
THE BILL GAITHER TRIO/Impact R 3408
7. **PRAISE II**
THE MARANATHA SINGERS/Maranatha
HS 026
8. **GENTLE MOMENTS**
EVIE TORNQUIST/Word WST 8714
9. **FOR HIM WHO HAS EARS TO HEAR**
KEITH GREEN/Sparrow 1015
10. **HOW GREAT THOU ART**
ELVIS PRESLEY/RCA LSP 3758
11. **ELVIS' FAVORITE GOSPEL SONGS**
J.D. SUMMER & THE STAMPS/QCA 362
12. **99 44/100's % GOODMAN'S**
THE HAPPY GOODMAN FAMILY/Canaan
9789 (Word)
13. **THIS IS NOT A DREAM**
PAM MARK/Aslan ARS 1003
14. **ME AND MY OLD GUITAR**
NANCY HONEYTREE/Myrrh MSB 6584
(Word)
15. **PRAISE BE TO JESUS**
THE BILL GAITHER TRIO/Impact R 3408
16. **LADY**
REBA/Greentree R 3430
17. **MY HEART CAN SING**
THE BILL GAITHER TRIO/Impact R 3445
18. **CORNERSTONE**
THE SPEERS/Heartwarming R 3456
19. **PRAISE, VOL. I**
THE MARANATHA SINGERS/Maranatha
HS 008
20. **ALIVE!**
MIKE WARNKE/Myrrh MSA 6561 (Word)
21. **JESTER IN THE KINGS COURT**
MIKE WARNKE/Myrrh 6569 (Word)
22. **THE WORD**
KEN COPELAND/Ken Copeland
Productions/KCP 1003
23. **RAMBO COUNTRY**
THE RAMBOS/Heartwarming R 3429
24. **THEN & NOW**
THE CATHEDRAL QUARTET/Canaan CAS
9807 (Word)
25. **I HAVE RETURNED**
KEN COPELAND/Ken Copeland
Productions KCP 1002
26. **MUSIC FROM MY SECOND BIRTH**
BILL THEDFORD/Good News 8105 (Word)
27. **LOVE BROKE THRU**
PHIL KEAGGY/New Song NS 002 (Word)
28. **BUST OUT LAFFIN'**
WENDY BAGWELL & THE SUNLITERS/
Canaan CAS 9765 (Word)
29. **THE NEW EARTH**
JOHN MICHAEL TALBOT/Sparrow 1010
30. **SINGING TILL HE COMES**
THE LeFEVRES/Canaan 9805 (Word)
31. **EVERGREEN**
NANCY HONEYTREE/Myrrh MSA 6553
(Word)
32. **12TH ANNIVERSARY**
THE INSPIRATIONS/Canaan CAS 9792
(Word)
33. **LET ME HAVE A DREAM**
DANNIBELLE/Sparrow 1016
34. **FAITH**
THE CRUSE FAMILY/Canaan 9812
35. **ADAM AGAIN**
MICHAEL OMARTIAN/Myrrh MCA 6564
(Word)
36. **NATURALLY**
THE RAMBOS/Heartwarming R 3459
37. **HERE THEY COME**
THE FLORIDA BOYS/Canaan 9734 (Word)
38. **GOD'S GONNA BLESS**
PIMMY SWAGGART/Jim 124 (Word)
39. **JUST A LITTLE CLOSER HOME**
THE KINGSMEN/Heartwarming R 3452
40. **SHOTGUN ANGEL**
DANIEL AMOS/Maranatha 032

Tax Shelters

(Continued from page 3)

and distribution risks, which enabled investors to enjoy full deduction benefits on a set purchase price while actually investing a minority percentage of the face value and issuing a non-recourse note for the balance owed. Thus investors otherwise facing stiff taxes on conventional investments, due to higher income brackets, would be eligible for substantial depreciation deductions on the unpaid balance reflected by the note, while also declaring a standard seven percent tax credit on the invested capital; the investor would, at the same time, be bound to pay the balance only to the extent of earnings from actual sales of the finished recording, while still enjoying the deduction benefits.

The resulting deduction schedule on a typical multi-year note, structured on a descending scale allowing the largest deduction during the first year of the note's issuance, thus permitted investors to write off considerably more than the actual investment while still in effect. While the conclusion of the note's term would then make investors responsible for income taxes on the unpaid balance, as the master itself reverted to the original broker, advantages during the first years of the note remained considerable for investors already in a high income-tax bracket.

IRS interest in the shelters, both in films and records, has been generated principally by abuses of the previous sanctions through investment plans developed for "phony" masters produced with no intention of recouping the original outlay of capital. Claims

E/A Promotes Lanham

■ LOS ANGELES — Ron Lanham has been appointed Elektra/Asylum regional promotion representative/west coast, according to Kenny Buttice, vice president/promotion.

RCA Crosby Release

■ NEW YORK — According to RCA Records, the recent death of Bing Crosby has resulted in heavy consumer demand for the RCA album, "Bing Crosby: Legendary Performer." To meet this demand, RCA Records has placed substantial manufacturing orders with its Indianapolis factory.

At the same time, RCA is re-issuing a 1958 Crosby album in which the artist collaborated with Rosemary Clooney. This album is titled "Fancy Meeting You Here" and initially was released at the height of Miss Clooney's career. It will be released late in November.

of brokers and investors that given masters were vital ethnic or classical works had periodically been overturned as the government investigated prospectuses for projects with little or no marketplace, either commercial or educational, that had clearly been underwritten to gain tax breaks. Also a focal point of interest were the full purchase prices declared in many master recording purchases, which the agency has increasingly characterized as highly inflated.

As with the 1976 act's ruling on feature film investments, the new IRS interpretation also eliminates a source of funding for eclectic or experimental projects that might otherwise not find financial backing, as through major labels. While IRS commentary throughout the act's original passage and subsequent applications has consistently held that the film and music loopholes were originally preserved to assist legitimate ventures, the combined weight of abuses, augmented by a history of distributors' reluctance to handle titles funded by such investment plans, has now closed off a fiscal relief channel to legitimate entrepreneurs as well.

In the wake of Monday's ruling, such plans will no longer be construed as purchases, but will now be regarded as lease agreements, thus scuttling prior write-offs.

Mushroom Inks Doucette

■ LOS ANGELES—Mushroom Records has signed Canadian artist Jerry Doucette to an exclusive recording agreement, according to Shelly Siegel, vice president and general manager of the label.

Capitol Execs Welcome Sills



Angel Records hosted a luncheon recently at Brown Derby in honor of soprano Beverly Sills for Capitol and Hollywood dignitaries following "Walk of Fame" star dedication ceremony. Pictured from left: Don Zimmermann, chief operating office, executive vice president; Dan Davis, vice president merchandising and creative services; Renny Martini, director, special markets; Bruce Garfield, director, press & artist relations; Barry Kimmelman, executive vice president, Screen Gems-EMI Music, Inc.; Miss Sills; Bob Young, vice president, business affairs.

Private Stock Signs Sang



Larry Uttal, president of Private Stock Records, has announced that Australian born Samantha Sang, has been signed to the label. Pictured at the signing are, from left: Victor Benedetto, president of C.A.M., Sang's publishing and production company; Uttal; Sang; Bill May, Sang's manager; and David Carrico, vice president of promotion and product development for Private Stock.

NARM Holds More Regional Meetings

By PAT BAIRD

■ MIAMI—The National Association of Record Merchandisers (NARM) held its third regional meeting here at the Omni Hotel, November 1. Approximately 35 retail store manager, owners and supervisors attended the day-long meeting to talk with manufacturers and to hear the similar discussions by Dr. David Rachman of Bernard Baruch College and Lincoln Zonn, head of his own security company and director of the American Polygraph Association.

Small Retailers

According to Joe Cohen, NARM executive vice president, the regional meetings are designed to reach those middle management and small store retailers who have many of the same problems as their larger

counterparts but are less likely to attend the yearly NARM convention.

Opening remarks were made by Sydney Silverman, vice president of marketing and sales at United Record and Tape Industries, and a special guest at the seminar was Dr. Alfred Reed of the music marketing department of the University of Miami. Students enrolled in that major were also invited to attend.

Dr. Rachman, who discussed "The management of a Record Department or Retail Store: Its Challenges and Problems," has been invited to speak at a number of the regional meetings (see RW Oct. 1).

Lincoln Zonn, a strong proponent of the use of polygraph tests to screen prospective employees, stated that most retailers experience a six per cent yearly shrinkage and 70 per cent of that figure can be accounted by internal theft. He also stated that 40 per cent of the internal and external theft will take place in the next seven weeks before Christmas.

New Employees

In reference to hiring new employees, Zonn advised "you must know your employee. All a reference means on an application is that they expect that person to say something nice. There is a new tradition in that employers don't want to say they've fired someone for stealing so the words to look for are 'let go for violation of company rules.' If you hear those words, do not hire that person."

Zonn said that "at least 85 per cent lie on their applications. When we use the polygraph

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National Geographic Society Increasing Utilization of Educational Recordings

By LUKE LEWIS

■ NASHVILLE — The National Geographic Society has been involved in recording for years but only recently has its program evolved to the point where the substance, which is generally educational in its nature, is complemented by the full potential of the recording process.

The Society's recording division began with personnel going into the field to record and collect sounds from different cultures with Stellavox recorders. They were the first in the world to make 1/4 inch Dolby masters in the field. Folk music proved to be a vital ingredient to the program, and in 1972 John Lavery was brought in as director of the division, to expand and refine the original concept.

Purpose

"What we are trying to do is expand the National Geographic Experience to the 10 million members. This year our idea was to create folk opera with a very strong cinematic effect. It's sort of theater of the mind, where the music stands up on its own but hopefully also allows the listener to conjure up a strong visual, dramatic continuity throughout. This year's series is aimed at trying to capture pieces of American history—moments in time in our culture—and if we have done the right kind of job interpreting it musically it will stick with people for the rest of their lives like nothing else will," said Lavery.

The series for 1977 consists of four albums: "Wabash Cannonball;" "Westward Ho;" "Barber Shop Days;" and "An American Christmas," all of which were recorded in Nashville, and seem to live up to Lavery's high expectations without exception.

"Russ Miller is the reason we are in Nashville," said Lavery. "I

had no idea we would end up there. What I wanted to do is bring more professionalism to the program—to upgrade both the production and performance."

Lavery ran ads in the trades and New York, Los Angeles and Nashville newspapers, and Miller, a former VP for Elektra, answered and signed a deal through his Nashville based Arjuna Productions.

Arjuna, which has not only been responsible for the four complete lps this year but also did over-dubs on two earlier works, has brought a lot of business to Nashville's music community with the project. "We don't spare the horses in terms of production costs," says Miller, who adds that costs have been comparable to that of producing a contemporary pop album. Songwriters, pickers, publishers, arrangers, performers, studios and mastering labs here have all profitted from the venture. "I don't think we could have gotten the same feel anywhere else," Miller stated. "I'm not talking about the recording technique, but the creative technique. I think the program proves that there is much, much more that can be done in Nashville than just country music."

The packaging, which is created by Lavery, is up to the high standards one would expect from the society. The eight pages of editorial and artwork correlate the story line, music, signature and other information. "The design and production in the graphic end are aimed at enhancing people's appreciation of the music, which is the primary product," Lavery noted. His work is currently being considered by NARAS for a Grammy Award.

(Continued on page 85)

Phonogram/Mercury Hosts Mktg. Meet

■ NASHVILLE—Phonogram/Mercury officials gathered in Chicago Wednesday, October 26 for their semi-annual country a&r meeting. The purpose of the meeting was to analyze current performance and establish future goals for the country division. Included on the agenda were a review of the current artist roster, presentation of new product, and a marketing department overview.

Attendees

Representing the Nashville office were: Jerry Kennedy, vice president/Nashville a&r; Jerry Gillespie, Nashville a&r; Frank Leffel, national country promotion; Doyal McCollum, regional country promotion; and Janet Rickman, publicity/south.

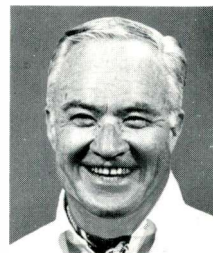
Smallwood Signs With Monument



Monument Records has announced the signing of recording artist Laney Smallwood to a long-term recording contract with the label. Her first Monument release, produced by Carmol Taylor, is scheduled for release within a month. Seen (from left) at the signing are: (seated) Tom Rodden, vice president/general manager, Monument Records; Laney Smallwood; Fred Foster, president, Monument Records; (standing) Carmol Taylor, manager and producer for Miss Smallwood; Terry Fletcher, vice president/promotion, Monument Records.

NASHVILLE REPORT

By RED O'DONNELL



■ Ernest Tubb, 37 years ago this week, recorded "Walking the Floor Over You" in a makeshift studio at Forth Worth, Tex. Tubb was saying the other day: "I guess I have sung that song about 15,000 times since 1940." It was his "open sesame" to a remarkable career for the lanky E. T. from Crisp, Tex. . . . "Everybody's Listening But You" is among the U. S. entries in the annual World Popular Song Festival this month in Tokyo. It was co-written by Buzz Cason, Bobby Russell and Glen Campbell. (Cason, who recorded it, is in Japan to sing it.) . . . Debbie Peters, 19-year-old daughter of hit-songwriter Ben and Mrs. Peters, signed with RCA. First release, scheduled for next week, is "I'd Rather Give It Away." Lyrics are not as risqué as the title may suggest, insists Ben who wrote it.

CMA executive secretary Jo Walker elected to board of directors of Nashville Chamber of Commerce. Only the second female chosen in the Chamber's history. (First was BMI vice president Frances Preston.) . . . Opryland USA, WSM's park-complex (which includes Grand Ole Opry House), set another new attendance record—2,086,372 for season that ended the past weekend. 10,138 more than 1976's total. (The park has increased box-office figures annually since opening in May, 1972.)

CMA's Entertainer of Year Ronnie Milsap beat a pneumonia rap that (Continued on page 84)

COUNTRY PICKS OF THE WEEK

SINGLE

RONNIE MILSAP, "WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE"

(A. Jordan; Chess, ASCAP). The CMA's Entertainer of the Year follows up his huge crossover hit, "It Was Almost Like A Song," with a cut which shows enough strength to duplicate the success. The infectious love song will get a boost from the singalong chorus. RCA 11146.



SLEEPER

KENNY STARR, "HOLD TIGHT" (D. Gates; Kipahula, ASCAP). David Gates'

light-hearted love song is embellished by Jerry Crutchfield's fine production, which is under-pinned by a danceable rhythm track. An energetic vocal performance should ensure its success. It sounds like a natural for playlists and jukes alike. MCA 40817.



ALBUM

MARY KAY PLACE, "AIMIN' TO PLEASE."

The little blond bombshell who knocked 'em dead as Mary Hartman's sidekick before seeing her recording career launched by the success of her first single, "Baby Boy," has evolved into a truly fine vocalist. Her aim is right on target here. This one's loaded! Columbia 34908.



COUNTRY HOTLINE

By MARIE RATLIFF

■ What a difference a Ronnie Milsap single will make in your playlist! "What A Difference You've Made In My Life" is a natural big play item — it's charting with numbers the first week — watch it go both ways!

T.G. Sheppard apparently is appealing to all the "Mister D.J.'s" as well as their audiences; proof is the first-week response to his initial Warner Bros. single at WHOO, WTOP, KSOP, KCKN, KLAK, WWOK, WCMS, KFDI, WPLO, WJQS, KXLR, KWKH, WTSO, KD JW, KK YX, WBAM, WSLC.



Red Steagall

Early action on Red Steagall's "The Devil Ain't A Lonely Woman's Friend" indicates a big winner; added already at WBAM, WTSO, WCMS, WHOO, WSDS, KNIX, KFDI, KK YX, WPIK.

A familiar voice and face usually billed as half of the Jim Ed Brown — Helen Cornelius duo, Helen goes solo with "Lincoln Audrey" and is meeting with initial success in Shreveport, Madison, Detroit, San Antonio and Wichita.

Billy "Crash" Craddock has pulled "The First Time" from his LP, and it easily stands alone! It's already charted nationally with early adds at WINN, WWOL, WXCL, WTSO, WITL, WAME, WSDS, WUNI, KK YX, KNIX, WBAM, KXLR, WJQS, WPLO, KCKC, KFDI, WCMS, WPIK, WWVA (#35), WHOO, WTCR, WWOK, KCKC (#27).



Helen Cornelius

Super Strong: Rex Allen, Jr., Johnny Paycheck, Freddie Hart.

Eddy Arnold moves into national chart status with "Where Lonely People Go." Stella Parton's "Standard Life Number One" also moves into the limelight with immediate moves at KLAK, WTOP, KCKC, WSDS, WMAD, KD JW, KTTs, WBAM, KFDI, WWVA, WCMS, WMNI (#35).

Jimmie Rodgers of "Honeycomb" fame is on the charts again with "A Good Woman Likes To Drink With The Boys," currently moving at KNIX, WITL, WPLO, WPNX, KYNN, WMAD (#39), KCKC, WJQS, WSDS.

A new duo? Although he's given no label credit, it's unmistakably Willie Nelson assisting on the new Mary Kay Place single, "Something To Brag About." It should do well, already added in Columbus (Ohio), Wichita and San Bernardino.

SURE SHOTS

Elvis Presley — "My Way"

Ronnie Milsap — "What A Difference You've Made In My Life"

LEFT FIELDERS

Kenny Star — "Hold Tight"

Mary Kay Place — "Something To Brag About"

David Rogers — "You and Me Alone"

Johnny Carver — "Apartment"

AREA ACTION

Leon Everette — "I Love That Woman Like The Devil Loves Sin" (WSDS, WTOP)

Dick Hammonds — "Late Night Country Lovin' Music" (WBAP)

Hargus "Pig" Robbins — "Near You" (WIVK)

Saskia & Serge:

European Country Comes To Nashville

By MARGIE BARNETT

■ NASHVILLE—The international heart of country music beats on, pumping more and more American country artists across the Atlantic to a receptive European audience. The flow of international country also works in reverse, as evidenced by the signing of Holland's Saskia & Serge to ABC/Hickory here in Nashville.

The duo came to Nashville for Fan Fair (June, '77) and performed on the CMA's International Show. During their three week visit, Saskia & Serge appeared on the Grand Ole Opry (June 18) and recorded 13 tracks at the Hickory/Acuff-Rose studios. The Nashville sessions resulted in an album, "Saskia and Serge in Nashville, U.S.A.," and a single, "When Will I Be Loved," both released in Holland on the Philips label. According to Wesley Rose, president of Hickory Records, the lp is scheduled for release here in early 1978 with the U.S. single, "Jambalaya," due for release this month.

Produced by Will Hoebee, the album is an even mix of country standards ("Lucille," "So Sad," "Oh Lonesome Me," "Making Believe") and original compositions ("Someone Broke Your Heart," "You Are A Dream," "It's Good To Be Back Home Again," "Silvia's Gonna Make It," "The Battle Of Sally Ann" and "Don't Lay Your Head Too Long Upon My Shoulder").

Saskia and Serge met in a college band about 12 or 13 years ago and later married. Their ten year recording career with Philips in Holland has produced eight albums, of which "Baby, I'll Give You Everything," their

first lp in English, went gold. One of Holland's leading acts, Saskia and Serge travel 60,000 miles a year throughout their own country, often performing four or five times each evening doing what they call "party work" for various businesses. Each performance lasts 30 minutes. At present, manager Pim TerLinde has the couple booked two years in advance.

While Saskia and Serge were in town, **RW** asked them about their impression of Nashville. Serge stated, "We like the people here, everybody is very hospitable. We thought at home that they have so much talent in Nashville that when a new couple arrives they don't want to hear it. But everybody was involved and wanted to help." When asked about performing on the Grand Ole Opry stage, Serge said, "In Holland the people know the Grand Ole Opry, it's a big name. We are very proud to have performed there."

The duo was impressed with Nashville's method of recording and the music produced in town. According to Serge, "We really like the way they work in the studio. As a singer you have the feeling that you are doing a live performance. The music is much more modern than we thought it would be. Europe's idea of country music is about 15 to 20 years behind."

A proven act in Holland, Saskia and Serge now have the opportunity to present their music to America. This exchange of international talent should help to foster an understanding and appreciation of country artists on both sides of the Atlantic.

CBS Honors Scroggs



CBS executives Bruce Lundvall, president of CBS Records Division (third from right) and Rick Blackburn, vice president, marketing, CBS Records, Nashville (second from right), are pictured with the family of heralded banjo man Earl Scroggs, following the presentation of a carved wooden statue award by Lundvall, acknowledging Scroggs' 27 years with Columbia Records. The presentation was made following Scroggs' performance at the CBS showcase at Nashville's Ole' Time Pickin' Parlor during CMA Week 1977.

SIX SHOOTERS WITH BULLETS!

Country singles from Mercury and Monument
are shooting up the charts.

5 LARRY GATLIN "Love Is Just A Game"
Monument #45-226

11 JACKY WARD "Fools Fall In Love"
Mercury #55003

50 JERRY LEE LEWIS "Middle Age Crazy"
Mercury #55011

60 JOHNNY RODRIGUEZ
"Savin' This Love Song For You"
Mercury #55012

62 CONNIE SMITH
"I Just Want To Be Your Everything"
Monument #45-231

81 NICK NIXON "I'll Get Over You"
Mercury #55010

COMING SOON!
STATLER BROTHERS "Some I Wrote"
Mercury#55013

product of phonogram, inc.,
a polygram company



MONUMENT
RECORDS AND TAPES
21 Music Square East
Nashville, Tennessee 37203

distributed by phonodisc, inc.

Write or call your local Phonodisc distributor sales office for displays and other promotional items.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

MARY KAY PLACE—Columbia 3 10644

SOMETHING TO BRAG ABOUT (B. Braddock; Tree, BMI)

The credits on this little gem read like a super session. Willie Nelson and Place trade praise on the toe-tapper, which should hit the top.

ELVIS PRESLEY—RCA 11165

MY WAY (Anka/Rexaux/Francois; Spanka, BMI)

From his red-hot "Elvis In Concert" lp, this powerful rendition of a classic song can't miss.

ED BRUCE—Epic 8 50475

STAR-STUDED NIGHTS (S. Throckmorton; Tree, BMI)

This swaying cut feels so good it should be chartbound instantly. It could prove to be Bruce's biggest record ever.

RANDY GURLEY—ABC/Dot 17728

HEARTBREAKER (C. B. Sager/D. Wolfert; Unichappell/Begonia Melodies, BMI/Monsoon, ASCAP)

Gurley makes her label bow with a country reading of a great pop song. Strong, expressive vocals should launch it.

HANK SNOW—RCA 11153

BREAKFAST WITH THE BLUES (V. McAlpine/L. Dunn; Mariposa, BMI)

Snow sounds completely at home with his new, "updated" sound, which works especially well on this rockin' blues cut, and assures strong attention.

L. E. WHITE & LOLA JEAN DILLON—Epic 8 50474

YOUR THE REASON OUR KIDS ARE UGLY (L.E. White/L.J. Dillon; Coal Miners/Twitty Bird, BMI)

This songwriting duo has an appealing way with humor, which their delivery serves to strengthen. It could catch on quick.

FREDDY FENDER—ABC/Dot 17730

THINK ABOUT ME (G. Latimar; Crazy Cajun, BMI)

Fender should take another trip up the charts with this mid-tempo cut, highlighted by his distinctive vocal style.

MATT HOLSEN—Medical 423

LOOKS TO ME LIKE YOU'VE BEEN CRYIN' (M. Holsen; J'sali, ASCAP)

Here's one to watch for. The chorus provides an infectious hook on this melodic, self-penned cut. Holsen should emerge as a bright new talent.

PEGGY FORMAN—MCA 40823

DANCE GIRL (P. Forman; Hello Darlin', SESAC)

This energetic cut sounds like a natural for the playlists and should send this talented singer/songwriter to the forefront.

JOEY DAVIS—MRC 1006

LINDA DICKSON (J. P. Davis/L. Dickson; Dooms, BMI)

A sterling vocal performance and a superb song should garner instant action for Davis. The moving ballad could be a smash.

JIM GLASER—MCA 40813

DON'T LET MY LOVE STAND IN YOUR WAY (K. Jones; Acoustic, BMI)

Glaser's convincing performance is complemented by Owen Bradley's flawless production on this loping cut. Watch for it.

JIMMY WAKELY—Shasta 219

SATURDAY'S HEROES (J. Wakely; Riverside, ASCAP)

Co-produced by Wakely and James Burton, this nostalgic tribute is fresh and easy-paced and should be a natural for the playlists.

JOHNNY CARVER—ABC/Dot 17729

APARTMENT (B. Braddock; Tree, BMI)

Rather than cover a pop hit, Carver has chosen an unusual ballad this time out, which shows strong potential.

Buck Brings Gold



Buck Owens, Warner Bros. country artist, received a gold record award recently at the Sutton Place Hotel from the Canadian Recording Industry Association for his album "Buck Owens 20 Greatest Hits." Pictured from left are Jack McFadden, personal manager for Owens; Maurice Zurba, Capitol Records rep in Canada; Buck Owens; and Ed LaBuick, president of Tee Vee International.

Nashville Report *(Continued from page 81)*

had him bedded down for 10 days, and is back on the road. TV variety shows are paging Milsap for guest shots, but any such appearances will have to wait until December—a month during which he doesn't plan any touring. . . . RCA recording artist **Dickey Lee** was honorary starter at last weekend's 18th annual Dixie 500 Winston Cup Race in Hampton, Ga. (15 miles south of Atlanta).

Speaking of back-to-work entertainers (see Milsap), **Ferlin Husky**, who underwent heart surgery Aug. 2 at a St. Paul (Minn.) hospital, returns to action Saturday (12) with appearance on a show with **Sammi Smith** and **Faith O'Hara** at the Tulsa Opry. "I'm still weak a bit, but am getting gradually stronger," said Husky, alias Simon Crum.

Ferlin's doctor suggested that he quit smoking and exercise. "I knocked off the smoking," he said, "but the exercise (walking) isn't easy for me to take. I don't mind walking if I'm going on a specific errand, but it seems such a waste of time to be walking when you're not going anywhere in particular."

TV & YE: **Dolly Parton** is to be one of the guest's on **Barbara Walters'** ABC Dec. 6 "interview" special. . . . **Merle Haggard** will be presenter and performer on NBC's seventh annual "Las Vegas Entertainment Awards" program Sunday, Dec. 4. (Show will include a tribute to the late **Elvis Presley**.)

Talk that **Porter Wagoner** plans to resume touring is "just so much talk," he says. "What I'm going to do," explains the lanky singer, "is perform as a single act with an Opry package. I'll only be doing that one weekend a month, starting in 1978. Rumors that I'm reorganizing my **Wagonmasters** band are not true!" Meanwhile Porter is busily engaged operating his Fireside Studio.

"Fall Softly Snow" is to be the next single by the award-winning duo of **Jim Ed Brown** and **Helen Cornelius**. It was written by Acuff-Rose staff writer **Jean Dinning Surrey**, who wrote the "Teen Angel" hit a decade or so ago.

Roy Acuff, looking good at an age several years beyond the mandatory retirement 65, cut an album for the Hickory label last week.

The King of Country Music and patriarch of the Grand Ole Opry, as he entered the studio, informed producer **Ronnie Gant**: "I sound kind of hoarse, so I don't know how long I can hold out." Nine songs later he and his voice were still going strong.

"I do these things (sessions) in a relaxed mood and physical condition," Acuff said. "I spend about three or four hours in the studio with the **Smoky Mountain Boys**. I don't strive for perfection. No takes and re-takes. I make it plain and simple.

"Actually," he continued, "I don't know how my records sell. I don't try for the big hits. I just record what I think the public enjoys hearing. I doubt if the company makes much money off my product. However, I don't believe the company loses money on me."

Acuff has never been nominated for a CMA or Grammy award.

"No," he laughed, "it doesn't bother me. I figure the voters or whoever does the nominating know what they are doing. I have so many other things to be thankful for. I never considered myself a

(Continued on page 85)



THE COUNTRY ALBUM CHART

NOVEMBER 12, 1977

NOV. 12	NOV. 5		WKS. ON CHART
1	1	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	3
2	2	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	18
3	3	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	9
4	4	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	10
5	5	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	30
6	6	ELVIS' GOLDEN RECORDS, VOL. 3 ELVIS PRESLEY/RCA LSP 2765	3
7	7	PURE GOLD ELVIS PRESLEY/RCA ANL1 0971	9
8	11	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	17
9	12	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	26
10	9	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	17
11	22	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	3
12	27	ELVIS, A LEGENDARY PERFORMER, VOL. II ELVIS PRESLEY/RCA CPL1 1349	10
13	10	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	16
14	14	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891	6
15	15	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	10
16	43	TODAY ELVIS PRESLEY/RCA APL1 1039	8
17	17	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770	3
18	18	TO LEFTY FROM WILLIE NELSON/Columbia KC 34695	20
19	21	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	10
20	8	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	10
21	24	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	10
22	13	ELVIS' GOLDEN RECORDS ELVIS PRESLEY/RCA LSP 1707	7
23	25	COUNTRY BOY DON WILLIAMS/ABC Dot DO 2088	5
24	23	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	38
25	—	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028	1
26	30	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	93
27	28	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021	4
28	47	KENNY ROGERS/United Artists LA689 G	53
29	65	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol ST 11693	7
30	29	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC Dot DO 2993	5
31	67	REDNECK MOTHERS VARIOUS/RCA APL1 2438	2
32	39	ELVIS, A LEGENDARY PERFORMER, VOL. I ELVIS PRESLEY/RCA CPL1 0341	10
33	71	HANK WILLIAMS GREATEST HITS, VOL. II/MGS MG2 5401	8
34	34	BLUEST HEARTACHE KENNY DALE/Capitol ST 11673	8
35	32	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	13
36	38	IF YOU DON'T LOVE ME FREDDY FENDER/ABC Dot DO 2090	4
37	37	I REMEMBER PATSY LORETTA LYNN/MCA 2265	30
38	31	YOU ARE SO BEAUTIFUL TANYA TUCKER/Columbia PC 34733	9
39	—	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner Bros. BS 3118	1
40	40	I LOVE WHAT LOVE IS DOING TO ME LYNN ANDERSON/Columbia PC 34871	5
41	41	24 GREATEST HITS MEL TILLIS/MGM MG 2 5402	4
42	—	THE WONDER OF IT ALL TOMPALL GLASER/ABC AB 1036	1
43	44	TATTOO DAVID ALLAN COE/Columbia PC 34870	10
44	42	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA LSP 3758	10
45	33	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/Columbia PC 34874	8
46	46	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	25
47	55	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	27
48	19	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	10
49	54	LIVE! TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA CPL2 2404	7
50	50	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288	3
51	—	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314	1
52	35	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	33
53	53	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	90
54	60	BEST OF FREDDY FENDER/ABC Dot DO 2079	26
55	64	LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY/RCA LSP 4776	8
56	56	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087	3
57	57	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	43
58	58	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	23
59	51	RABBITT EDDIE RABBITT/Elektra 7E 1105	23
60	26	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	42
61	61	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	108
62	49	ELVIS' GOLD RECORDS, VOL. 2 ELVIS PRESLEY/RCA LSP 2075	7
63	63	RONNIE MILSAP LIVE/RCA APL1 2043	48
64	66	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol ST 11601	35
65	52	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	28
66	62	HIS HAND IN MINE ELVIS PRESLEY/RCA ANL1 1319	10
67	20	TILL THE END VERN GOSDIN/Elektra 7E 1112	16
68	68	THE BEST OF REX ALLEN, JR./Warner Bros. BS 3122	3
69	69	DYNAMIC DUO CONWAY TWITTY & LORETTA LYNN/MCA 2278	18
70	70	BEST OF MOE BANDY/Columbia KC 34715	14
71	72	BEST OF DOLLY PARTON/RCA APL1 1117	76
72	59	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	14
73	36	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/RCA APL1 2188	37
74	75	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	14
75	73	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists LA543 G	73

COUNTRY RADIO

By CHARLIE DOUGLAS

■ Corky Mayberry, long-time KFOX personality, is looking. The station has been sold, gone religion and there are several good people looking . . . Jim Moore at WFMB in Springfield, Ill. is in need of an evening personality . . . Congratulations to Hugh Cherry, now associate country editor of Radio and Records. Hugh is one of the most respected authorities of country music around, he's also the most recent inductee into the Country Music Disc Jockey Hall Of Fame . . . Lots of "give you the bird" type promotions being run around the countryside in the spirit of Thanksgiving . . . KTLC in Twin Falls, Idaho has made the move to country music. It changed call letters from KTFI. The line-up is Andy Oleski, Leslie Koorhan, James Aldrich, Steve Glaser, Warren Ettinger and Terry Clark. The station uses the "Easy Country" syndication from Radio Arts . . . Meanwhile, in the hills of West Virginia, WVVA-FM has changed to WCPI and has dropped country in favor of AOR and has upped its power to 50kw.

Stevens Point, Wisc. has a new country station in WXYQ, formerly WSTP. Pat Martin is the PD . . . The new PD at KWKH, 50kw long-time country mainstay in Shreveport, is John Cassidy, formerly of WCOP in Boston, which has changed its country format . . . Bille Hennes is still looking for a female discperson (?) to fill a slot at WMAQ, Chicago.

NARM Regional Meeting

(Continued from page 80)

we're not looking for the person who may have changed his last salary but for the prospective employee who is a heavy drug user or was a pusher on the job, anyone convicted of a felony or has physical or mental disorders. Questions are always asked of the employee before the test is actually conducted and any prospective employee has a right to know the examiner."

In reference to shoplifting, Zonn estimated that shrinkage could be reduced to 4½ percent by the use of the words "may I

help you."

"A shoplifter thrives on anonymity," he said. "He can't afford to be noticed."

The questions and answer period following the Zonn's speech was based on the use of various means of security techniques and how to avoid the false arrest or detention of suspected shoplifters.

The luncheon following the seminar featured the CMA produced film "Country Music Today," presented by Jo Walker and Cathy Hooper.

Nashville Report (Continued from page 84)

star. I'm just a guy out of East Tennessee who got lucky."

Incidentally, title of the lp and its release date have not been decided.

If you ask Acuff-Rose publisher Wes Rose "what is your favorite Christmas song?" he'll smile and reply: "Tennessee Waltz." It isn't because the song, recorded by Patti Page, was a multi-million seller. A genuine bonanza.

Rose explains: "'Tennessee Waltz' was the 'B' side of the single. The 'A'—or plug—side was 'Boogie Woogie Santa Claus.' It wasn't accepted by the public. But that old B-side 'Tennessee Waltz' surely was."

Birthdaying: Archie Campbell, Donna Fargo, Onie Wheeler, Narvel Felts, Barbara Fairchild, Van Trevor.

National Geographic (Continued from page 81)

"Everybody in this business thinks about getting the big bucks," says Lavery. "We are primarily concerned about the product. I don't think other people do that because they are to dollar conscious—usually by necessity. That's where a non-profit, educational institution is able to do a rather unique job. From '72 to '76 we increased our sales 1125 percent. [Marketing is by direct mail orders, under the society's charter.] That doesn't necessarily mean we are doing a grand job, but it certainly means the program is beginning to generate some momentum. We owe a

great deal to the associations we have been able to develop in Nashville through Russ Miller."

ATTENTION: Artists and A&R MEN

We have many good songs ready for recording. Call or write for demos.

Nashville Music Productions
Box 40001
Nashville, Tennessee 37204

(615) 385-3726

(615) 385-3788

THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	NOV. 12	NOV. 5	WKS. ON CHART
1 3 ROSES FOR MAMA C.W. McCALL Polydor PD 14420			9
2 1 I'M JUST A COUNTRY BOY DON WILLIAMS/ABC Dot DO 17717			12
3 4 BLUE BAYOU LINDA RONSTADT/Asylum 45431			9
4 5 MORE TO ME CHARLEY PRIDE/RCA PB 11086			9
5 7 LOVE IS JUST A GAME LARRY GATLIN/Monument 226			10
6 9 WURLITZER PRIZE/LOOKIN' FOR A FEELING WAYLON JENNINGS/RCA PB 11118			6
7 6 ONCE IN A LIFETIME THING JOHN WESLEY RYLES/ABC Dot DO 17698			14
8 11 FROM GRACELAND TO THE PROMISED LAND MERLE HAGGARD/MCA 40804			6
9 12 SHAME ON ME DONNA FARGO/Warner Bros. WBS 8431			10
10 10 LET ME DOWN EASY CRISTY LANE/LS GRT 131			12
11 16 FOOLS FALL IN LOVE JACKY WARD/Mercury 55003			10
12 20 HERE YOU COME AGAIN DOLLY PARTON/RCA PB 11123			5
13 14 WHAT'RE YOU DOING TONIGHT JANIE FRICKE/ Columbia 3 10605			9
14 17 STILL THE ONE BILL ANDERSON/MCA 40794			7
15 18 ONE OF A KIND TAMMY WYNETTE/Epic 8 50450			6
16 2 HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1103			15
17 15 YOU OUGHT TO HEAR ME CRY WILLIE NELSON/RCA PB 11061			10
18 13 HOLD ME BARBARA MANDRELL/ABC Dot DO 17716			11
19 8 EAST BOUND AND DOWN JERRY REED/RCA PB 11056			14
20 35 YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb WBS 8455			4
21 23 CLOSE ENOUGH FOR LONESOME MEL STREET/Polydor PD 14421			8
22 26 CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 12305			7
23 38 I'M KNEE DEEP IN LOVING YOU DAVE & SUGAR/ RCA PB 11141			3
24 32 PEANUT BUTTER DICKEY LEE/RCA PB 11125			5
25 30 BORN TO LOVE ME RAY PRICE/Columbia 3 10631			7
26 27 SOUL OF A HONKY TONK WOMAN MEL McDANIEL/ Capitol 4481			9
27 31 DAYS THAT END IN "Y" SAMMI SMITH/Elektra 45429			9
28 33 DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia 3 10629			4
29 34 SHE JUST LOVED THE CHEATIN' OUT OF ME MOE BANDY/ Columbia 3 10619			6
30 37 EVERYDAY I HAVE TO CRY SOME JOE STAMPLEY/ Epic 8 50453			4
31 25 THIS TIME I'M IN IT FOR THE LOVE TOMMY OVERSTREET/ ABC Dot DO 17721			9
32 41 SWEET MUSIC MAN KENNY ROGERS/United Artists XW1095			4
33 47 COME A LITTLE BIT CLOSER JOHNNY DUNCAN (WITH JANIE FRICKE)/Columbia 3 10634			3
34 19 A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol 4477			11
35 43 THE PAY PHONE BOB LUMAN/Polydor PD 11431			5
36 50 GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/ MCA 40805			3
37 21 I GOT THE HOSS MEL TILLIS/MCA 40764			14
38 29 ENDLESSLY EDDIE MIDDLETON/Epic/Cleveland Intl. 8 50431			10
39 51 MOTHER COUNTRY MUSIC VERN GOSDIN/Elektra 45436			4
40 46 I'LL ALWAYS LOVE YOU THE CATES SISTERS/Caprice CA 2036			6
41 24 HE AIN'T YOU LYNN ANDERSON/Columbia 3 10597			11
42 58 CHAINS OF LOVE MICKEY GILLEY/Playboy ZS8 5818			2
43 22 WE CAN'T GO ON LIVING LIKE THIS EDDIE RABBITT/ Elektra 45418			13
44 28 THE OLD MAN AND HIS HORN GENE WATSON/Capitol 4456			14
45 55 ABILENE SONNY JAMES/Columbia 3 10628			4
46 56 AFTER THE BALL JOHNNY CASH/Columbia 3 10623			4
47 36 Y'ALL COME BACK SALOON OAK RIDGE BOYS/ ABC Dot DO 17710			18
48 53 I MUST BE DREAMING DON KING/Con Brio 126			6

49 49 YOU'VE GOT TO MEND THIS HEARTACHE RUBY FALLS/ 50 States FS 56			8
50 64 MIDDLE AGE CRAZY JERRY LEE LEWIS/Mercury 55011			3
51 40 DAYTIME FRIENDS KENNY ROGERS/United Artists XW1027			16
52 52 LEAN ON JESUS PAUL CRAFT/RCA PB 11078			6
53 39 THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 0543			10
54 42 TOO MUCH IS NOT ENOUGH BILLIE JO SPEARS/ United Artists XW1041			13
55 78 TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/ Epic 8 50469			2
56 65 QUITS GARY STEWART/RCA PB 1131			4
57 61 THAT'S ALL I WANTED TO KNOW DOTTIE WEST/ United Artists XW1084			6
58 72 AGREE TO DISAGREE LITTLE DAVID WILKINS/Playboy ZS8 5822			4
59 60 MEXICAN LOVE SONGS LINDA HARGROVE/Capitol 4447			8
60 69 SAVIN' THIS LOVE SONG JUST FOR YOU JOHNNY RODRIGUEZ/Mercury 55012			2
61 66 ONE NIGHT STANDS HANK WILLIAMS, JR./Warner Bros. WBS 8451			5
62 70 I JUST WANT TO BE YOUR EVERYTHING CONNIE SMITH/ Monument 231			2
63 63 WALK AWAY WITH ME RANDY BARLOW/Gazelle IRDA 427			6
64 59 FOR ALL THE RIGHT REASONS BARBARA FAIRCHILD/ Columbia 3 10607			7
65 79 IT SHOULD HAVE BEEN EASY DOTTSY/RCA PB 11138			3
66 71 RAYMOND'S PLACE RAY GRIFF/Capitol 4492			4
67 67 THE SUN IN DIXIE KATHY BARNES/Republic 005			6

CHARTMAKER OF THE WEEK

68 — LONELY STREET REX ALLEN, JR. Warner Bros. WBS 8482			1
69 74 COME TO ME ROY HEAD/ABC Dot DO 17722			5
70 — THE FIRST TIME BILLY CRASH CRADDOCK/ABC Dot DO 17725			1
71 77 YOU JUST DON'T KNOW MARY MILLER/Inergi I-302			5
72 75 I'M COMING HOME TO FACE THE MUSIC NAT STUCKEY/ MCA 40808			3
73 73 SHE KEEPS HANGIN' ON RAYBURN ANTHONY/Polydor PD 14423			8
74 44 THAT OLD COLD SHOULDER TOM BRESH/ABC Dot DO 17720			8
75 48 HELEN CAL SMITH/MCA 40789			8
76 80 DEAR ALICE JOHNNY LEE/GRT 137			3
77 — THE SEARCH FREDDIE HART/Capitol 4498			1
78 88 BABY, LAST NIGHT MADE MY DAY SUSIE ALLANSON/ Warner Bros. WBS 8473			2
79 — MISTER D.J. T. G. SHEPPARD/Warner Bros. WBS 8490			1
80 45 NOBODY CARES BUT YOU FREDDY WELLER/Columbia 3 10598			10
81 91 I'LL GET OVER YOU NICK NIXON/Mercury 55010			2
82 54 I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 40754			17
83 62 MAKE THE WORLD GO AWAY CHARLY McCLAIN/ Epic 8 50436			7
84 57 WHAT A WAY TO GO BOBBY BORCHERS/Playboy ZS8 5816			11
85 86 WHEN DO WE STOP STARTING OVER DON GIBSON/ ABC/Hickory AH 54019			3
86 90 HEAVEN CAN BE ANYWHERE (TWIN PINES THEME) CHARLIE DANIELS BAND/Epic 8 50456			2
87 89 YOU'LL NEVER LEAVE ME COMPLETELY JOHNNY BUSH/ Gusto/Starday SD 165			3
88 82 LIPSTICK TRACES JIMMIE PETERS/Mercury 55005			5
89 — I'LL PROMISE YOU TOMORROW JERRY WALLACE/ BMA (WIG) 7005			1
90 — DO YOU WANNA MAKE LOVE DAVID WILLS/ United Artists XW1097			1
91 — WHERE LONELY PEOPLE GO EDDY ARNOLD/RCA PB 11133			1
92 — STANDARD LIE NUMBER ONE STELLA PARTON/Elektra 45437			1
93 94 RINGGOLD, GEORGIA BILLY WALKER & BRENDA KAYE PERRY/MRC MR 105			3
94 87 WE'RE ALL ALONE RITA COOLIDGE/A&M 19655			4
95 83 DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016			19
96 — A GOOD WOMAN LIKES TO DRINK WITH THE BOYS JIMMIE RODGERS/ScrimShaw 1313			1
97 68 TO LOVE SOMEBODY NARVEL FELTS/ABC Dot DO 17715			13
98 76 BETTER OFF ALONE JAN HOWARD/Con Brio 125			7
99 — SOON AS I TOUCHED HER DORSEY BURNETTE/Calliope CAL 8012			1
100 97 ALLEGHENY LADY MAX D. BARNES/Polydor PD 14419			3

1977. A great year for our country in a dozen different ways.

When it comes to ASCAP and BMI awards for country music, the Chappell group of companies keeps on winning. This year we won a total of twelve awards—our biggest year to date. In fact, since our Nashville office opened in 1969, we've had an increasing number of award-winning songs with each passing year.

Our thanks to all the artists, writers, producers and special people who have helped to keep us in the winner's circle over the years.

ASCAP COUNTRY MUSIC AWARDS

CHEROKEE MAIDEN

WRITER: CINDY WALKER
ARTIST: MERLE HAGGARD (Capitol)
PRODUCER: MERLE HAGGARD

TONIGHT YOU BELONG TO ME

WRITERS: B. ROSE
L. DAVID
ARTIST: DOTTIE WEST (U.A.)
PRODUCER: LARRY BUTLER

YOU'RE FREE TO GO

WRITERS: DON ROBERTSON
LOU HERSCHER
ARTIST: SONNY JAMES (Columbia)
PRODUCERS: GEORGE RICHEY
SONNY JAMES

SILVER BIRD

WRITER: R. VAPLUS
ARTIST: DOTTIE WEST (U.A.)
PRODUCER: LARRY BUTLER

I DON'T HURT ANYMORE

WRITER: ROLLINS ROBERTSON
ARTIST: NARVEL FELTS (ABC-Dot)
PRODUCER: JOHNNY MORRIS

AMONG MY SOUVENIRS

WRITERS: EDGAR LESLIE
HORATIO NICHOLLS
ARTIST: MARTY ROBBINS (Columbia)
PRODUCER: BILLY SHERRILL

THEY DON'T MAKE 'EM LIKE THAT ANYMORE

WRITER: RORY BOURKE
ARTIST: BOBBY BORCHERS (Playboy)
PRODUCER: EDDIE KILROY

WHISPERS

WRITERS: RORY BOURKE
GENE DOBBINS
JOHNNY WILSON
ARTIST: BOBBY BORCHERS (Playboy)
PRODUCER: EDDIE KILROY

YOUR PLACE OR MINE

WRITERS: RORY BOURKE
CAROL ANDERSON
MARY BETH
ANDERSON
ARTIST: GARY STEWART (RCA)
PRODUCER: ROY DEA

HONKY TONK MEMORIES

WRITERS: RORY BOURKE
GENE DOBBINS
JOHNNY WILSON
ARTIST: MICKEY GILLEY (Playboy)
PRODUCER: EDDIE KILROY

BMI COUNTRY MUSIC AWARDS

DRINKIN' MY BABY OFF MY MIND

WRITERS: EDDIE RABBITT
EVEN STEVENS
ARTIST: EDDIE RABBITT (Elektra)
PRODUCER: DAVID MALLOY

ROOM FULL OF ROSES

WRITER: TIM SPENCER
ARTIST: MICKEY GILLEY (Playboy)
PRODUCER: EDDIE KILROY



Chappell Music (ASCAP)
Unichappell Music (BMI)



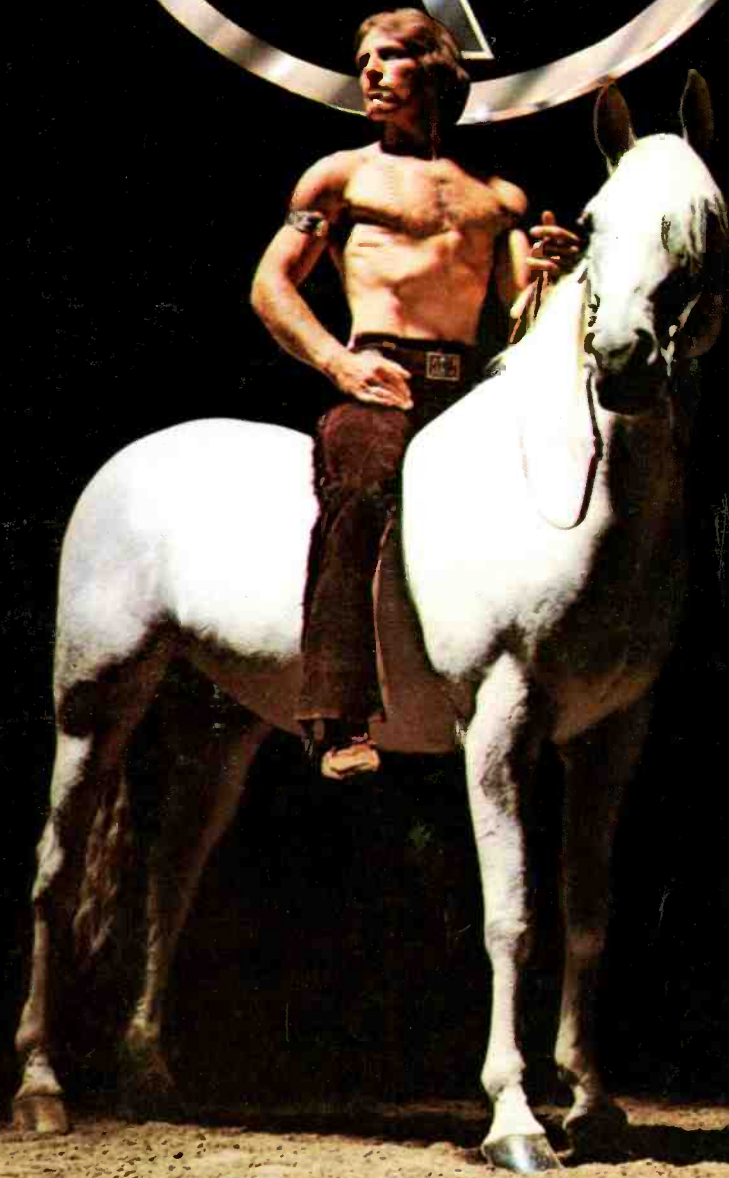
Intersong Music (ASCAP)
Belinda Music (BMI)

Polygram Companies

Henry Hurt, V.P., Country Music Division
Pat Rolfe, General Professional Manager
Celia Hill, Professional Manager

New York • NASHVILLE • Los Angeles
10 Music Circle

MARK FARNER



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behind Grand Funk Railroad.

MARK FARNER.

His first solo album. On Atlantic Records and Tapes.

SD 18232 Produced by Dick Wagner Management: Andy Cavaliere Agency Representative: IGM

