

RECORD WORLD

Who In The World: Waylon Jennings



HITS OF THE WEEK

SINGLES

BEE GEES, "EDGE OF THE UNIVERSE" (prod. by group, Karl Richardson & Alby Galuten) (writers: B. & R. Gibb) (Casseroles/Film/Unichappell, BMI) (3:01). Originally the B side of "Nights On Broadway," this song in its live version seems a sure winner. The melody is its most attractive feature, and the performance, of course, shines. RSO 880 (Polydor).

THE DOOBIE BROTHERS, "LITTLE DARLING (I NEED YOU)" (prod. by Ted Templeman) (writers: Holland-Dozier-Holland) (S-one Agate, BMI) (2:58). The group's fondness for Motown originals is becoming more and more pronounced, as is its skill in handling them—it's hard to see how this bright cover can miss a repeat chart performance. Warner Bros. 8408.

KISS, "CHRISTINE SIXTEEN" (prod. by group & Eddie Kramer) (writer: Simmons) (Kiss Songs, ASCAP) (2:52). If this group's top 40 breakthrough took longer than it should have, the hard-rocking quartet is making up for lost time. His teen anthem rocks infectious. Notable lyrics: 'She's been around, but she's young and clean.' Casablanca 889.

10CC, "GOOD MORNING JUDGE" (prod. by group) (writers: E. Stewart-Gouldman) (Man-Ken, BMI) (2:54). With 10cc firmly established with the pop audience, this rather outrageous tale of shattered romance could be one of the year's most unusual hits. The jagged, slicing guitar work keeps up one's interest throughout the song. Mercury 73943.

O'JAYS, "WORK ON ME" (prod. by Kenneth Gamble & Leon Huff) (writers: same as prod.) (Mighty Three, BMI) (3:18). The power of the chorus hook here should work on both pop and r&b listeners this summer. The song is the group's strongest in several records, and has a hard edge that should contrast nicely with the r&b ballad trend. Phila. Intl. 8 3631 (CBS).

GEILS, "YOU'RE THE ONLY ONE" (prod. by group) (writers: Wolf-Justman) (Juke Joint/Walden, ASCAP) (3:05). The name has been shortened and the sound largely remade on this first single from the "Monkey Island" lp. Magic Dick does a creditable Stevie Wonder number on harp, and a fine composition should bring Geils back to the pop charts. Atlantic 3411.

SEALS & CROFTS, "THE LOVE THEME FROM 'ONE ON ONE' (MY FAIR SHARE)" (prod. by Louie Shelton & Charles Fox) (writers: Paul Williams & Charles Fox) (WB, ASCAP/Warner-Tamerlane, BMI) (2:42). Although not written by Jim and Dash, the Fox-Williams composition captures much of the flavor of the duo's hits, and should have a chart future. Warner Bros. 8405.

LITTLE RIVER BAND, "HELP IS ON THE WAY" (prod. by John Boylan & group) (writer: Glenn Shorrock) (Australian Tumbleweed, BMI) (3:24). From a Jacksonville breakout this Australian group has become an FM rock staple in a year's time, and seems ready for a pop chart assault with this bright, positive rocker. Harvest 4428 (Capitol).

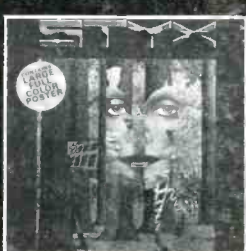
ALBUMS

AVERAGE WHITE BAND & BEN E. KING, "BENNY AND US." A natural combination and one that can't miss with King handling the lead vocals and AWB laying down a solid rhythmic base. Scrags like "Get It Up For Love," Foreigner's "Fool For You" and Lennon's "Imagine" are given spirited interpretations while King's "The Message" is a tour-de-force. Atl. SD 19105 (6.98).

WAR, "PLATINUM JAZZ." The group's first double lp since its live set marks this label switch. Alternating long and short numbers, the group gets a chance to stretch out instrumentally. Despite the title, they aren't really playing jazz, just expanding on the sound that has made them a consistent platinum selling group. Blue Note BN-LA 690-J2 (Lited Artists) (9.98).

JERMAINE JACKSON, "FEEL THE FIRE." Following the success of his "My Name Is Jermaine" album, this member of the Jackson family has come up with some of his best songs yet. The opening "Feel the Fire" burns with a syncopated intensity and is contrasted by the ballad, "You Need To Be Loved." The Tower of Power horns add some well placed jolts. Motown M6-888S1 (6.98).

STYX, "THE GRAND ILLUSION." The group from out of the mid-west has been "up and coming" for some time, modifying their sound and direction with each lp. This is their most realized effort yet, utilizing driving musical currents to create a flavor that approaches the sophistication of some of England's progressive bands. A&M SP-4637 (6.98).





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RECORD WORLD

Pickwick Completes Structural Revamp

By SAM SUTHERLAND

■ WAYZATA, MINN. — Pickwick International has completed a major reorganization of its retailing operations that brings all Pickwick owned, operated and leased outlets under a single managerial structure for the first time in the company's operation. Stores previously administered

(Continued on page 53)

CBS Convention Slated for London

■ CBS Records will hold its annual convention in London, England from July 24 through July 30. More than 1100 representatives from the company will attend including a large contingent from the CBS Records International Division.

Jack Craigo, senior vice president and general manager, marketing, CBS Records, will serve as chairman of the convention and Paul Smith, vice president marketing, branch distribution, CBS Records will act as vice chairman for the six-day affair.

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NARM/RIAA Industry Product Code Gets UPC Code Council Approval

By SAM SUTHERLAND

■ WASHINGTON — The UPC Code Council has approved, "in principle," the proposed recording industry product code being developed by the joint NARM/RIAA Industry Coding Committee, pending further clarification requested by the council on three issues, according to Stanley M. Gortikov, RIAA president, who conferred last week with Tom Wilson, council chief, here.

As reported in RW (June 19,

Three New Albums Blast into Top 10

By LENNY BEER

■ If the top ten wasn't hot enough for anyone's taste in the last few weeks, it definitely is now as three super selling new albums

blasted into the 6, 9, and 10 positions. Kiss (Casablanca) jumped past Barbra Streisand (Columbia) and Crosby, Stills & Nash (Atlantic) to grab the six position while the latter two

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1977) following the recent wrap-up meeting for the first phase of the project—the development of the basic code and preliminary plans for implementation—the council met to consider the recording industry proposal on June 28. Gortikov assessed the three points on which the council is seeking further information as raising no serious obstacles to the coding committee's basic timetable for implementation of the code by the end of this year.

As outlined by Gortikov, the council's requests center on the final configuration of the code and the preservation of unused manufacturer numbers. Two of the three issues cited refer to basic code practices: as summa-

rized in a June report on the project compiled and distributed through the RIAA, the coding committee had segmented the basic ten digit code into a five-digit manufacturer number (with the fifth digit used as the first digit of the self-controlled selection number), a five-digit selection number whose first digit is thus shared with the manufacturer number, and a final digit reserved for configuration, with the numerical code to be dropped down below the optical, computer-readable bar code for manual reading in the OCR "A" font.

The council requires that the resulting human readable code, which had been characterized as

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FCC Takes WBAI Case to Highest Court

By MICHAEL SHAIN

■ WASHINGTON — The Federal Communications Commission has decided unanimously to seek Supreme Court review of a lower court ruling that it has no legal power to regulate "profane" language on the air. The decision to appeal the so-called WBAI case was reportedly made over the objections of the FCC's general counsel.

The WBAI case concerns the New York City listener-sponsored radio station which aired a comedy routine by George Carlin called "The Seven Words You Can't Say On Television." The commission reprimanded WBAI for broadcasting the Carlin routine because it contained

allegedly profane language. WBAI appealed its censoring and won a decision earlier this year from the U.S. Appeals Court in Washington, which forbade the FCC from regulating anything on the air that was not provably "obscene." The Supreme Court definition of obscenity did not fit the WBAI case—the FCC conceded that the broadcast did not appeal to listeners' prurient interests—but rather was "patently offensive" because the words used referred to human sexual and excremental functions. The lower federal court said there is no basis in law for such language regulation and that the FCC was

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CBS Completes Best Second Quarter Ever

■ NEW YORK—CBS Records has announced a strong second quarter in 1977, with June proving to be the best month in the division's history, topping the month of January which was the previous best sales month. The results for the three-month period, combined with the company's previous record-breaking first quarter, comprise CBS's strongest half-year period.

Gold and Platinum

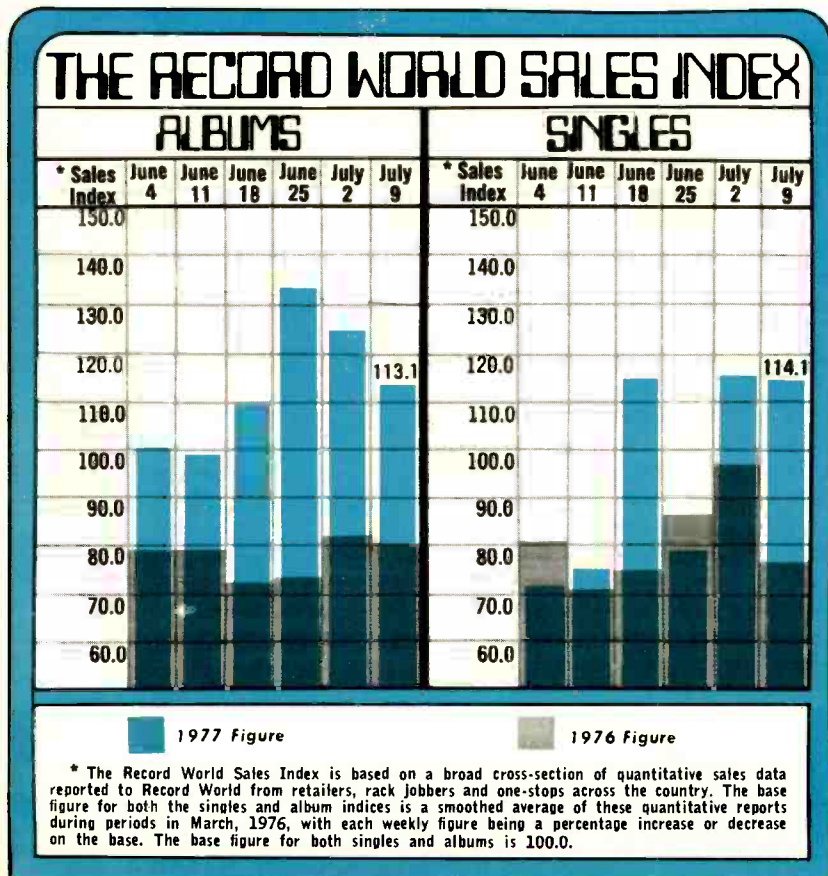
The various CBS Records labels achieved a total of 14 certifica-

tions from the RIAA, 11 going gold and three platinum, bringing the year's certification total to 21 gold and seven platinum records.

Streisand

The highlights of CBS Records' second quarter for 1977 cut across the rosters of the Columbia, Epic, Portrait and Associated labels. Barbra Streisand's "Superman" lp surpassed gold and is nearing platinum, and the single from the album, "My Heart Belongs To

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MCA, McDonald's, Wherehouse In Cross-Merchandising Campaign

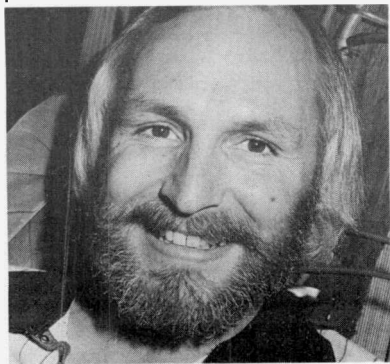
By SAMUEL GRAHAM

■ LOS ANGELES—MCA Records, in conjunction with McDonald's restaurants and the Wherehouse record retail chain, has embarked on an extensive cross-merchandising campaign in California. The campaign enables consumers to convert coupons obtainable with any McDonald's purchase into discounts on MCA and other product at Wherehouse stores in an area that includes most of the southern portion of the state.

According to **Record World's**

RSO/Island Promo Ups Smith and Zurich

■ LOS ANGELES—Al Coury, president of RSO Records, has announced the appointments of Bob Smith and Bob Zurich to key positions within the RSO/Island promotion company.



Bob Smith

Smith has been promoted to the position of national promotion manager for the company. His duties will include coordinating with the field on singles and albums as well as serving as trade liaison.

Smith formerly served as RSO's west coast promotion manager. Preceding RSO, Smith, based out of Seattle as Northwest promotion manager for Columbia Records, Capitol Records and Warner Records.

Zurich has been promoted to the position of national album promotion manager. In his new capacity, Zurich will coordinate all album promotion with the field. Prior to joining RSO/Island, Zurich was regional promotion director for Island Records in the Midwest, preceded by stints in the same capacity with Chrysalis Records and RCA Records.

Both men will report directly to Rich Fitzgerald, vice president of national promotion for RSO/Island.

There are no Powerhouse Picks this week.

information, 4.5 million coupons have been circulated to McDonald's franchises south of Oxnard-Ventura county boundaries and north of San Diego county in California. Each coupon entitles the consumer to a discount worth 25% off of any Wherehouse album selling (whether on a sale-price or list basis) for \$4.95 or more; the total value of the coupons printed is some \$5.5 million.

Radio Campaign

MCA has saturated the southern California radio market with six commercial spots promoting the campaign. The primary emphasis is on MCA artists Kiki Dee (MCA/Rocket), Roger Daltrey and Olivia Newton-John; the latest albums by these three are pictured on the coupons, and each is the focal point of one radio spot (Dee in fact is the announcer on one of them). There are also spots highlighting MCA/Rocket product (such as Blue and Cliff Richard) and MCA r&b product (such as Peaches and Herb), as well as a "quick spot" with no particular product emphasis. In addition, since the campaign legally and technically also includes product other than MCA's,

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Pickwick Names Three Execs In Customer Service Buildup

By SAM SUTHERLAND

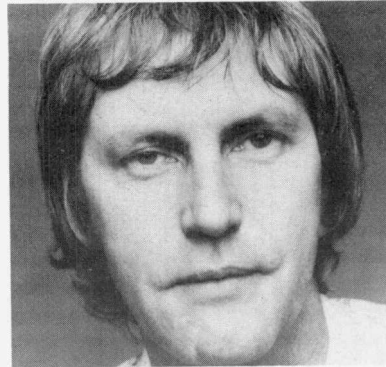
■ WAYZATA, MINN.—Three major executive appointments within Pickwick International, revealed last week in a company-wide memo signed by Pickwick president and chief operating officer C. Charles Smith, are being keyed to further building Pickwick's customer service throughout its retail and wholesale operations.

Heading up the appointments as outlined in Smith's July 6 memo is senior vice president Gene Patch, who has been named director of customer and vendor relations for all divisions of the company, reporting directly to Smith. In his expanded role at Pickwick, Patch will now supervise general managers, sales and purchasing personnel to coordinate customer and vendor programs; now reporting to Patch will be the director of creative services and the general managers of the electronics, accessories, and accessory manufacturing arms of the company.

Also named in the reorganization was vice president Jack Mishler, who has been regional manager in the midwest for Pickwick, based in Chicago. Mishler has

Mercury Names Hoff West Coast A&R Dir.

■ CHICAGO—Irwin H. Steinberg, president of Phonogram, Inc./Mercury Records and the Polygram Record Group, has announced the appointment of Gerry Hoff to the position of west coast a&r director for the firm. Before joining the Phonogram/Mercury family, Hoff, originally from Los Angeles, relocated to London where he was president/general manager of Threshold. Hoff was later the west coast a&r director of London Records in the United States.



Gerry Hoff

War Goes Gold

■ LOS ANGELES — "Platinum Jazz," War's new double-album set, was shipped gold last week on United Artists Records' Blue Note label. The single "L.A. Sunshine" was released two weeks ago.

been appointed general manager of the rack services division, and will relocate to Pickwick's headquarters in the Minneapolis area.

Completing the move is Jack Bernstein, manager of distribution for Pickwick's Dallas branch, who has been appointed national director of independent distribution, in addition to his prior post. Bernstein will continue to be based in Dallas in the near future, and reports directly to Smith.

All appointments were effective immediately. According to a spokesman at Pickwick's home offices, "The general thrust of what we're doing is to improve our customer service and, in so doing, our operations overall." Accordingly, last week's appointments, which backed up Patch's new position in focusing on Pickwick's rack operations and indie distribution, coincided with a realignment of the company's retailing operations (see separate story), and Smith's cover memo for the Patch, Mishler and Bernstein appointments underscored each executive's past achievements in streamlining customer service within their own divisions.



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Carole King
Hard Rock Cafe (4455)

From Her Forthcoming Album,

Simple Things
(SMAS-11667)



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O'Day Regains Top Singles Spot; Fleetwood Leads LPs

Kiss Single Is Chartmaker

By LENNY BEER

■ Alan O' Day (Pacific) returned to the #1 position on this week's Singles Chart by gaining significantly in sales and passing the still strong Shaun Cassidy (Warner-Curb). Both records remain far and away the biggest sellers in the country, with Barry Manilow (Arista) and Peter Frampton (A&M) having garnered the third and fourth positions.

The top ten was active this week with three new bulleting entries. Peter McCann (20th Century) is the second top ten item in the past few months for the rejuvenated label, jumping into the #8 position. Jimmy Buffett (ABC) has his first top ten record with "Margaritaville" moving to #9, and Andy Gibb (RSO) grabbed the final slot with his first release. These three hits along with Alan O'Day, Shaun Cassidy, and Bill Conti (UA) make up a top ten that includes six artists with their first hit ever.

In the teens this week, several hot records have continued their growth. Rita Coolidge (A&M) inched up to #12 and appears a sure thing for the top ten. Pablo Cruise (A&M) now looks strong in most areas and also appears a top ten item in the future, the Bay City Rollers (Arista) are still looking extremely strong, ABBA (Atlantic) has some strong and some weak areas as it continues to fight its way up each week, Barbra Streisand (Columbia) is

another with mixed reaction that keeps pushing each week, and the Commodores (Motown) are continuing their cross with excellent sales activity reported.

Other hit records in the middle of the chart include the Emotions (Columbia) with unanimous positives and #1 r&b sales, James Taylor (Columbia) which righted itself with strong jumps everywhere and good early sellthrough, Ram Jam (Epic) with another strong week including a #1 report from St. Louis, Electric Light Orchestra (UA/Jet), now picking up momentum with the third hit from their "New World Record" album, the Floaters (ABC), crossing over big with super r&b sales and a big album, Leo Sayer (WB) with immediate radio pickup almost across the board already in its second week, Stephen Bishop (ABC) now spreading from its Minneapolis base, Sanford-Townsend (WB) with their first hit ever, and Fleetwood Mac (WB), another with immediate radio acceptance.

New on the charts with bullets are Kiss (Casablanca) as Chartmaker with "Christine Sixteen" from their incredibly strong new album, Glen Campbell (Capitol) with the follow up to his latest #1 smash, Mac MacAnally (Arista) with a strong record in the south, and Johnny Guitar Watson (DJM) a hot r&b item with cross-over possibilities.

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albums took the nine and ten positions respectively. All of this occurred behind Fleetwood Mac (WB) which easily held onto the top slot for yet another week in a string which has now reached seven weeks. Frampton (A&M), Manilow (Arista), Steve Miller (Capitol), and the Commodores (Motown), all held in their 2 through 5 positions.

Outside the top ten, Ted Nugent (Epic) continued to prove that an album can go platinum without the benefit of a hit single and edged up to 13 with a bullet based on strong sales at both rack and retail levels. Also strong was the "Star Wars" soundtrack (20th Century), which appears on the verge of becoming the label's first platinum album in quite some time with the movie continuing hot and the single starting to break with Los Angeles leading.

In the middle of the chart, the Emotions (Columbia) is still strong with its single going great and exposing the group to new audiences daily, James Taylor (Columbia) is very strong in its second week in the street with rack numbers starting to build behind the retail strength, Rita Coolidge (A&M) spreading slowly and steadily each week as it continues to gain sales momentum, Neil Young (Reprise) a strong item at retail accounts, and the Floaters (ABC) proving its merit weekly as

the new r&b based group has a single that is happening both pop and r&b and an album that is growing in large numbers daily.

Also making good early moves this week were Alan Parsons (Arista) with his first on the label, Shaun Cassidy (Warner-Curb) proving that sometimes teen hits do sell albums, Steve Winwood (Island) with his solo album blasting on as Chartmaker of the Week at 84, Elvis Presley (RCA) scoring good first week sales at 96, and Olivia Newton-John (MCA) with solid gains this week and a top 100 debut at 99.

A note of interest is the strong first week reaction to the live album by Rainbow (Oyster), which is Ritchie Blackmore's band. The group has had a couple of albums which almost broke wide open. This package which opens at 110 bullet could be the one to turn the trick, especially since it is the live format that has done it for so many rock 'n rollers in the past. It's one to watch closely.

RCA Latin Meetings Scheduled for Miami

■ NEW YORK—RCA Records International will host a Latin American Convention for subsidiaries and licensees at the Marriott Motor Hotel in Miami from July 13 through July 15.

The announcement was made by Karl J. Kurz, Jr., newly appointed division vice president, RCA Records International, who will open the meetings by addressing visiting executives representing RCA companies in Argentina, Brazil, Italy, Mexico and Spain as well as RCA licensees from Bolivia, Chile, Colombia, Dominican Republic, Ecuador, El Salvador, Jamaica, Panama, Puerto Rico, Peru, Uruguay and Venezuela.

Highlighting the agenda for the three-day meeting will be specially prepared product presentations from most of the countries and companies in attendance. Included as well will be representative showings of product from England, Germany, France and Sweden and a special unveiling of American product by TK Records and RCA Records.

Joe Vias, director, international headquarters operations, RCA Records, will chair the meetings.

Buffett Gold

■ NEW YORK — Jimmy Buffett's ABC album, "Changes In Latitudes, Changes In Attitudes," has been certified gold by the RIAA.

Mercury Into Atlanta

■ CHICAGO — Phonogram, Inc./Mercury Records is opening its second branch office in the south within the past 15 months. The new facilities will be in Atlanta, it was announced by Charles Fach, executive vice president, general manager of Phonogram, Inc./Mercury Records.

Phillips At Helm

Heading the new office will be Jud Phillips, who will split his time between Atlanta and Memphis, where he runs the Phonogram office there.

In May 1976 Phonogram/Mercury opened an office in Memphis. Since that time several acts, including the Bar-Kays and Con-Funk-Shun, have been signed out of the office.

Phillips indicated the decision to move into Atlanta was based partly on a newly signed pact with Lowery Music in Atlanta.

The office will be located at 230 Peachtree Street, Suite 1800, Atlanta, Georgia 30303. The phone number is (404) 577-6339.

REGIONAL BREAKOUTS

Singles

East:

Floaters (ABC)
Ram Jam (Epic)

South:

Floaters (ABC)
ELO (United Artists)

Midwest:

Floaters (ABC)
ELO (United Artists)
Sanford-Townsend (Warner Bros.)
CS&N (Atlantic)
Elvis Presley (RCA)

West:

ELO (United Artists)
Floaters (ABC)

Albums

East:

Olivia Newton-John (MCA)
Roger Daltrey (MCA)
CJ & Co. (Westbound)
Neil Young (Reprise)

South:

Steve Winwood (Island)
Rainbow (Oyster)
Melissa Manchester (Arista)
Roger Daltrey (MCA)
Elvis Presley (RCA)

Midwest:

Steve Winwood (Island)
Olivia Newton-John (MCA)
Rainbow (Oyster)
Alan Parsons (Arista)
Melissa Manchester (Arista)

West:

Alan Parsons (Arista)
Steve Winwood (Island)
Elvis Presley (RCA)

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Performers Royalty:

Hearings Foreshadow Battle in Congress

By MICHAEL SHAIN

■ WASHINGTON — Though the U.S. Copyright Office's study of the legality and economic impact of the proposed performers copyright has all the trappings of an independent, fact-finding government inquiry, its ultimate conclusions have

seemed foregone from the moment the study was conceived. The Copyright Office said two years ago that it favored the passage of the controversial new right which would allow artists to collect performance royalties from radio stations in the same manner composers do. And not surprisingly, the Copyright Office's hearings into the performers copyright last week in Washington were permeated with a sense that the real battle has yet to be joined.

"It's all been said," suggested Sanford Wolf, head of the American Federation of Radio and Television Artists, "two or three times. Everybody knows who we are and what we're going to say before we say it."

Everyone involved in these hearings — from the private interests such as the National Association of Broadcasters and the musicians unions to the Copyright Office officials themselves who patiently waded through three days of testimony — understands that the real story of the performers copyright will be written in the Capitol building sometime in 1979. Despite Congress' attempts to give some prerogative away when it commissioned a Copyright Office

study of the controversial royalty last year, the House and Senate still hold all the cards.

If the Copyright Office hearings are, to some extent a *pro forma* affair, however, they still have an important value to the proponents of the performers copyright, the Recording Industry Association of America, the musicians unions, and the various arts organizations. Because the Copyright Office Study is being conducted under a Congressional mandate (it was part of the Copyright Revision law passed last fall), the agency's blessings on the new royalty are critical. "We may lose with you," Wolf told the officials, "but we can't win without you." An RIAA spokesman called the hearings "a crucial threshold step" for the advocates of a new copyright.

Not only must this study come out in favor of a new copyright, the proponents' reasoning goes, but the case it makes for creating the royalty must be legally and economically faultless.

Waiting in the wings will be the NAB, the most vocal and powerful opponent of the new royalty. Under provisions of the performers royalty bill submitted by Rep. George Danielson (D-Calif.), the NAB predicts a new fee would cost its radio members nearly \$15 million a year, or about one-sixth of the entire radio industry's \$90 million pre-tax profits last year. (The Danielson bill calls for a 1 percent fee on grosses over \$200,000, \$750 flat fee for grosses under that.) The NAB complains that the record business and performers are

using the copyright laws to "reallocate the profits from one industry to another."

Though the broadcasters association claims the new royalty might force some marginal broadcasters out of the business, it is more likely that a reduction in the "quality of radio programming" would be caused by the added cost of music. Stations might forego subscribing to a wire service, an NAB spokesman cited as example last week.

Though the broadcasters put forward some legal arguments against the new copyright—arguments the Register of Copyrights, Barbara Ringer, was openly skeptical of—most of their case rests on economics. The record industry is already healthy enough without the royalty, the NAB says, and the added costs would work an impermissible hardship on radio stations.

New to the NAB's case is the argument that a performers copyright would violate broadcasters' First Amendment rights to free speech, i.e. their Constitutionally protected privilege to express themselves in any manner which they find fit. But now even that argument cannot withstand a judicial test in the light of the recent Zacchini "Human Cannonball" case. That case, decided

(Continued on page 54)

Haayen Named VP Of Polydor Intl.

■ HAMBURG—The management of Polydor International has announced that Freddie Haayen, formerly managing director of Polydor Ltd. in London will join the management committee of Polydor International in the capacity of vice president. Haayen has headed the British organization since January 1, 1975, prior to which he served as managing director of Polydor in the Netherlands.

E/A Promo Execs In Regional Raps

■ LOS ANGELES — Elektra/Asylum Records' top promotion executives took to the road the last week of June to host regional meetings with the label's promotional staff.

Ken Buttice, vice president/promotion, Fred DeMann, national promotion director and Burt Stein, national album promotion director met with local and regional staffers of the Atlanta, New York, Chicago and Los Angeles regional offices on their home turf.

ABC Names Three In Legal Department

■ LOS ANGELES — Don Biederman, vice president of legal affairs and administration, ABC Records, has announced three appointments within the department.

Ira B. Selsky has been promoted to the position of general attorney, ABC Records. Selsky has been with ABC for over three years and has held the position of assistant general attorney for the past two.

Ken Ellner has been promoted from staff attorney to assistant general attorney, ABC Records. Before coming to ABC in November, 1976, Ellner practiced law in northern California where he also worked as personal manager for Cold Blood, as a concert promoter, and as a member of the group Count Five.

Gary Culpepper has been named as attorney, ABC Records. Culpepper comes to ABC from A&M where he held the post of manager, a&r administration for the past nine months.

Parachute's 1st Landing



Russ Regan, president of Parachute Records, has announced the signing of the label's first artist, David Castle. Castle's first single on Parachute, distributed by Casablanca Record and Filmworks, is scheduled for July. Shown at the signing are, from left, Joe Porter, Castle's producer; Castle; and Russ Regan.

Baumgart Joins Williamson Music

■ NEW YORK — Bob Baumgart has joined Rodgers and Hammerstein's publishing company, Williamson Music.

In his new position, Baumgart will be responsible for the promotion of the Williamson catalogue, which contains such outstanding show scores as "Oklahoma!" "The Sound Of Music" and "South Pacific," plus music from other musical shows, films and television specials. He will also act as publishing liaison between Williamson and Chappell Music, which administers the Rodgers and Hammerstein catalogue.

Until recently, Baumgart was head of Chappell Music's theatre department.

Hall & Oates Sellout



RCA recording artists Daryl Hall and John Oates, currently in the midst of a national concert tour, played the Garden State Arts Center in New Jersey, and sold the New Jersey state venue out. Seen following the performance are, from left: Daryl Hall; Tommy Mottola, the group's manager; John Oates; Doree Berg, RCA's New York field promotion rep, and Mike Abramson, RCA's director, artist development.

BLUE

ANOTHER NIGHT TIME FLIGHT

The Album and the Single
Produced by Elton John and Clive Franks



Another Night Time Flight

On Tour Now with Kiki Dee

THE ROCKET RECORD COMPANY

Single #PIG-40762
Album #PIG-2290
MCA RECORDS

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **RANDALL NOTES:** When Joan Baez and producer David Kershenbaum began work on the first Baez album on Portrait, it was hardly surprising their search for a crack guitarist led them to Big Apple six-string specialist Elliott Randall. And when Randall showed up at the sessions and was asked to help out arranging, even the skeptics on board knew he would rise to the occasion despite his initial reticence (he did, arranging all but three of the tracks).

But Randall has taken the association a surprising step further, stepping in to lead Baez's touring band despite his own solo career with Kirshner Records and the sort of session demands that could enable Randall to start his own fast-food chain or underwrite a small government without setting foot on a stage. "Something very magical happened with Joan," the bearded axemeister said during a recent visit with COAST. "She's really got her shit together in terms of dealing with people in the studio. It was just great."

Thus, Randall's delight over the album sessions proved more tempting than even he had realized, and when Baez asked him to organize and lead her band, he agreed, providing he picked the players and got a chance to perform a few of his own tunes. The band he picked makes it clear Baez knew who to ask: **Bob Babbitt** (bass), **Rick Schlosser** (drums), **Pat Rebillot** (keyboards) and **Paul Fleischer** (reeds) contribute what Randall modestly calls "a lot of looniness on stage," and though he's toured with **Steely Dan** and **Sha Na Na**, and jammed live with any number of other name brand players, he flatly hails the current sweep as "the best tour I've ever been on." Indeed, his excitement over his partners has led him to plan on cutting a few tracks for his next solo album with the band.

Still, Randall's top priority remains his solo work. "I can't ever see getting married to a band again," is his frank prediction.

MORE BACKFIELD MOVES: If the Baez touring band offers a heady line-up of east coast players, **Linda Ronstadt's** forthcoming national tour should offset regional chauvinism when she unveils a more compact stage lineup than she's worked within some years: remaining with her from her last tour are (wire-haired) guitarist **Robert Waddy Wachtel** and erstwhile **Stone Poney** (and, more recently, songwriter and producer) **Kenny Edwards**, with **Rick Marotta** on drums and **Don Grolnick** on keyboards.

The group has already been seasoned with sessions for Ronstadt's next album, now nearing completion at the Sound Factory, and that project, like an increasing number of sessions here, is reportedly downplaying larger scale ensembles, frequent guest stars and production flourishes to establish a more straightforward, live approach.

HOW CAN WE MISS YOU WHEN YOU WON'T GO AWAY: That's what we used to say to publicist/first class **Paula Batson**, but now that she's moved to New York we find that we really are sorry to see her go. In fact, she left some time ago, but we couldn't bring ourselves to admit it until now. Safe to say that our loss is the Apple's gain.

(Continued on page 49)

MCA-Chrysalis Celebration



MCA Records and Chrysalis Records joined forces recently to celebrate the Los Angeles debut performances of Chrysalis' Frankie Miller and MCA's Mickey Thomas. Following the performers' Roxy opening, the two companies co-sponsored a standing room only dinner party for the press, radio and dealer personnel. Pictured at the party are, from left: Dennis Rosencrantz, MCA vice president of a&r; Ron McLead, Chrysalis artists relations manager; John Barbis, Chrysalis national promotion manager; Sal Licata, Chrysalis vice president of sales and promotion; Billy Bass, Chrysalis national promotion director; Bonnie Simmons, KSAN program director; Rosie Gueverra, KHJ music director; Frankie Miller; Mickey Thomas; J. K. Maitland, MCA Records president, and Roger Sheppard of the David Forest Company (Thomas' management).

Loggins' Luncheon



Last week Columbia Records held a special luncheon celebrating Kenny Loggins' appearance at Madison Square Garden. Pictured at the luncheon are, from left: Don Dempsey, vice president, marketing, Columbia Records; Paul Smith, vice president, marketing, branch distribution, CBS Records; Richard Asher, president, CBS Records International; Larry Larson, Loggins' manager; Jim Recor, Loggins' road manager; Loggins; Bruce Lundvall, president, CBS Records Division; Jack Craigo, senior vice president and general manager, marketing, CBS Records; and Marvin Cohn, vice president, business affairs, CBS Records.

E/A Sets Three Promotion Shifts

■ **LOS ANGELES** — Ken Buttice, vice president/promotion at Elektra/Asylum Records, has announced several changes in the label's promotion staff.

Lempke

Dick Lempke, previously the midwest regional promo representative based in Chicago, has moved to E/A's New York offices where he will handle east coast regional promotion.

Randy Ostin, formerly the local W/E/A promotional representative in Denver, has moved to Chicago to fill the midwest regional promotional slot.

Charlie Reardon, formerly an independent promotion man in Denver, will replace Ostin at the Denver W/E/A office.

A&M Launches 'Mangione Month'

■ **HOLLYWOOD** — A&M President Gil Friesen has announced a major promotional campaign for Chuck Mangione. The campaign, under the banner theme of "Mangione Month," will consist of a series of major sales, promotion, merchandising, advertising and publicity campaigns geared to hit major markets during the month of July.

Special promotional kits have been designed and shipped throughout the country, titled "Informangione." In addition, catalogue flyers, in-store samplers, full-color trade ads, posters, display materials, radio spots, and localized marketing campaigns have been coordinated to break throughout the month of July.

Doobies' United Benefit



Pictured at a cocktail party in honor of the Doobie Brothers at the Century Plaza Hotel prior to their benefit concert for the United Way with Dinah Shore are: (from left to right) Michael McDonald (Doobie Brothers), Patrick Simmons (Doobie Brothers), Erin Moran (of the ABC TV series "Happy Days"), Spence Berland (vice president-Record World), Gary Frank (of the ABC TV series "Family"), Michael Jackson, and Keith Knudsen (Doobie Brothers).

America's radio stations, we finally got the message.

Announcing the release of
10cc's new single, "Good Morning Judge."

#73943

"Good Morning Judge" from 10cc's "Deceptive Bends."



Mercury SRM-1-3702 8-Track MC8-1-3702 Musicassette MCR4-1-3702

Produced by 10cc.



product of phonogram, inc., distributed by phonodisc, inc.,
polygram companies

Write or call your local Phonodisc distributor sales office for displays and other promotional items.

Who In The World:

Waylon Crosses Over

■ NEW YORK — With the immediate success of Waylon Jennings' new RCA album, "Ol' Waylon," Jennings has fulfilled the prophecy that thousands of his fans (including journalists and DJ's) have predicted: "Waylon is going to be a 'Pop' star."

Always one of country's top sellers, Waylon initially made the proverbial crossover with his album, "The Outlaws." A gold, then platinum album, "The Outlaws" was the monster record that Waylon boosters had been waiting for.

Eternally true to his music, Jennings has steadfastly refused to tailor his music to a "pop" mold. Waylon, when confronted with his imminent "crossover" status a few years ago said, quite characteristically, ". . . Hell, I couldn't go 'pop' with a mouthful of firecrackers."

Well the man who couldn't, did and didn't. He didn't change his music. He didn't change his performance. What Waylon did was to play his music, and, in a way, the world caught up with him.

Always a country chart topper, Waylon now enjoys success on that chart as well as the pop

RSO Ups Vertue

■ LONDON — Robert Stigwood, chairman of the board of the Robert Stigwood Group, Ltd., has named Beryl Vertue to fill the post of co-deputy chairman of the firm in the United Kingdom. Vertue will have additional corporate responsibilities while continuing as worldwide head of television for Stigwood.

Dist., Pub. For Japan Announced by Abattoir

■ LOS ANGELES—Trio-Kenwood Records and Watanabe Publishing have made a record distribution and publishing deal for Japan with Abattoir Records for label act Kalapana's first two albums as well as the first album by Summer, another Abattoir group.

NOTICE

Effective June 27, 1977, Herman Mizrahi, aka Hy Mizrahi, and Gary Zangre are no longer employees, officers or agents of Roxy Records Incorporated and/or Platinum Plus Record Corporation.

Board of Directors

Roxy Records, Incorporated
Platinum Plus Record Corporation
9465 Wilshire Blvd., Beverly Hills, CA.

charts. His single, "Luckenbach Texas (Back to the Basics of Love)" entered the **Record World** Country Charts at Number 48, the highest position a new entry has ever made, and held sway at the top of the charts for weeks. The album which produced "Luckenbach," "Ol' Waylon," has been no less of a success, enjoying top positions on the country and pop charts, and making Waylon Jennings one of the nation's most in-demand performers.

One of the nation's front rank country singers, Waylon is much more than that. His roots may lie in Texas, but he's a smooth man with a song; Waylon Jennings, he can do it all, his way.

Prine Signs With E/A



Singer/songwriter John Prine has signed a recording contract with Elektra/Asylum Records. He is currently in Nashville completing his debut E/A album. On hand to celebrate the signing at the label's Los Angeles offices are, from left, Joe Smith, E/A chairman; Prine; Al Bunetta, Prine's manager; and Al Gordin, Prine's attorney.

Glickman/Marks Management: Maximizing Artist Profits

By CHRIS GORDON

■ In recent years, artists have become increasingly concerned with maximizing the profitability of their work. Consequently, there has been a great deal more reliance on professional management to insure profits. Howard L. Marks, for many years a businessman with interests in the entertainment industry, is chairman of the year-old Glickman Marks Management Corporation, which acts as business consultant to a roster of artists headed by Kiss. Marks is also president of Howard Marks Advertising, and the Silver Mint, a manufacturer of commemorative coins and ingots.

Marks and his partner, Carl Glickman, started the firm because they felt there was a need for a different approach to the handling of an artist's finances. Their basic philosophy, according to Marks, is that "today's success-

ful artist and his manager are the creative heads of multi-million dollar businesses that need to be run like businesses."

Running an artist's affairs like a business, for Marks, means "concentrating on every possible income producing aspect of his career. He sees five main profit centers as being recording, publishing (including songbooks and sheet music), touring, merchandise (including fan clubs, books, magazines and endorsements) and the various media, including television and motion pictures.

Marks feels that an artist's manager is "the impersario. He is the producer/director. He is the captain of the ship as far as any successful artist is concerned." The Marks' firm essentially acts as an advisor to the artist's manager, giving him the financial input necessary to make better



Howard L. Marks

deals. "In general," Marks says "we act as financial advisors supplying needed information to the manager who is doing the negotiating."

Touring Expenses

Touring is one example where the Glickman/Marks approach can substantially affect the artist's profit picture. As Marks pointed out "the road is where hundreds of thousands of dollars are made or lost depending on control of expenditures and efficient planning of itinerary." "A successful group," he continued, "with a complicated production and large road crew, can run up touring expenses in the neighborhood of \$50,000 to \$75,000 per week. But that's a big neighborhood. A \$25,000 per week difference . . . times 40 weeks per year adds up to \$1,000,000." When working with a touring group, Glickman/Marks assigns an account executive who travels with the group, handling everything from daily cash requirements of the group to negotiating box office settlements

(Continued on page 54)

Parsons Party

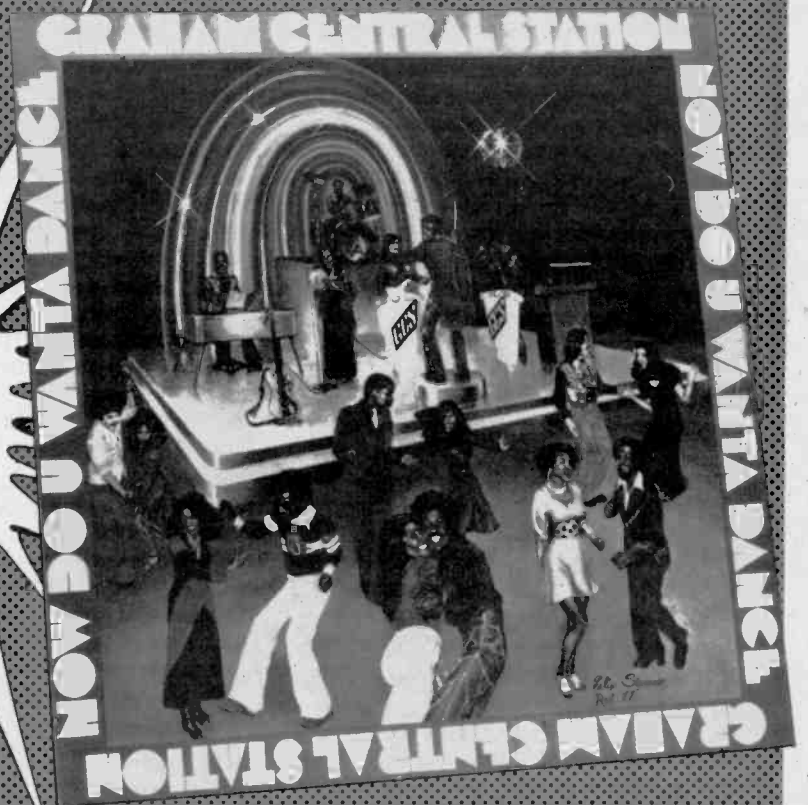


Following the announcement that veteran record exec Matt Parsons has joined Polydor, Inc. as national director of r&b promotion, the company celebrated with a dinner party for staff, artists and managers. Pictured here at the celebration are, from left: Harry Anger, vice president of marketing; Matt Parson; Irwin Steinberg, president of Polydor and the Polygram Record Group; Freddie Perren, the producer/songwriter who recently signed his Grand Slam Productions and MVP label to Polydor, and Dr. Werner Vogelsang, president of the U.S. Polygram Corp.

Graham Central Station
 are giving till it hurts.

On Record:

"Stomped Beat-Up and Whooped" WB5 84171



Their New Single, From the Album
Now Do U Wanta Dance GS 1041

Produced by Terry Graham, Jr.
 On Warner Bros. records & tapes

- On Tour:**
- 7/1 Charlotte, N.C.
 - 7/2 Greenville, S.C.
 - 7/3 Atlanta
 - 7/4 Charleston, S.C.
 - 7/8 Cincinnati
 - 7/9 Detroit
 - 7/10 Indianapolis
 - 7/15 Chicago
 - 7/16 Louisville, Ky.
 - 7/21 Birmingham, Al.
 - 7/22 New Orleans
 - 7/23 Houston
 - 7/24 Baton Rouge
 - 7/30 Fort Worth, Tx
 - 7/31 San Antonio
 - 8/4 Columbus, Ga.
 - 8/5 Macon
 - 8/8 Savannah, Ga.
 - 8/11 Montgomery, A.
 - 8/12 Memphis

New York, N.Y.

by DAVID MCGEE & BARRY TAYLOR

■ **WHATSA MATTER, YOU CRAZY OR SUMP'N?:** New York, N.Y. does not like to accuse people of not knowing when to come in out of the rain, but at least one music industry notable is guilty of just that—so we're going to call it as we see it. Last seen sitting on the roof of a Manhattan office building during a downpour, with recording equipment in tow no less, was one **Jimmy Iovine**—"Jimmy Shoes" to his friends—whom some may recognize behind those dark shades as the engineer of **Bruce Springsteen's** "Born To Run" album (and of his currently-being-recorded fourth album as well), the producer of **Flame's** first album and the producer of **Patti Smith's** forthcoming album. Finding this rooftop scene rather odd, we asked Iovine just what the deuce he was up to, only to learn that he was in the midst of a NASA project.

NASA had commissioned a committee consisting of scientist **Carl Sagan**, writers **Tim Ferris** and **Ann Druyan** to put together a double album: one record being sounds of the Earth, the other being a history of music. The album in turn is to be placed aboard a NASA rocket which will be the first in history to travel to another solar system. The launch will take place in August. The committee asked **John Lennon** to participate, but he declined. Lennon's attorney's, however, recommended Iovine (who, in part, engineered Lennon's "Rock and Roll" and "Walls and Bridges" albums), since the project called for an engineer rather than a producer. Iovine accepted and set out to collect sounds—carriages and trains and cars and thunder and wind and just about anything else you can name.

As for music, the album includes representative compositions from virtually every genre of music. Including rock? "There's one rock song on the album," said Iovine. "It's a **Chuck Berry** song—I hope it's 'Johnny B. Goode' but I'm not sure."

While the work may not have been the most stimulating of Iovine's career, Sagan's presence made it worthwhile. Stated Iovine: "From the moment Sagan comes in you know who he is—a real superstar. No question about it.

"Besides, I got an autographed book from him and NASA gave me a jacket and a hat. And I get to go to the launch in August."

CORRECTION: Since it is our policy to give credit where credit is due, we feel compelled to note, as an addendum to the **Ellie Greenwich** item in last week's column, that **Steve Feldman**, along with **Steve Tudanger**, helped produce Greenwich's "Let It Be Written, Let It Be Sung."

ERRATA: We have been asked to note that the title of the forthcoming album by the **Rumour** is not "Macs" but "Max." So there.

BYE-BYE: **Dan Peek** has resigned from **America**. According to the group's managers, Peek left in order to devote more time for composing and to pursue a solo career. The split reportedly was amicable. **Gerry Beckley** and **Dewey Bunnell**, the other two members of **America**, plan to complete the group's current concert commitments as a duo before naming a replacement for Peek.

SOFTBALL NEWS: What softball news? You want us to make up something because we went to press before we could write about Thursday night's game (or rainout)? Would we stoop to such folly in this column? Would we dare make any untoward comments about **Brahma's** bum knee? Huh? Huh?

M.I.A. AT THE VILLAGE GATE—**Deborah Harry's** birthday cake (through no fault of her own or the group members or manager **Peter Leeds**) and **Mr. X**. We dare not speculate on what was going on between the two no-shows. But **Blondie's** Friday night early set was tight and driving full-tilt rock and roll featuring some excellent new songs—particularly "Detroit," which Ms. Harry said was "partially about Detroit, partially about our tour with Iggy and mostly about . . . what was that phrase? Urban desperation!" **Blondie** also has appearances set on **NBC News** (with **Bruce Morrow**) and at **Music Retailer's** convention to be held in N. Y. in August.

LASER ART: Until March 1, 1978, anyone who buys a copy of **Roger Daltrey's** "One Of the Boys" album will be entitled to purchase "the ultimate in space-age jewelry," as it's called, the **Roger Daltrey** hologram pendant. The hologram, which is formed by lasers, is being marketed by **Goldhawke Productions** and **MCA Records** on a special limited basis (it will be made available by department stores in the fall). The pendant is on a gold chain with a lifelike three dimensional bust of **The Who** singer.

JOCKEY SHORTS: **Fats Domino** to appear at **Madison Square Garden** (Continued on page 49)

Pele's All Star Fans



Prior to the recent **Aztecs-Cosmos** soccer game at the **Los Angeles Coliseum**, E/A recording artist **Sergio Mendes**, on behalf of **L.A. Mayor Bradley**, presented **Cosmos** star, and fellow Brazilian, **Pele** with a proclamation of honorary **Los Angeles** citizenship and a copy of his latest album, "Brasil '77," which features **Pele** posing with the band on the cover. At the same time, **Elton John**, a director of the **Aztecs**, presented **Pele** with a plaque honoring the athlete for his contribution to the growth of the sport in **America**. From left are **Sergio Mendes**, **Pele** and **Elton John**.

CONCERT REVIEW

Hall & Oates: A Rock & Roll Band

■ **HOLMDEL, N.J.** — After the stunning success of their "Sara Smile," "She's Gone," "Rich Girl," and "Back Together Again" singles, **Daryl Hall** and **John Oates** (**RCA**) seemed just about ready to be pitched into the position of **America's** premier rock and roll band. Their recent appearance at **The Garden State Arts Center** made it even more apparent that the spot is theirs for the asking.

They are, by most counts, polished and sophisticated singers, musicians, songwriters, and consistent hit makers. They are also two of the best rock and roll arrangers in the business with an absolutely accurate sense of their style and the instrumentation necessary to accent it. The

use of the soprano saxophone in many of their songs is so unusual in the rock and roll genre that it's sound can baffle even the experienced listener.

New Bassist

The addition of bassist **Kenny Passarelli** has added even more energy to their arrangements and stage performance, giving **Oates** another hyperactive guitarist to play off of. (**Stephen Dees** has left the group to pursue a solo career.) **Daryl Hall's** striding and primping for his audience has finally paid off in the kind of female hysteria usually reserved for such as the **Bay City Rollers**. A mere shrug of his shoulders produced shrieks and a few wild lunges at the stage.

(Continued on page 58)

Thelma Performs for Mayor Bradley



Singer **Thelma Houston** is presented a bouquet of roses by **Mrs. Ethel Bradley** following her performance at the **Mayor's Inaugural Ball** in **Los Angeles**. From left: **City Councilman Gilbert Lindsay**, **Councilman Robert Farrell**, **Mrs. Bradley**, **Ms. Houston** and **Mayor Bradley**.

People are seeing Melissa's other side. And they like what they hear.



They're hearing her singin' songs by today's most talented composers. Singin' on FM stations across the country. ("Singin'" is a 'Most Added' in Record World.) And singin' at her brilliant concerts.

Melissa Manchester from a new perspective. "Singin'." On Arista Records.



Produced by Vini Poncia

JULY

- 8 Vancouver, B.C.
- 9 Seattle, Wash.
- 10 Portland, Ore.
- 11 Spokane, Wash.
- 13 San Jose, Calif.
- 15 Berkeley, Calif.
- 16 Santa Barbara, Calif.
- 17-18 Los Angeles, Calif.
- 19 Las Vegas, Nev.
- 21 Denver, Colo.
- 23 Oklahoma City, Okla.
- 24 Kansas City, Mo.
- 26 Omaha, Neb.
- 28 East Troy, Wisc.
- 29 Chicago, Ill.

AUGUST

- 2 Detroit, Mich.
- 4 Toronto, Ontario
- 5 Sudbury, Canada
- 6 Montreal, Quebec
- 8 Poughkeepsie, N.Y.

- 9 Columbia, Md.
- 11 Atlanta, Ga.
- 12 New Orleans, La.
- 13 Memphis, Tenn.
- 14 Nashville, Tenn.
- 16 Huntsville, Ala.
- 17 Chattanooga, Tenn.
- 18 Knoxville, Tenn.
- 19 Charleston, W.Va.
- 20 Columbus, Ohio
- 23 Cincinnati, Ohio
- 24 Cleveland, Ohio
- 26 Holmdel, N.J.
- 27 Philadelphia, Pa.
- 28 Royersford, Pa.
- 30 Saratoga, N.Y.
- 31 Buffalo, N.Y.

SEPTEMBER

- 2 Providence, R.I.
- 3 Bridgeport, Conn.
- 4 Hyannis, Mass.
- 9-10 Chicago, Ill.
- 11 Minneapolis, Minn.

Elliot Goldman on What Makes Arista Run

By MARC KIRKEBY



Elliot Goldman

■ *Elliot Goldman, executive vice president of Arista Records, has in 10 years in the industry earned a reputation as a highly talented administrator and negotiator. Trained as a lawyer, Goldman worked for Senator Robert F. Kennedy and New York Mayor John V. Lindsay before joining CBS Records in the business affairs department in 1967. He was administrative vice president of the company when, in October 1975, he re-joined forces with Clive Davis at Arista. Goldman spoke with Record World in New York recently about the trials and rewards of building a record company from the ground up, about rumors involving Arista, other labels and himself, and about that most sensitive of areas in artist-label relations, contract negotiation.*

Record World: Is Arista geared for open-ended growth, or is there a limit, in terms of roster size or whatever, that you and Clive have as a goal?

Elliot Goldman: Those are two different questions—the answer to the first question is no, there isn't any limit that we've set. But that is not directly relatable to roster size. If you were doing \$20 million a year with 40 artists, that doesn't mean you couldn't do the same business with 20 artists. Nor does it mean that in order to get to \$40 million you'd have to go to 80 artists. In an orderly way, we want to expand the company as rapidly as possible, into as large a record company as possible. There is no outside limit. If I were to imply an outside limit, I think the management at the corporate level would have every right to wonder why I'm sitting here.

Roster size is a matter of concern because, certainly the way Clive operates on the creative level, and I think the way the rest of us operate on our own professional levels, there is no desire to get into the syndrome of signing lots of artists and hoping that a certain percentage of them will happen and therefore we will grow from that method. I know when you say something that baldly, it sounds as though, well, who would ever want to do it? But the answer is, the history of the record business is replete with companies who have done that. Whether they've done it consciously or unconsciously, I don't think that I could say, but it's clear that there are some companies that are doing it today, figuring that with their marketing strength, or the power of the marketplace, they will break a certain number of artists regardless of the size of the roster.

I don't think that's a very effective or efficient way to run a record company, particularly in our own case. The roster here has really expanded only in that when we started out the roster was pared to basically three artists, Melissa Manchester, Barry Manilow and the Bay City Rollers, and so we built the roster from the ground up. You work with artists and you drop some and you take on new ones. Basically, our roster seems to vary between 40 and 45 artists at any one time.

I think we will have to watch and make sure the artist roster doesn't grow too quickly for us. You never want to turn down an artist that you think is going to make it, because they don't come along in an orderly fashion.

RW: Does the present industry climate favor an independently-distributed label?

Goldman: Yes, I think extremely so. What's really happened over the last several years—and of course, it was a great revelation to me, coming from a heavily branch-oriented company—is that, because of the growth of rack jobbing and the growth of certain independent distributorships, both in their own independent distributorships and their retail or rack jobbing operations, there has been a considerable consolidation across the country in the method of distribution. If you went back to when I first got into the record business, in 1967, you would have found that a company like CBS had enormous numbers

of salesmen in the marketplace, because they really had to service an extraordinary number of stores. What started happening in the early seventies was that there was a considerable contraction of that, because the consolidation of large retail operations or centrally warehoused and centrally serviced distributorships, retail operations, rack jobbers, made it unnecessary to have all those salesmen. So that the independent distributor, as he has grown and done that, has really got almost the same capabilities as a branch operation.

What really makes the difference is what kind of national direction is given—what kind of leadership and direction is given to the independent distributor on working with each artist, and that's an area in which I think we have extraordinary expertise here. Clive and our sales and promotion people have shown that they can work closely with independent distributors, and he can provide that kind of national direction. And our own strength in the marketplace has practically given us the ability to work closely with the distributors, and they want to work closely with us, because we've become a significant factor in their volume of business in a very short period of time. There's also the factor, when you're talking about the rack jobbers, to the extent a distributor is servicing a rack, he's obviously going to buy cheaper from us than he's going to buy from branch, and as a result he's certainly going to push our product, both because we're part of his business and because he gets a better price on it in the first instance.

RW: Have Arista and Columbia Pictures considered setting up their own branches?

Goldman: No, at this point we really have not. I know that rumor keeps cropping up, with the independent distributors wondering if, with our rapid growth, we won't suddenly turn around and form our own branches. There's been no discussion at the corporate management level or even between Clive and myself about doing that. And I don't foresee any possibility of our doing that in the near future, because the independent distributor is proving that he can do the job. To take the vast sums of money that would be required to go into branch distribution, I think it's much more productive to put those kinds of monies—because you're talking about millions of dollars—into artists, than into bricks and mortar.

“To take the vast sums of money that would be required to go into branch distribution . . . I think it's much more productive to put those kinds of monies . . . into artists, than into bricks and mortar.”

RW: Have there been discussions about joining forces with a branch-distributed company?

Goldman: There's been no discussion on that level, either. I know that Clive and Al Hirschfield have to keep issuing statements about the fact that we're not being sold, or buying anyone else.

RW: Do any particular deals stand out in your memory?

Goldman: One deal that will always stick in my mind most will be the signing of Neil Diamond because of the particularly secretive and precedent-setting nature of that deal both in terms of timing and economics and some of the funny incidents that occurred as a result of the secrecy. I certainly will never forget all the calls I got from so-called "industry experts" who wanted to be the first to tell me that Clive and I were crazy for having made a \$4¼ million deal with Neil a year and a half before he could record for CBS. I remember telling each one of them that if the rumours were true—that we could sign Neil for that amount of money for ten albums—I would do it in an instant and every day of the week and that it would be one of the easiest business decisions I would ever have to make (as in truth it was—it took Clive and I about five minutes to decide to accept Neil's requests) as we believed so strongly in his talent that we knew that there was no way the artist or the company was going to get hurt. It's funny how none of those same experts ever called me after Neil's first album came out and sold over 1½ million units (practically re-

(Continued on page 28)

Stephen Bishop

goes

"ON and ON"



...THE AIR

Special thanks WASH, Washington, D.C.

WPGC—new
 WCAO—new
 WLEE—new
 WYRE—new
 WROV—new
 WRVQ—new
 WORC—29
 WPRO—22

WGNG—new
 WCRO—new
 WYSL—new
 KING—23
 KJR—(D)
 KJRB—(LP)
 KTAC—(LP)
 KPAM—new

KJOY—new
 KSTN—new
 KDWB—15-13
 KSTP—23-21
 WAKY—19-12
 KFYR—17-13
 KKLS—11-10
 KKXL—28-25

KVOX—16
 KQWB—8
 WOOK—new
 WFLB—new
 WKIX—new
 WMAK—30
 WTIK—31
 WQXI—30

WLAC—new
 WFOM—14-10
 WABB—28-23
 KAAV—21-18
 WMPS—29
 KOMA—38
 WULK—new
 KAKC—new

WBBQ—28-24
 WAAY—8-5
 WGSU—18-14
 WSGN—26-21
 KINT—25
 WORD—20

...THE CHARTS

THE SINGLE "ON AND ON"

BILLBOARD 43*

RECORD WORLD . . 60*

CASHBOX 64*

...THE ROAD

New York City
 July 11, 12
 "THE OTHER END"

Boston
 July 15, 16
 "PAULS MALL"

Los Angeles
 July 21-24
 "THE GREEK THEATER"

Philadelphia
 July 14
 "THE MAIN POINT"

Washington, D.C.
 July 18, 19
 "THE CELLAR DOOR"

abc Records
 GRT TAPES

RADIO WORLD

ABBA Gold for RW



Representatives of Atlantic Records recently presented gold records awards to the west coast staff of Record World in honor of the chart-topping success of "Dancing Queen" by ABBA. The single reached the number one spot on the RW chart in March and is the group's third gold record in the U.S. Pictured at the RW offices are, from left: Spence Berland, vice president and west coast manager; Jess Levitt, Atlantic's west coast trade liaison; Dick Kline, Atlantic senior vice president; RW vice president/marketing Lenny Bear, and Bob Greenberg, Atlantic vice president and west coast general manager.

RADIO SHORT TAKES

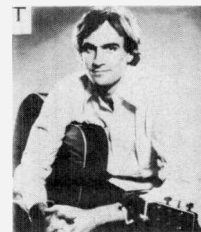
By PORTIA GIOVINAZZO

■ Jack Forsythe leaves 13Q and joins PD Joel Denver at WMJX/Miami as the new MD . . . Charlie Van Dyke becomes MD at KLIF/Dallas . . . KFI personalities Eric Chase (formerly of K-100) and Mark Taylor have created a "Consumer Force" feature to provide consumer-related information to KFI listeners. In addition to investigating complaints, they will be giving information on the rights of consumers and where they can turn to for advice. Another public service from KFI/Los Angeles . . . Eric Foxx of WOW was just promoted to operations manager leaving his 3pm-7pm shift . . . The New 62, WRJZ/Knoxville tied in with a local concert appearance during the "Captain & Tennille Concert Kit Weekends. The couple's pet bulldogs determined what prize hourly callers won. If "Broderick" barked they won a copy of their latest album, "Come In From The Rain," and if "Elizabeth" barked they won a pair of tickets to the show . . . John Shomby will become the new PD of WERC's FM, WKXX. Shomby and Frank Lewis will still program WERC-AM until further notice . . . Fred Leemhuis looking for an announcing gig in the midwest or rockies. Incredible experience. Contact Fred at 5448 Meadowlake Drive South Apt. #2, Memphis, Tenn. 38118. Or phone (901) 365-0767. Will relocate . . . Opening at KDON-FM for an operations manager. The station is automated. Contact Johnny Morgan at (408) 422-5363. KDON gave away four \$250 car stereos this week in a station contest. The contest was a collage of excerpts from five different songs in which the listener had to name the titles of all five songs . . . The third annual WBBF raft race was held last week on July 2 on the Gennessee River. They had 600 entries and an estimated 100,000 people viewing the race. The weather was reportedly beautiful . . . Marc Jams of WPEZ was promoted from 10pm-2am to afternoon drive and research director . . . WISE/Asheville will be taking music calls Thursdays and Fridays now from 2pm-4pm. You can call for numbers on Tuesdays all day. The phone number is (704) 253-5381. . . . New line-up at WNDE as announced by Dave Parks, PD; 6am-10am Ron Jordon of WMPS; 10-2pm Scott Wheeler; 2-6 pm MD Jeff Lucifer from WPEZ; 6-10pm Ken Cocker from WSGA; 10 pm-2am Bobby Hatfield; from WLEE and WIFI; 2-6am Mike O'Brien; weekends Jimmy Darin from WNAP . . . Butterball, PD of WDAS, has a new son, Christopher . . . Rich Brother Robbin exits TENO . . . B-100 has a new dee jay doing 10pm-2am, Kevin, (formerly Kevin Jackson of 96X) . . . Jack Daniels of KTOO was just promoted to PD. He will maintain his MD position. Congratulations! . . . 98Q needs afternoon and late nite jocks, and a news announcer. Contact Scott Kerr at P.O. Box 900, Vidalia, Georgia 30474 . . . Happy Birthday Scott O'Brien of WABB. 28 years on July 6th.

AM ACTION

(Compiled by the Record World research department)

Emotions (Columbia). Pulling the heavyweights now including WABC (11), WRKO, KILT, KLIF and making half-chart or better jumps in almost every corner of the country. 19-8 WQAM, 26-10 WQXI, 22-14 Z93, 22-11 KXOK, 25-15 WTIK, 25-18 WOKY, 16-11 WPGC, 9-6 Y100, HB-22 KFRC, 2-2 WHBQ, 30-22 WCOL, 10-7 CKLW, 26-23 KSLQ, 36-34 WNOE, 20-12 WIFI, 13-9 WHHY, 16-9 WERC, 30-25 B100, 28-21 WISE, HB-28 K100, 27-24 WABB, HB-25 KJRB, HB-26 WBEQ and added to KBEQ (29) and WGUY.



James Taylor

Rita Coolidge (A&M). Remains top 5 throughout most of the South, while the rest of the country moves swiftly in that direction. Already #1 for the second week KTLK, adds WABC (27), WLS (23), WKBW, WRKO and WPEZ. Only a couple of locations still not airing the disc. Activity includes 22-9 KDWB, 2-2 KLIF, 22-15 Q102, 14-10 KXOK, 13-7 KSLQ, 25-18 WCOL, 12-10 WPGC, HB-27 KFRC, 25-21 13Q, 18-17 WFIL, 8-4 WHBQ, 3-3 WQXI, 3-3 WLAC, 9-4 WMAK, 19-17 WOKY, 21-18 KSTP, 28-22 WTIK, #7 KILT, #4 Z93. Note: The LP is responding to the success of the single with strong advances at both retail and racked accounts.



Kiss

James Taylor (Columbia). An outstanding week of action with strong radio endorsements in the way of newly added support and exceptional moves in markets already with it. 27-16 WQXI, 27-20 Z93, 34-24 KSLQ, 30-14 KDWB, 15-10 KILT, 28-25 WCOL, 20-16 KLIF, 10-9 KTLK, 20-17 Q102, 16-13 KSTP, 34-30 WNOE, 23-19 WPGC, 27-9 98Q, 23-13 WERC, 20-14 KJRB, 29-19 KAAZ, 27-16 WEAQ, 25-16 WHHY, 30-20 KBEQ, 20-16 KRBE, 10-7 KERN, 19-14 WISE, HB-27 WABB, HB-27 WGUY, 23-20 WAAY.

(Continued on page 42)

Silver Convention in N.Y.



Silver Convention, Midsong International disco band who are in New York rehearsing their new show, which will tour the world beginning in August, stopped by the RCA offices to meet the label's new president, Louis Coultolenc. Shown from left: Ramona Wolf, group member; Bob Reno, president of Midsong International Records; Rhonda Heath, group member; Norby Walters, the group's manager, and Louis Coultolenc. Seated in front of Walters is the newest member of Silver Convention, Zenda Jacks.

Record World Presents
In Conjunction with the 22nd Annual NATRA Convention

A SOUL SPECTACULAR

SOUL

Issue Date: August 6
Ad Deadline: July 26

THE MANHATTANS—Columbia 3-10586

WE NEVER DANCED TO A LOVE SONG (prod. by group & Bobby Martin) (writers: Alston-Bivins) (Manhattans/Blackwood, BMI) (3:08)

This could be taken as a statement of belief from the ballad-oriented Manhattans—it's slow-paced, and the lyrics boost the ballad form now coming back.

JERRY JEFF WALKER—MCA 40760

MR. BOJANGLES (prod. by Michael Brovsky) (writer: Jerry Jeff Walker) (Cotillion/Danel, BMI) (5:22)

Jerry Jeff's best known song was a hit for the Nitty Gritty Dirt Band, and in this live version could bring the author his first major top 40 hit.

MAZE—Capitol 4456

LADY OF MAGIC (prod. by Frankie Beverly) (writer: Beverly) (Pecle, BMI) (3:33)

Maze's latest should follow up the group's nascent chart presence admirably—a restrained ballad with impeccable production, it shows promise.

DAVID RUFFIN—Motown 1420

JUST LET ME HOLD YOU FOR A NIGHT (prod. by Van McCoy & Charles Kipps, Jr.) (writer: Kipps) (Charles Kipps, BMI) (3:26)

McCoy production touches abound on this single, which features a powerful Ruffin vocal effort and some very earnest lyrics. R&B should start it off.

BIG WHA-KOO—ABC 12290

LOVE'S BEEN KNOWN (prod. by Roy Halee) (writers: Palmer-Douma) (Wha-Koo, ASCAP) (3:54)

This interesting rocker starts quietly and builds to a satisfying flourish. The Big Wha-Koo's blend of harmonies and LA rock styles could well hit.

BRUCE FISHER—Mercury 73940

RED HOT (prod. by Jerry Schoenbaum & John Lee) (writers: Fisher-Burke) (Rich Fish, ASCAP/Ganja, BMI) (3:41)

The steamy r&b funk of this piece should be right for summer. The heat builds as the song progresses, and the guitar break at the end caps it off nicely.

MICHEL LEGRAND—20th Century 2346

THE OTHER SIDE OF MIDNIGHT (NOELLE'S THEME) (prod. by Michel Legrand & Norman Schwartz) (writer: Legrand) (20th Century, ASCAP) (3:47)

This moody instrumental would appear to have immediate MOR appeal, and if the picture clicks, it could have a pop life in the summer of soundtracks.

ALFIE DAVISON—RCA 11040

WHO IS GONNA LOVE ME (prod. by Berman-Whitelaw-Bergen) (writer: Davison) (All of a Sudden/Brookside/Ceberg/Piedmont, ASCAP) (3:30)

Davison, a writer in his solo debut, has found a light, pleasing melody with a disco base and Latin touches. Its mood seems right for the season.

YVONNE ELLIMAN—RSO 877 (Polydor)

I CAN'T GET YOU OUTA MY MIND (prod. by Freddie Perren) (writers: Verdi-Yarian) (Perren Vibes, ASCAP) (3:05)

Elliman has established a solo career with a pop style that recalls stylists—both pop and r&b—of the fifties and sixties; here, Perren's production helps.

KIM CARNES—A&M 1943

SAILIN' (prod. by Jerry Wexler & Barry Beckett) (writers: Carnes-Ellingson) (Brown Shoes/Chappell, ASCAP) (3:05)

Carnes has already turned heads with her lp debut, and this song, well expressed by her slightly rough-edged vocal, should establish her career.

ALESSI—A&M 1955

OH, LORI (prod. by Bones Howe) (writers: Billy & Bobby Alessi) (Alessi, BMI) (3:21)

The Alessis, who already have this song on English charts, have captured the essence of both forties pop and Chris Montez here. Top 40 should like it.

THE McCRRARYS—Portrait 6-70005 (CBS)

GIVIN' IT UP (prod. by Trevor Lawrence) (writers: A. McCrary-S. Tucker-L. McCrary) (Island, BMI) (2:50)

The hook is immediately apparent on this engaging debut by a family of singers. R&B should lead the way, but the song's pop potential seems strong.

IMPRESSIONS—Cotillion 44222 (Atlantic)

CAN'T GET ALONG (prod. by Johnny Pate) (writers: Ellis & Richmond) (High Class, BMI) (3:35)

This is one of the most cheerful songs about breaking up to come along—its loping pace and good rhythm are in keeping with the group's fine tradition.

PAKALAMEREDITH—Elektra 45408

THANK YOU BABY (prod. by Steve Smith) (writers: Pakala-Chapman) (Pakalameredith) (3:27)

An energetic, driving rock 'n' roll number with pop touches marks this duo's single debut—the song's rapid-fire style should propel it up the charts.

MICHAEL HENDERSON—Buddah 578

I CAN'T HELP IT (prod. by Michael Henderson) (writer: Henderson) (Electrocord, ASCAP) (3:30)

A thumping bass and synthesizer provide the rhythmic underpinning for Henderson's capable falsetto on his latest single. Disco and r&b should respond.

EDDIE FISHER—Stang 5074

(All Platinum)
GIMME, LEND ME, LOAN ME (LET ME HAVE) (prod. by God & George Kerr) (writer: Fisher) (Gambi, BMI) (3:45)

Very effective, soulful group singing makes this mid-tempo, funk-oriented song work. Bass and percussion fit in quite well.

SANDY KANE—Epic 8-50419

DEAR OLD DAD (prod. by Tony Hendrik & Karin Hartmann) (writers: Hendrik-van Haaren) (Al Gallico, BMI) (3:18)

Kane manages to capture an ABBA-like sound on this sentimental pop rocker. The horns provide an international flavor, the lyrics a sure hook.

JOHN MILES—London 5N-20094

MANHATTAN SKYLINE (prod. by Rupert Holmes) (writers: Miles-Marshall) (British Rocket, ASCAP) (3:06)

Miles' New York anthem has received much FM play here, and his career momentum seems to be building. This could be the national hit he needs.

LORNA WRIGHT—Rocket 40750 (MCA)

SLOW DANCING (prod. by Jay Lewis) (writer: Jack Tempchin) (WB, ASCAP) (3:55)

Currently climbing the charts in the Johnny Rivers version, this song lends itself to a female interpretation, and could have pop and country chances.

SIDE EFFECT—Fantasy 796

FINALLY FOUND SOMEONE (prod. by Wayne Henderson) (writer: Esau Joyner) (At-Home, ASCAP) (2:53)

Coming off a record that almost broke through to pop, Side Effect should continue to build with a bright, mid-tempo r&b song with effective brass work.

DYNAMIC SUPERIORS—Motown 1419

NOWHERE TO RUN (PT. I) (prod. by Brian Holland) (writers: Holland-Dozier-Holland) (Stone Agate, BMI) (3:28)

The '65 Martha & the Vandellas hit is recycled and recharged here, in a much harder-edged interpretation by an appealing group. Its power is unchanged.

PATRICK GLEESON—Mercury 73936

STAR WARS (MAIN TITLE) (prod. by Patrick Gleeson) (writer: John Williams) (Fox Fanfare, BMI) (3:15)

Mercury's entry into the "Star Wars" wars is, it says here, 90 percent computerized, with synthesizer whiz Gleeson pressing the buttons. Whoosh!

SAMONA COOKE—Epic 8-50421

DANCE TO KEEP FROM CRYING (prod. by Jim Peterik & Bob Destocky) (writer: Peterik) (WB, ASCAP) (3:54)

The chorus hook here could bring this singer the sort of success associated with her namesake. Her vocal works well within the dance framework.

FABIAN—

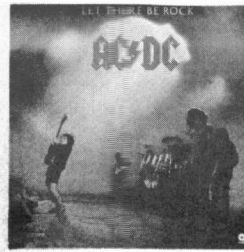
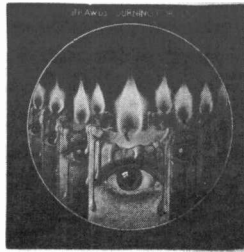
Cream 7717
EASE ON IN (INTO MY LIFE) (prod. by Bob Todd) (writers: Walsh-Todd) (Churn, ASCAP) (3:15)

The performance here is a lot more rough-edged and spirited than the Fabian we remember, and an appealing rock and roll song could put him over.

BURNING FOR YOU

STRAWBS—Oyster OY-1-1604 (Polydor) (6.98)

The perennial group has modified its approach somewhat with guitarist Dave Lambert playing a more extroverted role. His "I Feel Your Loving Coming On" should be the group's single while Dave Cousins' "Keep On Trying" is another highlight. Jeffrey Lesser's production emphasizes their lyrical side.



LET THERE BE ROCK

AC/DC—Atco SD 36-151 (6.98)

Australia's most ferocious, high energy rock band pulls no punches with its second domestically released lp. The Vanda and Young production gives the set a near live sound with guitars providing the raw edge a la early Yardbirds and lead singer Bon Scott spitting out the vocals with an infectious punk passion.

ANOTHER NIGHT TIME FLIGHT

BLUE—Rocket PIG 2290 (MCA) (6.98)

The group was formed by Hugh Nicholson after his tenure with Marmalade and their third album continues the easy flowing good natured pop spirit he has always been so adept at conveying. "Capture Your Heart" is their current single while "Bring Back the Love" should be the follow-up.



BIG TIME (ORIGINAL SCORE)

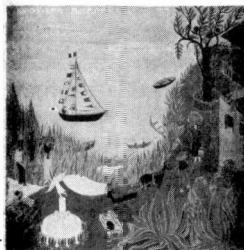
SMOKEY ROBINSON—Tamla T6-35551 (6.98)

The original score from the movie of the same name was composed and produced by Robinson. While most of the music is in the disco vein and largely instrumental, Robinson's unmistakable vocal presence gives the soundtrack its distinction. The title song in an edited version could prove to be a big single.

THE KING OF ELFLAND'S DAUGHTER

BOB JOHNSON & PETE KNIGHT—Chrysalis CHR 1137 (6.98)

Bob Johnson and Pete Knight, two recently departed members of Steeleye Span wrote this story based on a book by Lord Dunsany and set it to music. The duo has enlisted the voices of Mary Hopkin, Christopher Lee, Frankie Miller, Alexis Korner and P.P. Arnold to give the project depth.



THE PLOT

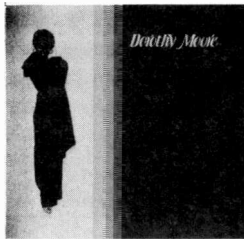
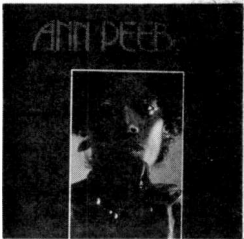
ENRICO RAVA—ECM 1078 (Polydor) (7.98)

Rava's second lp for the label finds him accompanied by a trio of John Abercrombie on guitar, Palle Danielsson on bass and Jon Christensen on drums. The four musicians bounce ideas off each other and create an attractive tapestry. This one should be his biggest.

IF THIS IS HEAVEN

ANN PEEBLES—Hi HLP 6002 (Cream) (6.98)

The first album from the Memphis based label since their distribution deal with Cream is this excellent set by the songstress. Producer Willie Mitchell has always surrounded her with just the right material and instrumental backing and this is no exception. The title song could find across the board success.



DOROTHY MOORE

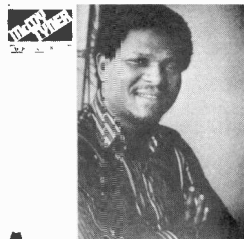
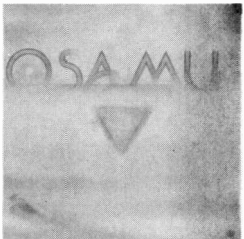
DOROTHY MOORE—Malaco 6353 (TK) (6.98)

The "Misty Blue" gal has yet to equal the success of that single with a follow-up, but has made the kind of album that should stir some interest once again. Frederick Knight's "Let the Music Play" opens the set on a strong affirmative note and the mood is carried through numbers like "1-2-3."

OSAMU

OSAMU—Island ILPS 9426 (6.98)

Osamu Kitajima is an Oriental composer and guitarist who had a previous lp on the Antilles label. He plays both guitar and traditional Chinese instruments, combining the flavors of the west and the east in his melodies which often take a turn for the abstract. Minnie Riperton lends a guest vocal.



SUPERTRIOS

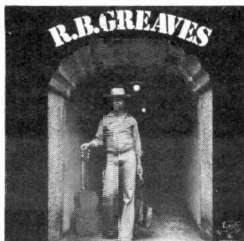
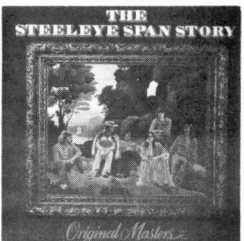
McCOY TYNER—Milestone M-55003 (8.98)

Tyner's eleventh lp for Milestone contrasts his previous efforts in that his fully arranged sound has given way to a basic piano oriented bass/drum trio. Ron Carter and Tony Williams and Eddie Gomez and Jack DeJohnette each get one record with Tyner and the combinations lend themselves to some fine soloing.

ORIGINAL MASTERS

STEELEYE DAN—Chrysalis CH2 1136

The group has just recently lost two of its members which makes this collection all the more timely. The selections are culled from nine of the groups' lps from "Hark! The Village Wait" to "Rocket Cottage" and includes one previously unreleased song.



R. B. GREAVES

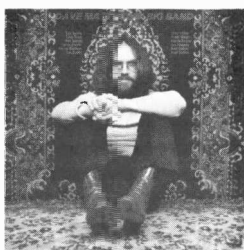
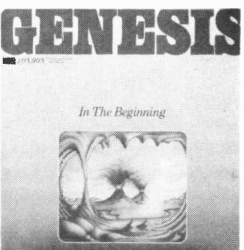
R. B. GREAVES—Bareback BB3333 (6.98)

Greaves' first lp in some time marks the initial lp offering from the label. Greaves has a pleasant voice which is clearly on top of this set of self-penned tunes. "Rock & Roll" has an interesting lyric and a calypso beat of all things. "Who's Watching the Baby (Margie)" is his strongest effort since "Maria."

IN THE BEGINNING

GENESIS—London LC 50006 (5.98)

Part of the London Collector series along with albums of previously released material by Ten Years After and David Bowie. Originally titled "From Genesis To Revelation," this was the group's initial recording. Peter Gabriel and Anthony Phillips, both with solo lps, were in the line-up at the time.



NIGHT FLIGHT

DAVE MATTHEWS' BIG BAND—Muse MR 5098 (6.98)

Matthews is currently the in-house arranger and sometimes artist for CTI, having replaced the departed Bob James. With his second album for Muse (recorded November, 1976) he gets the most out of the tonal coloring of multi-horn parts for material by artists ranging from Miles Davis to Chick Corea.

DISCO FILE TOP 20

JULY 16, 1977

1. **I'VE FOUND LOVE**
LOVE & KISSES/Casablanca (lp cut)
2. **I FEEL LOVE**
DONNA SUMMER/Casablanca (lp cut)
3. **DEVIL'S GUN/WE GOT OUR OWN THING**
C.J. & CO./Westbound (lp cuts)
4. **THE WAY YOU DO THE THINGS YOU DO**
FOXY/TK (disco disc)
5. **MAGIC BIRD OF FIRE**
SALSOL ORCHESTRA/Salsoul (lp cut)
6. **CERRONE'S PARADISE**
CERRONE/Malligator (import lp cut)
7. **CARRY ON, TURN ME ON/TANGO IN SPACE**
SPACE/UA (disco disc)
8. **AFRICAN QUEENS/QUIET VILLAGE/VOODOO**
RITCHIE FAMILY/Marlin (lp cuts)
9. **GET ON THE FUNK TRAIN**
MUNICH MACHINE/Casablanca (lp cut)
10. **WINGS OF FIRE**
DENNIS COFFEY/Westbound (lp cut)
11. **EXPRESS YOURSELF/HAVE A GOOD TIME**
NEW YORK COMMUNITY CHOIR/RCA (disco disc)
12. **THE MAGIC IS YOU**
JOHN DAVIS & THE MONSTER ORCHESTRA/Sam (lp medley)
13. **RUN AWAY**
SALSOL ORCHESTRA/Salsoul (lp cut)
14. **SINCE I FELL FOR YOU/DON'T TAKE AWAY YOUR LOVE**
HODGES, JAMES & SMITH—London (disco disc)
15. **I NEED A MAN**
GRACE JONES—Beam Junction (disco disc)
16. **NOWHERE TO RUN**
DYNAMIC SUPERIORS/Motown (lp cut)
17. **LOVE'S UNKIND/TAKE ME**
DONNA SUMMER/Casablanca (lp cuts)
18. **NA, NA, KISS HIM GOODBYE**
GARRETT SCOTT—West end (disco disc)
19. **JOURNEY INTO LOVE**
KEBEKELETRIK/Direction (import disco disc)
20. **DOCTOR LOVE**
FIRST CHOICE/Gold Mind (disco disc)

ABC Names Sievers Classical Coordinator

■ LOS ANGELES — Herb Belkin, vice president of operations, ABC Records, has announced the promotion of John Sievers to the post of classical product coordinator, ABC Records.

Sievers, who formerly held the position of production assistant-classical, ABC Records, has been with the company since April, 1976. As classical product coordinator, Sievers will make all classical music repertoire selections from the Seon Catalog, the Melodiya Catalog and the ABC Classical Archives. Sievers will also be responsible for coordinating all of ABC's activities related to classical product.

ABC July Releases

■ LOS ANGELES — ABC Records has announced its July releases which consists of four albums to be released on July 20. Included in the release are: Marilyn McCoo and Billy Davis Jr.'s "The Two of Us"; "Shake It Well," by the Dramatics; Grady Tate's debut album on Impulse, "Grady Tate"; and "Joe Barry," the country singer's debut album on ABC/Dot, produced by Huey Meaux.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Producer Jacques Morali, whose latest Ritchie Family albus has proven to be an instant hit in its first week of official release, already has another album project in the sneak-preview stage at select clubs on both coasts. Titled "Village People," it's a four-cut concept album that celebrates the gay male lifestyles in San Francisco, Hollywood and Fire Island and closes with a tough, rousing liberation song. An up-front gay album is clearly an idea whose time has come, especially for the disco market, and "Village People's" title cut (5:11), in spite of its simplistic lyrics, is bold and forceful enough to become an anthem for the strong new thrust of the gay movement. But the album as a whole sidesteps politics and chooses fun, fun, fun as the rough-edged male lead and mucho macho chorus take us on a quick tour, name-dropping key hot spots along the way (Folsom Street, Polk Street, Studio One, Ice Palace, Sandpiper). Morali's production here is similar to the more aggressive and pounding parts of "African Queens" though there are occasional lapses into high-gloss pop. "San Francisco/Hollywood," a pairing that runs 10:16, is at its best in the first part, a high-powered, driving cut, but "Hollywood," which contains clever, detailed instructions on putting up an LA front, is marred for me by some Broadway show touches and the cliché that "everybody is a star in Hollywood." "Fire Island" (5:19) recovers the punch of "San Francisco" and feels like the final section of "Arabian Nights," but how are we supposed to take the repeated chorus, "Don't go near the bushes/Somethin' might grab ya"? In spite of its flaws, this is bound to be a big summer record, kicking off at the three places named, and Casablanca, which already has more records on the Top

(Continued on page 46)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

BONES/SAN FRANCISCO

- DJ: Michael Lee
AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (lp cuts)
CARRY ON, TURN ME ON/TANGO IN SPACE—Space—UA (disco disc)
DON'T TAKE AWAY YOUR LOVE/SINCE I FELL FOR YOU—Hodges, James & Smith—London (disco disc)
EXPRESS YOURSELF/HAVE A GOOD TIME—New York Community Choir—RCA (disco disc)
HOLD TIGHT—Vickie Sue Robinson—RCA (disco disc)
I'VE FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (lp cuts)
MACUMBA—Marboo—Columbia (import disco disc)
SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (lp cuts, not yet available)
SWEET LUCY—Raul De Souza—Capitol (lp cut)
WINGS OF FIRE/FREE SPIRIT—Dennis Coffey—Westbound (lp cuts)

SAHARA/NEW YORK

- DJ: Sharon White
AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (lp cuts)
CARRY ON, TURN ME ON/MAGIC FLY/TANGO IN SPACE—Space—Vogue (import lp cuts)
HOLD TIGHT—Vickie Sue Robinson—RCA (disco disc)
I FEEL LOVE/LOVE'S UNKIND—Donna Summer—Casablanca (lp cuts)
I'VE FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (lp cuts)
JOURNEY INTO LOVE—Kebekeletrik—Direction (import disco disc)
JUDAS ISCAIOT/SIMON PETER—Sphinx—RAAL (import lp cuts)
SOLAR FLIGHT/DIRTY LOVE—Mandre—Motown (lp cuts)
THEME FROM THE DEEP—Donna Summer—Casablanca (lp cut)
THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (disco-disc)

THE LOFT/NEW YORK

- DJ: David Mancuso
EXPRESS YOURSELF—New York Community Choir—RCA (disco disc)
LET'S HAVE A PARTY/DISCO PARTY CONTINUED—Chaplin Band—EMI (import)
MAGIC FLY—Space—Vogue (import disco disc)
QUIET VILLAGE/VOODOO/AFRICAN QUEENS—Ritchie Family—Marlin (lp cuts)
THE REAL THING—Sergio Mendes & the New Brazil '77—Elektra (lp cut)
RUN AWAY—Salsoul Orchestra—Salsoul (lp cut)
RUNNING AWAY—Roy Ayers Ubiquity—Polydor (lp cut)
THEME FROM BIG TIME—Smokey Robinson—Tamla (lp cut)
WE GOT OUR OWN THING—C.J. & Co.—Westbound (lp cut)
WORK ON ME/TRAVELLING AT THE SPEED OF THOUGHT—O'Jays—Phila. Intl. (lp cuts)

COPACABANA/NEW YORK

- DJ: Tony Gioe
CHOOSING YOU/PLEASE DON'T TEMPT ME—Lenny Williams—ABC (lp cuts)
I WANT TO STAY WITH YOU/WHO, WHAT, WHEN, WHERE, WHY/LIGHT MY FIRE—Carol Douglas—Midsong Intl. (lp cuts)
LET'S CLEAN UP THE GHETTO—Philadelphia International All Stars—Phila. Intl.
QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (lp cuts)
THE REAL THING—Sergio Mendes & the New Brazil '77—Elektra (lp cut)
RUN AWAY—Salsoul Orchestra—Salsoul (lp cut)
SPANDISCO/OYE COMO VA—Love Child's Afro-Cuban Blues Band—Midsong Intl. (lp cuts)
STAR WARS—Meco—Millennium (lp medley)
THEME FROM BIG TIME—Smokey Robinson—Tamla (lp cut)
WINGS OF FIRE/FREE SPIRIT—Dennis Coffey—Westbound (lp cuts)

Fisher to Mercury



Bruce Fisher, center, best known for his musical compositions for Billy Preston, Quincy Jones, and Joe Cocker, has signed an exclusive recording contract with Phonogram, Inc./Mercury Records. His debut album, "Red Hot," will be released in mid-July on Mercury. Surrounding Fisher at the signing are Eileen Bradley, west coast publicity manager for Phonogram/Mercury, and Clive Fox, president of Clive Fox Music, Fishers' publishing company.

CBS Ups Agresti

■ NEW YORK—Albert E. Shulman, vice president, Columbia Special Products has announced the appointment of Joseph C. Agresti to the position of assistant to the vice president, Columbia Special Products.

Product Code

(Continued from page 3)

a four-digit group, five digit group and single digit separated by hyphens, be presented in two five-digit groups in accordance with UPC practice, and that the OCR "B" font, which is also required, be substituted for the font originally proposed.

Gortikov stressed that these are "not changes in usage" for the industry itself, which will continue to translate the ten-digit code into the same component groups, but rather in technical presentation.

The third issue raised, while more general in scope, is likewise seen as presenting few problems. "The council is concerned about, and needs further qualification regarding, the number of manufacturers that will be seeking multiple manufacturer numbers," Gortikov explained. "Because there are a finite number of available manufacturer numbers, they're seeking assurance that there won't be a wholesale swarm of companies seeking multiple numbers." He added that preliminary committee findings indicated that only a few major manufacturers are currently contemplating multiple numbers, and that the risk of such a depletion of available numbers is slim.

Gortikov predicted that resolution of the three issues will take about two weeks to rectify, and noted that Tom Wilson is expected to edit and possibly revise the basic code summary as initially released to the industry to insure compliance with UPC Council requirements.



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from their gold album

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THE SINGLES CHART

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

JULY 16	JULY 9		WKS. ON CHART
1	2	UNDERCOVER ANGEL ALAN O'DAY Pacific 001 (Atlantic) (2nd Week)	13
2	1	DA DOO RON RON SHAUN CASSIDY/Warner/Curb 8365 (WB)	10
3	5	LOOKS LIKE WE MADE IT BARRY MANILOW/Arista 0244	11
4	6	I'M IN YOU PETER FRAMPTON/A&M 1941	8
5	3	DREAMS FLEETWOOD MAC/Warner Bros. WBS 8371	14
6	4	GONNA FLY NOW (THEME FROM "ROCKY") BILL CONTI/ United Artists XW940 Y	13
7	7	JET AIRLINER STEVE MILLER BAND/Capitol P 4424	12
8	12	DO YOU WANNA MAKE LOVE PETER McCANN/ 20th Century 2335	12
9	11	MARGARITAVILLE JIMMY BUFFETT/ABC 12254	14
10	13	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/ RSO RS 872 (Polydor)	12
11	8	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)	15
12	15	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER RITA COOLIDGE/A&M 1922	11
13	16	WHATCHA GONNA DO? PABLO CRUISE/A&M 1920	11
14	18	YOU MADE ME BELIEVE IN MAGIC BAY CITY ROLLERS/ Arista 0256	7
15	9	I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND/ T.K. 1022	20
16	19	KNOWING ME, KNOWING YOU ABBA/Atlantic 3387	10
17	20	MY HEART BELONGS TO ME BARBRA STREISAND/ Columbia 3 10555	9
18	21	EASY COMMODORES /Motown M 1418F	8
19	10	LONELY BOY ANDREW BOY/Asylum 45384	18
20	23	YOU AND ME ALICE COOPER/Warner Bros. WBS 8349	12
21	22	IT'S SAD TO BELONG ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16088 (Atlantic)	11
22	25	BARRACUDA HEART/Portrait 6 70004	8
23	14	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405	14
24	30	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	5
25	28	YOU'RE MY WORLD HELEN REDDY/Capitol P 4418	10
26	29	ARIEL DEAN FRIEDMAN/Lifesong 45002	15
27	17	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)	20
28	26	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924	10
29	24	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)	16
30	27	FEELS LIKE THE FIRST TIME FOREIGNER/Atlantic 3394	17
31	31	WHEN I NEED YOU LEO SAYER/Warner Bros. WBS 8332	21
32	32	LIFE IN THE FAST LANE EAGLES/Asylum 45386	20
33	33	LUCILLE KENNY ROGERS/United Artists XW929 Y	18
34	34	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313	18
35	46	HANDY MAN JAMES TAYLOR/Columbia 3 10557	5
36	41	GIVE A LITTLE BIT SUPERTRAMP/A&M 1938	9
37	39	TELEPHONE MAN MERI WILSON/GRT 127	7
38	35	LOVE'S GROWN DEEP KENNY NOLAN/20th Century 2331	16
39	36	HOTEL CALIFORNIA EAGLES/Asylum 45386	20
40	38	BACK TOGETHER AGAIN DARYL HALL & JOHN OATES/ RCA PB 10970	11
41	37	THE KILLING OF GEORGIE (PART I & II) ROD STEWART/ Warner Bros. WBS 8396	6
42	40	HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn CPS 0270 (WB)	19
43	51	BLACK BETTY RAM JAM/Epic 8 50357	7
44	50	JUST A SONG BEFORE I GO CROSBY, STILLS & NASH/ Atlantic 3401	7
45	47	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/ Phila. Intl. ZS8 3622 (CBS)	12
46	42	PEACE OF MIND BOSTON/Epic 8 50381	11
47	44	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol P 4376	21
48	43	GONNA FLY NOW (THEME FROM "ROCKY") MAYNARD FERGUSON/Columbia 3 10468	12
49	54	SLIDE SLAVE /Cotillion 44218 (Atlantic)	6
50	52	RUNAWAY BONNIE RAITT/Warner Bros. WBS 8382	8
51	62	TELEPHONE LINE ELECTRIC LIGHT ORCHESTRA/ United Artists 1000	5



52	49	SPIRIT IN THE NIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8355	13
53	45	COULDN'T GET IT RIGHT CLIMAX BLUES BAND/Sire 736 (ABC)	20
54	48	SLOW DANCIN' (DON'T TURN ME ON) ADDRISI BROTHERS/ Buddah BDA 566	15
55	60	LIVIN' IN THE LIFE ISLEY BROTHERS/T-Neck ZS8 2267 (CBS)	5
56	70	FLOAT ON FLOATERS/ABC 12284	4
57	90	HOW MUCH LOVE LEO SAYER/Warner Bros. WBS 8319	2
58	69	SWAYIN' TO THE MUSIC (SLOW DANCIN') JOHNNY RIVERS/ Big Tree BT 16094 (Atlantic)	4
59	64	HERE COMES SUMMER WILDFIRE/Casablanca NB 885	4
60	74	ON AND ON STEPHEN BISHOP/ABC 12269	4
61	65	LADY (PUT THE LIGHT ON ME) BROWNSVILLE STATION/ Private Stock 45149	7
62	72	SMOKE FROM A DISTANT FIRE SANFORD-TOWNSEND BAND/Warner Bros. WBS 8370	4
63	68	SOMETHING ABOUT YOU LE BLANC & CARR/Big Tree BT 16092 (Atlantic)	4
64	66	SEE YOU WHEN I GIT THERE LOU RAWLS/Phila. Intl. ZS8 3623 (CBS)	6
65	67	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS/Columbia 3 10495	10

CHARTMAKER OF THE WEEK

66	—	CHRISTINE SIXTEEN KISS Casablanca NB 889	1
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67	61	AMARILLO NEIL SEDAKA/Elektra 45406	7
68	86	DON'T STOP FLEETWOOD MAC/Warner Bros. WBS 8413	2
69	71	BABY DON'T CHANGE YOUR MIND GLADYS KNIGHT & THE PIPS/Buddah 569	4
70	53	HOLLYWOOD RUFUS FEATURING CHAKA KHAN/ABC 12269	12
71	73	WAY DOWN ELVIS PRESLEY/RCA PB 10998	3
72	77	(I REMEMBER THE DAYS OF THE) OLD SCHOOLYARD CAT STEVENS/A&M 1948	3
73	82	SO YOU WIN AGAIN HOT CHOCOLATE/Big Tree BT 16096 (Atlantic)	3
74	75	NEON NITES ATLANTA RHYTHM SECTION/Polydor PD 14397	5
75	79	WALK RIGHT IN DR. HOOK/Capitol 4423	4
76	63	ALL YOU GET FROM LOVE IS A LOVE SONG CARPENTERS/ A&M 1940	9
77	81	WHILE I'M ALONE MAZE/Capitol P 4392	9
78	88	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949	2
79	89	ROCK AND ROLL NEVER FORGETS BOB SEGER/Capitol 4449	2
80	83	SAVE ME DONNA McDANIEL/Midsong Intl. MB 11005 (RCA)	5
81	57	DON'T GIVE UP ON US DAVID SOUL/Private Stock 129	25
82	84	THE DOODLE SONG FRANKIE MILLER'S FULL HOUSE/ Chrysalis 2145	4
83	85	IF IT'S THE LAST THING I DO THELMA HOUSTON/Tamla T 54283F (Motown)	4
84	—	SUNFLOWER GLEN CAMPBELL/Capitol P 4445	1
85	87	LOVIN' IS REALLY MY GAME BRAINSTORM/Tabu 10961 (RCA)	6
86	—	IT'S A CRAZY WORLD MAC McANALLY/Ariola America P 7665 (Capitol)	1
87	—	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/ DJM 1024	1
88	90	ONLY THE LUCKY WALTER EGAN/Columbia 3 10531	5
89	95	SUNSHINE ENCHANTMENT /United Artists XW991 Y	3
90	92	THIS I SWEAR TYRONE DAVIS/Columbia 3 10528	5
91	59	WHODUNIT TAVARES/Capitol P 4398	18
92	78	SAVE ME MERRILEE RUSH/United Artists XW993 Y	7
93	—	THEME FROM 'STAR WARS'/CANTINA BAND STAR WARS 20th Century 2345	1
94	—	DON'T WORRY BABY B. J. THOMAS/MCA 40735	1
95	—	HURRY SUNDOWN OUTLAWS/Arista 0258	1
96	—	EVERYBODY OUGHT TO BE IN LOVE PAUL ANKA/ United Artists 1081	1
97	55	RICH GIRL DARYL HALL & JOHN OATES/RCA PB 10860	25
98	56	I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360	24
99	99	FLAME STEVE SPERRY/Mercury 73905	2
100	—	IN THE MIDDLE TIM MOORE/Asylum 45394	1

FLASHMAKER



STEVE WINWOOD

Island

MOST ADDED

- STEVE WINWOOD—Island
- NOTHING BUT THE BLUES—Johnny Winter—Blue Sky
- REUNION—Country Joe and The Fish—Fantasy
- BURNING FOR YOU—Strawbs—Oyster
- SINGIN'—Melissa Manchester—Arista
- LET THERE BE ROCK—AC/DC—Atco
- ONE OF THE BOYS—Roger Daltrey—MCA
- LITTLE DARLIN' (I NEED YOU) (single)—Doobie Brothers—WB
- I ROBOT—Alan Parsons Project—Arista
- LAKE—Col

WNEW-FM/NEW YORK

- ADDS:**
- FORK IT OVER—The Section—Capitol
 - STAIRWAY TO HEAVEN—Reverberi—Pausa
- HEAVY ACTION (airplay in descending order):**
- CSN—Crosby, Stills and Nash—Atlantic
 - STEVE WINWOOD—Island
 - RUMOURS—Fleetwood Mac—WB
 - I ROBOT—Alan Parsons Project—Arista
 - JT—James Taylor—Col
 - PIERCE ARROW—Col
 - MONKEY ISLAND—Geils—Atlantic
 - I'M IN YOU—Peter Frampton—A&M
 - EXODUS—Bob Marley and The Wailers—Island
 - BOOK OF DREAMS—Steve Miller Band—Capitol

WBCN-FM/BOSTON

- ADDS:**
- BURNING FOR YOU—Strawbs—Oyster
 - DEDICATE—The Head Brothers—EMI
 - IF THIS IS HEAVEN—Ann Peebles—Hi
 - NOTHING BUT THE BLUES—Johnny Winter—Blue Sky
 - PAKALAMEREDITH—Elektra
 - REJOICE—Emotions—Col
 - STAIRCASE—Keith Jarrett—ECM
 - VSOP—Herbie Hancock—Col
 - STEVE WINWOOD—Island
- HEAVY ACTION (airplay in descending order):**
- JT—James Taylor—Col
 - MONKEY ISLAND—Geils—Atlantic
 - CABRETTA—Mink De Ville—Capitol
 - CSN—Crosby, Stills and Nash—Atlantic
 - I'M IN YOU—Peter Frampton—A&M

- TIME LOVES A HERO—Little Feat—WB
- BOOK OF DREAMS—Steve Miller Band—Capitol
- FOREIGNER—Atlantic
- EVERY FACE TELLS A STORY—Cliff Richard—Rocket
- THIS TIME IT'S FOR REAL—Southside Johnny and The Asbury Jukes—Epic

WLIR-FM/LONG ISLAND

- ADDS:**
- FREE AS THE WIND—Crusaders—Blue Thumb
 - HOT TRACKS—Nazareth—A&M
 - LEVELED—Earthquake—Beserkley
 - LITTLE DARLIN' (I NEED YOU) (single)—Doobie Brothers—WB
 - LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
 - MAC McANALLY—Ariola America
 - MUSIC LETS ME BE—Les McCann—ABC
 - NOBODY DOES IT BETTER (single)—Carly Simon—Elektra
 - SIN AFTER SIN—Judas Priest—Col
 - SOUTH'S GREATEST HITS—Various artists—Capricorn

HEAVY ACTION (airplay in descending order):

- BOOK OF DREAMS—Steve Miller Band—Capitol
- CSN—Crosby, Stills and Nash—Atlantic
- ONE OF THE BOYS—Roger Daltrey—MCA
- I'M IN YOU—Peter Frampton—A&M
- BURNING FOR YOU—Strawbs—Oyster
- TIME LOVES A HERO—Little Feat—WB
- HURRY SUNDOWN—Outlaws—Arista
- JT—James Taylor—Col
- I ROBOT—Alan Parsons Project—Arista
- AGAIN—Greg Kihn—Beserkley

WCOZ-FM/BOSTON

- ADDS:**
- CAT SCRATCH FEVER—Ted Nugent—Epic
 - I REMEMBER YESTERDAY—Donna Summer—Casablanca
 - OVER THE SUMMER (single)—Sparks—Col
 - STACKED DECK—Rusty Wier—Col
- HEAVY ACTION (airplay in descending order):**
- CSN—Crosby, Stills and Nash—Atlantic
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - LITTLE QUEEN—Heart—Portrait
 - RUMOURS—Fleetwood Mac—WB
 - BOSTON—Epic
 - I'M IN YOU—Peter Frampton—A&M
 - JT—James Taylor—Col
 - HOTEL CALIFORNIA—Eagles—Asylum
 - IZITSO—Cat Stevens—A&M
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

WPLR-FM/NEW HAVEN

- ADDS:**
- BABY (CAN'T BOTHER WITH ME) (single)—Eric Ellsworth—Spaon Fed
 - BURNING FOR YOU—Strawbs—Oyster
 - LET THERE BE ROCK—AC/DC—Atco
 - KNOCK 'EM DEAD KID—Trooper—MCA
 - PLATINUM JAZZ—War—Blue Note
 - SORCERER (soundtrack)—MCA
 - ULTRAVOX—Island

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

- BOOK OF DREAMS—Steve Miller Band—Capitol
- I'M IN YOU—Peter Frampton—A&M
- NETHER LANDS—Dan Fogelberg—Full Moon
- CSN—Crosby, Stills and Nash—Atlantic
- RUMOURS—Fleetwood Mac—WB
- NO SECOND CHANCE—Charlie—Janus
- LIGHTS OUT—UFO—Chrysalis
- AMERICAN STARS 'N BARS—Neil Young—Reprise
- LOADING ZONE—Roy Buchanan—Atlantic
- LITTLE VILLAGE—Quiet Cannon

WIOQ-FM/PHILADELPHIA

- ADDS:**
- BACK TOGETHER AGAIN—Coryell/Mouzon—Atlantic
 - DOWN AT THE HARD ROCK CAFE—Brent Maglia—Fantasy
 - LITTLE DARLIN' (I NEED YOU) (single)—Doobie Brothers—WB
 - NORTH MOUNTAIN VELVET—Jimmy Brackett—Adelphi
 - OSAMU—Island
 - OVER THE SUMMER (single)—Sparks—Col
 - STAR WARS (soundtrack)—20th Century

HEAVY ACTION (airplay, phones in descending order):

- BOOK OF DREAMS—Steve Miller Band—Capitol
- CSN—Crosby, Stills and Nash—Atlantic
- STEVE WINWOOD—Island
- I'M IN YOU—Peter Frampton—A&M
- FOREIGNER—Atlantic
- NO SECOND CHANCE—Charlie—Janus
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- LAKE—Col
- ONE OF THE BOYS—Roger Daltrey—MCA
- DETECTIVE—Swan Song

WKLS-FM/ATLANTA

- ADDS:**
- BURNING FOR YOU—Strawbs—Oyster
 - PARADISE BALLROOM—Graeme Edge Band—London
 - STEVE WINWOOD—Island
- HEAVY ACTION (airplay in descending order):**
- I'M IN YOU—Peter Frampton—A&M
 - LITTLE QUEEN—Heart—Portrait
 - JT—James Taylor—Col
 - RUMOURS—Fleetwood Mac—WB
 - CHANGES IN LATITUDES—Jimmy Buffett—ABC
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - FOREIGNER—Atlantic
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - PLAYIN' UP A STORM—Gregg Allman Band—Capricorn

WMMS-FM/CLEVELAND

- ADDS:**
- NOTHING BUT A BREEZE—Jesse Winchester—Bearsville
 - SUNSHINE—Roulette
- HEAVY ACTION (airplay, sales):**
- AMERICAN STARS 'N BARS—Neil Young—Reprise
 - CSN—Crosby, Stills and Nash—Atlantic
 - FOREIGNER—Atlantic
 - I ROBOT—Alan Parsons Project—Arista
 - I'M IN YOU—Peter Frampton—A&M
 - MONKEY ISLAND—Geils—Atlantic

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

- CSN—Crosby, Stills and Nash—Atlantic
 - RUMOURS—Fleetwood Mac—WB
 - CHANGES IN LATITUDES—Jimmy Buffett—ABC
 - HOTEL CALIFORNIA—Eagles—Asylum
- WAIV-FM/JACKSONVILLE**
- ADDS:**
- STEVE WINWOOD—Island
- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - DIAMANTINA COCKTAIL—Little River Band—Harvest
 - I'M IN YOU—Peter Frampton—A&M
 - SAY NO MORE—Les Dudek—Col
 - CSN—Crosby, Stills and Nash—Atlantic
 - CHANGES IN LATITUDES—Jimmy Buffett—ABC
 - BOSTON—Epic
 - PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
 - BURNIN' SKY—Bad Company—Swan Song
 - FOREIGNER—Atlantic

WQSR-FM/TAMPA

- ADDS:**
- A +—Steven Sinclair—UA
 - AGAIN—Greg Kihn—Beserkley
 - BENNY AND US—Average White Band and Benny King—Atlantic
 - INSIDE THE GREAT PYRAMID—Paul Horn—Mushroom
 - LAKE—Col
 - LIVE—Lionie Liston Smith—RCA
 - MORE STUFF—Stuff—WB
 - REUNION—Country Joe and The Fish—Fantasy
 - SCARLET RIVERA—WB
 - TO LETTIE FROM WILLIE—Willie Nelson—Col

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

- CSN—Crosby, Stills and Nash—Atlantic
- I'M IN YOU—Peter Frampton—A&M
- JT—James Taylor—Col
- BOOK OF DREAMS—Steve Miller Band—Capitol
- MONKEY ISLAND—Geils—Atlantic
- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- NETHER LANDS—Dan Fogelberg—Full Moon
- HURRY SUNDOWN—Outlaws—Arista
- NOTHING BUT A BREEZE—Jesse Winchester—Bearsville
- CELEBRATE ME HOME—Kenny Loggins—Col

WJAX-FM/JACKSONVILLE

- ADDS:**
- NOTHING BUT A BREEZE—Jesse Winchester—Bearsville
- HEAVY ACTION (airplay, sales):**
- AMERICAN STARS 'N BARS—Neil Young—Reprise
 - CSN—Crosby, Stills and Nash—Atlantic
 - FOREIGNER—Atlantic
 - I ROBOT—Alan Parsons Project—Arista
 - I'M IN YOU—Peter Frampton—A&M
 - MONKEY ISLAND—Geils—Atlantic

NETHER LANDS—Dan Fogelberg—Full Moon

- ONE OF THE BOYS—Roger Daltrey—MCA
- RUMOURS—Fleetwood Mac—WB
- JT—James Taylor—Col

WABX-FM/DETROIT

- ADDS:**
- DERRINGER LIVE—Blue Sky
- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - I'M IN YOU—Peter Frampton—A&M
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - IZITSO—Cat Stevens—A&M
 - LIGHTS OUT—UFO—Chrysalis
 - LITTLE QUEEN—Heart—Portrait
 - TIME LOVES A HERO—Little Feat—WB
 - LACE AND WHISKEY—Alice Cooper—WB
 - FOREIGNER—Atlantic
 - CSN—Crosby, Stills and Nash—Atlantic

KSHE-FM/ST. LOUIS

- ADDS:**
- PIERCE ARROW—Col
 - DERRINGER—LIVE—Blue Sky
 - NOTHING BUT THE BLUES—Johnny Winter—Blue Sky

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

- I'M IN YOU—Peter Frampton—A&M
- LIGHTS OUT—UFO—Chrysalis
- CAT SCRATCH FEVER—Ted Nugent—Epic
- LOVE GUN—Kiss—Casablanca
- CSN—Crosby, Stills and Nash—Atlantic
- PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
- DIAMANTINA COCKTAIL—Little River Band—Harvest
- NETHER LANDS—Dan Fogelberg—Full Moon
- IZITSO—Cat Stevens—A&M
- BOOK OF DREAMS—Steve Miller Band—Capitol

WXRT-FM/CHICAGO

- ADDS:**
- COME HELL OR WATERS HIGH—Omaha Sheriff—RCA
 - FORK IT OVER—The Section—Capitol
 - JOURNEY'S EDGE—Robin Williamson—Flying Fish
 - NOTHING BUT THE BLUES—Johnny Winter—Blue Sky
 - OSAMU—Island
 - REUNION—Country Joe and The Fish—Fantasy
 - STEVE WINWOOD—Island

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

- AMERICAN STARS 'N BARS—Neil Young—Reprise
- BOOK OF DREAMS—Steve Miller Band—Capitol
- TIME LOVES A HERO—Little Feat—WB
- LITTLE QUEEN—Heart—Portrait
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- I'M IN YOU—Peter Frampton—A&M
- CSN—Crosby, Stills and Nash—Atlantic
- RUMOURS—Fleetwood Mac—WB
- NETHER LANDS—Dan Fogelberg—Full Moon
- MY OWN WAY TO ROCK—Burton Cummings—Portrait

TOP AIRPLAY



CSN
CROSBY, STILLS AND NASH
Atlantic

MOST AIRPLAY

- CSN—Crosby, Stills and Nash—Atlantic
- I'M IN YOU—Peter Frampton—A&M
- BOOK OF DREAMS—Steve Miller Band—Capitol
- RUMOURS—Fleetwood Mac—WB
- JT—James Taylor—Col
- LITTLE QUEEN—Heart—Portrait
- NETHER LANDS—Dan Fogelberg—Full Moon
- FOREIGNER—Atlantic
- TIME LOVES A HERO—Little Feat—WB

WQFM-FM/MILWAUKEE

- ADDS:**
- DERRINGER LIVE—Blue Sky
 - LAKE—Col
 - REUNION—Country Joe and The Fish—Fantasy
- HEAVY ACTION (airplay, in descending order):**
- CSN—Crosby, Stills and Nash—Atlantic
 - LITTLE QUEEN—Heart—Portrait
 - RUMOURS—Fleetwood Mac—WB
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - TIME LOVES A HERO—Little Feat—WB
 - FOREIGNER—Atlantic
 - ANIMALS—Pink Floyd—Col
 - JT—James Taylor—Col
 - I ROBOT—Alan Parsons Project—Arista
 - CAT SCRATCH FEVER—Ted Nugent—Epic

CHUM-FM/TORONTO

- ADDS:**
- BURNING FOR YOU—Strawbs—Oyster
 - FOSTER CHILD—Col
 - ONE OF THE BOYS—Roger Daltrey—MCA
 - SEASON OF LIGHTS—Laura Nyro—Col
 - SINGIN'—Melissa Manchester—Arista
 - STEVE WINWOOD—Island
- HEAVY ACTION (airplay, sales):**
- CELEBRATE ME HOME—Kenny Loggins—Col
 - CSN—Crosby, Stills and Nash—Atlantic
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - HIGH CLASS IN BORROWED SHOES—Max Webster—Mercury
 - I'M IN YOU—Peter Frampton—A&M
 - IZITSO—Cat Stevens—A&M
 - NETHER LANDS—Dan Fogelberg—Full Moon

- RUMOURS—Fleetwood Mac—WB
- JT—James Taylor—Col
- TIME LOVES A HERO—Little Feat—WB

WKDF-FM/NASHVILLE

- ADDS:**
- A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
 - GO FOR YOUR GUNS—Isley Brothers—T-Neck
 - MANIFEST DESTINY—Dictators—Asylum
 - NOTHING BUT THE BLUES—Johnny Winter—Blue Sky
 - ON STAGE—Rainbow—Polydor
 - PARADISE BALLROOM—Graeme Edge Band—London
 - SINGIN'—Melissa Manchester—Arista
 - JT—James Taylor—Col
 - STEVE WINWOOD—Island

- HEAVY ACTION (airplay, sales, phones in descending order):**
- BOOK OF DREAMS—Steve Miller Band—Capitol
 - CSN—Crosby, Stills and Nash—Atlantic
 - I'M IN YOU—Peter Frampton—A&M
 - RUMOURS—Fleetwood Mac—WB
 - LITTLE QUEEN—Heart—Portrait
 - CELEBRATE ME HOME—Kenny Loggins—Col
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - IZITSO—Cat Stevens—A&M
 - PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
 - AMERICAN STARS 'N BARS—Neil Young—Reprise

KLOL-FM/HOUSTON

- ADDS:**
- FREE FALL—Dixie Dregs—Capricorn
 - I ROBOT—Alan Parsons Project—Arista
 - REGGIE KNIGHTON—Col
 - LIGHTS OUT—UFO—Chrysalis
 - LIVE AT THE OLD QUARTER—Townes Van Zandt—Tomato
 - OL WAYLON—Waylon Jennings—RCA
 - SEASON OF LIGHTS—Laura Nyro—Col
 - STACKED DECK—Rusty Wier—Col
 - STAIRCASE—Keith Jarrett—ECM
 - STEVE WINWOOD—Island

- HEAVY ACTION (airplay in descending order):**
- LITTLE QUEEN—Heart—Portrait
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - CSN—Crosby, Stills and Nash—Atlantic
 - JT—James Taylor—Col
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - TIME LOVES A HERO—Little Feat—WB
 - STEVE WINWOOD—Island
 - I'M IN YOU—Peter Frampton—A&M
 - BURNIN' SKY—Bad Company—Swan Song
 - LIFESTYLE (LIVING AND LOVING)—John Klemmer—ABC

KZEW-FM/DALLAS

- ADDS:**
- CASCADE (single)—Tim Weisberg—UA
 - THE MYSTERIOUS FLYING ORCHESTRA—RCA
 - NOBODY DOES IT BETTER (single)—Carly Simon—Elektra
 - NOTHING BUT THE BLUES—Johnny Winter—Blue Sky
 - SINGIN'—Melissa Manchester—Arista

- STILL CAN'T SAY ENOUGH—John Lee and Jerry Brown—Blue Note
- STEVE WINWOOD—Island

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

- NETHER LANDS—Dan Fogelberg—Full Moon
- OL WAYLON—Waylon Jennings—RCA
- I'M IN YOU—Peter Frampton—A&M
- RUMOURS—Fleetwood Mac—WB
- CAT SCRATCH FEVER—Ted Nugent—Epic
- CSN—Crosby, Stills and Nash—Atlantic
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- JT—James Taylor—Col
- BOOK OF DREAMS—Steve Miller Band—Capitol
- FOREIGNER—Atlantic

KGB-FM/SAN DIEGO

- ADDS:**
- AMERICAN STARS 'N BARS—Neil Young—Reprise
 - BLOWIN' AWAY—Joan Baez—Portrait
 - CABRETTA—Mink De Ville—Capitol
 - CAPTAIN FINGERS—Lee Ritenour—Epic
 - CSN—Crosby, Stills, and Nash—Atlantic
 - LOADING ZONE—Roy Buchanan—Atlantic
 - LOVE GUN—Kiss—Casablanca
 - MAKIN' MAGIC—Pat Travers—Polydor
 - SCHOOL'S OUT—Ry Cooder (single)—Reprise
 - JT—James Taylor—Col

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

- RUMOURS—Fleetwood Mac—WB
- I'M IN YOU—Peter Frampton—A&M
- LITTLE QUEEN—Heart—Portrait
- FOREIGNER—Atlantic
- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- HOTEL CALIFORNIA—Eagles—Asylum
- CELEBRATE ME HOME—Kenny Loggins—Col
- STAR WARS (soundtrack)—20th Century
- CAT SCRATCH FEVER—Ted Nugent—Epic
- EXODUS—Bob Marley and The Wailers—Island

KMET-FM/LOS ANGELES

- ADDS:**
- DERRINGER LIVE—Blue Sky
 - LITTLE DARLIN' (I NEED YOU)—Doobie Brothers—WB
 - MIDNIGHT LIGHT—Le Blanc and Carr—Big Tree
 - JT—James Taylor—Col
 - STEVE WINWOOD—Island

HEAVY ACTION (airplay in descending order):

- BOOK OF DREAMS—Steve Miller Band—Capitol
- RUMOURS—Fleetwood Mac—WB
- LITTLE QUEEN—Heart—Portrait
- BOSTON—Epic
- FOREIGNER—Atlantic
- HOTEL CALIFORNIA—Eagles—Asylum
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- TIME LOVES A HERO—Little Feat—WB

- CAT SCRATCH FEVER—Ted Nugent—Epic
- IZITSO—Cat Stevens—A&M

KWST-FM/LOS ANGELES

- ADDS:**
- ANOTHER NIGHT TIME FLIGHT—Blue—MCA
 - I ROBOT—Alan Parsons Project—Arista
 - LAKE—Col
 - NOTHING BUT A BREEZE—Jesse Winchester—Bearsville

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

- I'M IN YOU—Peter Frampton—A&M
- BOOK OF DREAMS—Steve Miller Band—Capitol
- CAT SCRATCH FEVER—Ted Nugent—Epic
- LITTLE QUEEN—Heart—Portrait
- AMERICAN STARS 'N BARS—Neil Young—Reprise
- CABRETTA—Mink De Ville—Capitol
- ONE OF THE BOYS—Roger Daltrey—MCA
- CSN—Crosby, Stills and Nash—Atlantic
- NO SECOND CHANCE—Charlie—Janus
- FOREIGNER—Atlantic

KZAP-FM/SACRAMENTO

- ADDS:**
- BRUYER LAYTER—Nick Drake—Antilles
 - BURNING FOR YOU—Strawbs—Oyster
 - DILLARD, HARTFORD AND DILLARD—Flying Fish
 - LET THERE BE ROCK—AC/DC—Atco
 - MORE STUFF—Stuff—WB
 - NOTHING BUT THE BLUES—Johnny Winter—Blue Sky
 - ONE OF THE BOYS—Roger Daltrey—MCA
 - REUNION—Country Joe and The Fish—Fantasy
 - SINGIN'—Melissa Manchester—Arista

HEAVY ACTION (airplay in descending order):

- CSN—Crosby, Stills and Nash—Atlantic
- STEVE WINWOOD—Island
- BOOK OF DREAMS—Steve Miller Band—Capitol
- TIME LOVES A HERO—Little Feat—WB
- AMERICAN STARS 'N BARS—Neil Young—Reprise
- PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
- SWEET FORGIVENESS—Bonnie Raitt—WB
- LITTLE QUEEN—Heart—Portrait
- CABRETTA—Mink De Ville—Capitol
- INDIAN SUMMER—Poco—ABC

KSAN-FM/SAN FRANCISCO

- ADDS:**
- BOWI—Nick Lowe—Stiff
 - LET THERE BE ROCK—AC/DC—Atco
 - LOVE'S BEEN KNOWN (single)—Big Wah Koo—ABC
 - NOBODY DOES IT BETTER (single)—Carly Simon—Elektra
 - NOTHING BUT THE BLUES—Johnny Winter—Blue Sky
 - SAVED BY THE GRACE OF YOUR LOVE (single)—Sons of Champlin—Ariola America

HEAVY ACTION (airplay in descending order):

- MONKEY ISLAND—Geils—Atlantic
- CABRETTA—Mink De Ville—Capitol
- STEVE WINWOOD—Island
- CSN—Crosby, Stills and Nash—Atlantic
- AGAIN—Greg Kihn—Beserkley
- I ROBOT—Alan Parsons Project—Arista
- EXODUS—Bob Marley and The Wailers—Island
- RUBINOOS—Beserkley
- ONE OF THE BOYS—Roger Daltrey—MCA
- LEVELED—Earthquake—Beserkley

KZAM-FM/SEATTLE

- ADDS:**
- BURNING FOR YOU—Strawbs—Oyster
 - DRY AND HEAVY—Burning Spear—Island
 - FREE SPIRIT—Roland Prince—Vanguard
 - LIVE—Lonnie Liston Smith—RCA
 - MORE STUFF—Stuff—WB
 - NOTHING BUT THE BLUES—Johnny Winter—Blue Sky
 - REUNION—Country Joe and The Fish—Fantasy
 - SINGIN'—Melissa Manchester—Arista
 - SOLO FLIGHT—Ray Bryant—Pablo
 - STEVE WINWOOD—Island

HEAVY ACTION (airplay):

- BLOWIN' AWAY—Joan Baez—Portrait
- CSN—Crosby, Stills and Nash—Atlantic
- EXODUS—Bob Marley and The Wailers—Island
- HIT AND RUN—Ian Matthews—Col
- IZITSO—Cat Stevens—A&M
- NETHER LANDS—Dan Fogelberg—Full Moon
- NOTHING BUT A BREEZE—Jesse Winchester—Bearsville
- STAIRCASE—Keith Jarrett—ECM
- JT—James Taylor—Col
- TIME LOVES A HERO—Little Feat—WB

KZEL-FM/EUGENE

- ADDS:**
- COME HELL OR WATERS HIGH—Omaha Sheriff—RCA
 - I ROBOT—Alan Parsons Project—Arista
 - KNOCK 'EM DEAD KID—Trooper—MCA
 - LOVE GUN—Kiss—Casablanca
 - MISTER LUCKY—Fool's Gold—Col
 - ONE OF THE BOYS—Roger Daltrey—MCA
 - REUNION—Country Joe and The Fish—Fantasy
 - SELLING MUSIC ON THE SIDE—Lamont Dozier—WB
 - SINGIN'—Melissa Manchester—Arista
 - TO LEFTIE FROM WILLIE—Willie Nelson—Col

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

- I'M IN YOU—Peter Frampton—A&M
- CSN—Crosby, Stills and Nash—Atlantic
- AMERICAN STARS 'N BARS—Neil Young—Reprise
- JT—James Taylor—Col
- STEVE WINWOOD—Island
- LITTLE QUEEN—Heart—Portrait
- BOOK OF DREAMS—Steve Miller Band—Capitol
- BLOWIN' AWAY—Joan Baez—Portrait
- BOOK OF INVASIONS—Horslips—DJM
- OL WAYLON—Waylon Jennings—RCA

Dialogue (Continued from page 16)

coupling the entire guarantee on the first album) to tell me that we had been right.

The other two major deals I remember most often are the two deals I worked on just before leaving CBS, the re-signings of Bob Dylan and Barbra Streisand. As you may recall, the Bob Dylan situation was that he had left CBS and had gone to Elektra for one or two albums and CBS very much wanted to get him back. With Streisand it was a matter of a legal dispute that neither side really wanted to test but there was enormous leverage on Barbra's side which made the executives at CBS nervous about the possibility of losing Streisand, particularly so soon after Clive had left the company. In both instances, it was necessary to come up with totally new concepts and arrangements which were, I believe, particularly unique and creative and tailored to the particular artist's needs and resulted in deals which were attractive to the artists and yet guaranteed the company the longevity and profitability with those artists to make the deals work.

RW: Do the signings of the Grateful Dead, Dickey Betts and the Kinks, to name three, represent a change in Arista's talent acquisition policy?

Goldman: It may appear that way, but viewed in the proper perspective, it's a natural development. When Arista was first formed there obviously were several routes that we could have gone in—one, which I think was expected by the industry, was that Clive with his contacts and his relationships with many of the major artists in the industry, would move to sign one or two very significant and major artists on the superstar level, and establish the company overnight as a major force just on the strength of one or two names. Clive and I discussed that very carefully when I came over, and it was my strong feeling that he should really set about signing artists not of the superstar category, but new artists that we really felt were talented, that Clive really felt had enormous potential, and to work with those artists. I felt that there would be no better way to establish Arista as a viable record company and a meaningful record company and as a haven for new talent. Signing superstars would not establish that image. We agreed on the approach to take; it was a lot of hard work.

The result was that within six months Arista had an image in the industry that far surpassed anything that could have been gotten by signing already-established superstars. Within six or eight months we were being approached by the middle range major artists and the high range major artists, as to whether we were interested in them, and that's very different than having to reach out for those artists.

We realized then that having established that kind of image and having built the base, and having built the base of the company from a personnel point of view as well, we had an opportunity—perhaps earlier than we'd originally anticipated—to go after some of the major artists. And we took advantage of that. And we'll continue to do that—as well as continuing to seek out the unknown and untried new talent.

RW: Is the bidding for established talent becoming more intensive—or expensive—now? Do you think this poses a danger for the industry?

Goldman: We go through cycles, and it seems to me that the cycles are directly related to the individuals who are heading the major companies. You'll go through periods of retrenchment when business gets soft, in which people become cautious about bidding for major artists. I think we're in a period now, and have been for the past year and a half, where the bidding for major artists has really become extraordinary. I think it is an open secret that there is very severe competition going on between CBS and Warners, and that the bidding on certain artists on Warners by CBS and perhaps vice-versa is just wild. There are deals being made where the company signing the artist can't possibly come out with any significant profit margin and I can only assume the goal is to purchase market share. Knowing the kind of effort that we put in with each one of our artists, and that they're entitled to expect, we would not do that. As some of these deals start to show up on balance sheets, and people begin realizing the kind of effort that is expended and what the minimal return and results are, maybe there will be more business sensibility shown. I suspect also that some of these deals were made in anticipation of a price increase. There's some merit to that, but it's a dangerous approach, because I don't know what you do after you've made a deal on that basis if the marketplace doesn't absorb that kind of increase or if you haven't built a cushion for yourself as costs increase. So, yes, I think we are in the midst of a period when the prices paid for certain major artists have once again skyrocketed.

RW: In the past six to eight months we've seen a number of new executive faces here—are those transitions hard on the organization? Would you say all those changes have gone smoothly?

Goldman: I guess the most notorious thing was that in a period of a few days two national heads of promotion left and were replaced. There was almost no skip of beat whatsoever. In the instance of Richard Palmese becoming one vice president of national promotion, he was here, a large part of the duties he absorbed he was already doing, and he was received with great joy by the field force. So there was almost no change in momentum in the functioning of the company. Michael Klenfner leaving was more of a wrench in terms of Michael having been here for a much longer period of time, having been associated with Clive and myself at CBS. On that level, Richard and the other promotion people picked up the ball very quickly; Scot Jackson came in to join us in a matter of weeks, and the amount of company and industry recognition Scot has received has been extremely gratifying.

I happen to think that the industry itself is in the beginning process of what I think are going to be significant changes on the executive level, throughout the industry. I think you're going to see some changes at various major levels throughout the industry in the next two years. We've seen some of those changes already with companies that are in difficulty, and my own estimate is that some of those changes aren't completed yet. I think there will also be changes in other companies as well, which is all part of a natural process. We're such a dynamic industry that we, for want of a better phrase, eat up people very quickly.

RW: We do hear a lot of rumors and speculation about Arista, but your name is seldom linked to them. Do you try to keep out of the public eye?

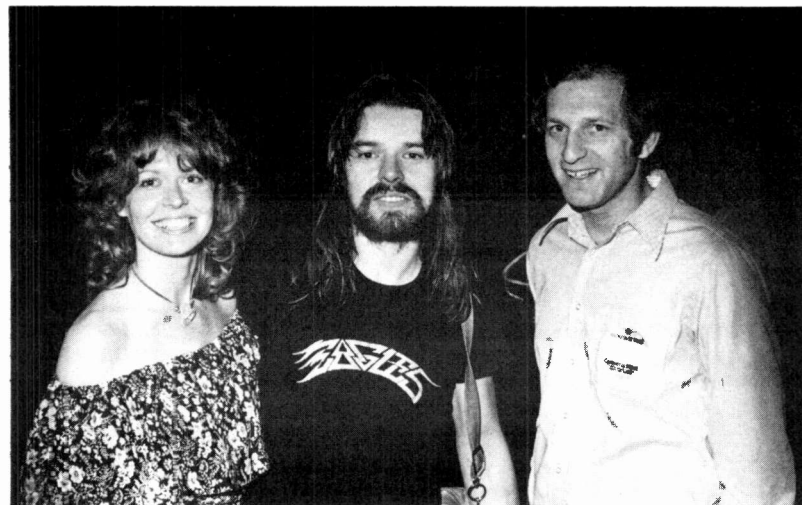
Goldman: Candidly, no. I don't think anyone who is active in an industry that is as public as ours is, seeks to stay out of the public eye; I think everyone likes to receive recognition from his peers for the job being done no matter how far "behind the scenes" he may be. However, the tradition in the record industry is for the people who are on the creative firing line to receive most of the attention and notoriety. I think that's a natural thing in all phases of the entertainment business.

Frankly, I think it's unfortunate, because the record industry is still a business like any other, and you can sign great artists but unless you've got a functioning company behind that artist, that can function on a profitable level, the company's not going to be there very long. Plus, the business and administrative people in the record industry are record freaks just the way the creative people are, otherwise we couldn't possibly be successful. I think it's almost impossible for somebody to work effectively on the business side without knowing what's going on in the marketplace, without knowing what's happening, what music is happening, and why it's happening. It's very difficult to go into a meeting with an artist's attorney or management and talk about what that artist is entitled to or what he should ask for, unless you have some feel for what is happening with that artist, and what his strength is.

I don't consciously try to avoid attention, I guess I don't feel it's necessary for me to try to get attention. I just let it come if it comes, and if it doesn't, it doesn't.

(Continued on page 57)

Seeger Salutation

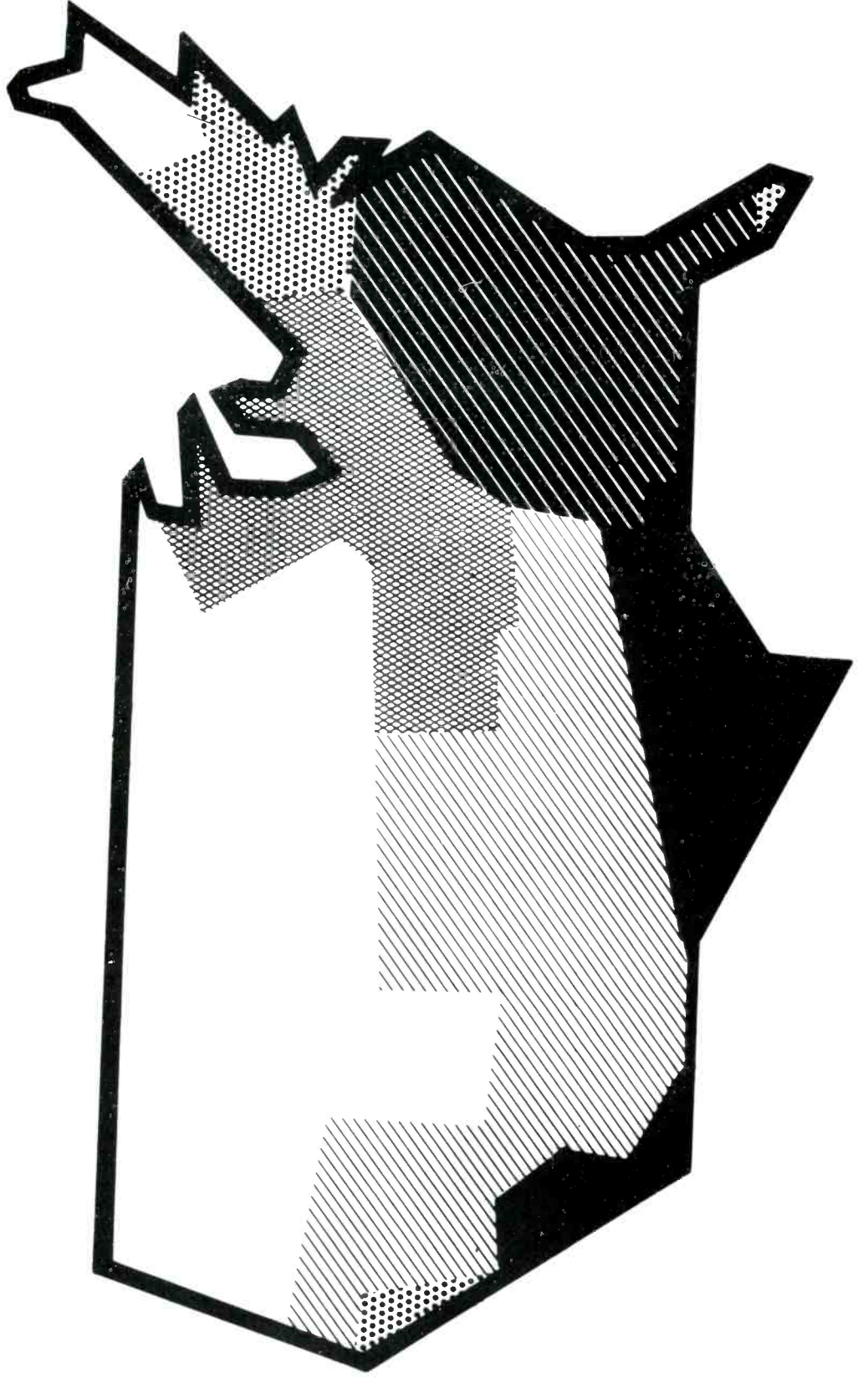


Bob Seger is congratulated after a Houston-area performance, which saw the sold-out Music Hall crowd bring back the Capitol recording artist for three encores. Seen after the show are, from left: Sheila Mayhew, KILT air personality; Seger; and Ken Krinsky, Capitol's customer service representative for the Houston area.

July 16, 1977
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKET

Record World Suggested Market

Based on airplay and sales in similar behavioral areas

Stations:

RW I

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

RW II

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

RW III

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

Tendency:

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

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

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

Last Week: This Week:

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

Adds: Heart
Alice Cooper
James Taylor

Extras: Dean Friedman
Ram Jam
Leo Sayer

LP Cuts: Commodores (Brick)

Also Possible: Dr. Hook
Slave
Fleetwood Mac
Bob Seger

Last Week: This Week:

1	1	Alan O'Day
2	2	Shaun Cassidy
4	3	Rita Coolidge
5	4	Peter Frampton
3	5	Fleetwood Mac
8	6	Barry Manilow
6	7	Marvin Gaye
10	8	Pablo Cruise
9	9	Andy Gibb
12	10	Commodores
17	11	Emotions
13	12	Peter McCann
16	13	Alice Cooper
19	14	James Taylor
15	15	ABBA
7	16	Bill Conti
11	17	Steve Miller
14	18	Jimmy Buffett
20	19	Barbra Streisand
18	20	Sylvers
21	21	England Dan & John Ford Coley
26	22	Bay City Rollers
25	23	Heart
22	24	Meri Wilson
27	25	Ram Jam
23	26	Waylon Jennings
24	27	Eagles
28	28	Wildfire
30	29	Elvis Presley
A	30	Sanford-Townsend

Adds: Leo Sayer
Mac McAnally
Stephen Bishop

Extras: Rod Stewart
Fleetwood Mac
Supertramp

LP Cuts: Commodores (Brick)
Frampton (Signed)

Also Possible: Crosby, Stills & Nash
Heatwave
Floaters
Kiss
ELO

Last Week: This Week:

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

Adds: Leo Sayer

Extras: Isleys
Floaters
Kiss
Dean Friedman

LP Cuts: Commodores (Brick)

Also Possible: Helen Reddy
Bob Seger
ELO
Slave

Hottest:

Rock 'n' Roll:

Kiss

Adult:

James Taylor

R&B Crossovers:

Floaters

Cat Stevens' "Old Schoolyard":
Not only is it so,
but it's a hit.


CAT STEVENS

remember the days of the
Old Schoolyard

AM 1948

FROM THE GOLD ALBUM

I Z I T S O

On A&M Records & Tapes 
Produced by Cat Stevens with David Kershenbaum

SP 4702

Southern Belle

(E 454C1)

Arleen Harden sings of a sweet young thing
with a unique hook. Worth a spin.
Produced by Johnny MacRae for Kendo Productions, Ltd.
Elektra/Asylum Country.
We Deliver. Always Have.



HERE AT LAST...
A SMASH SINGLE
"EDGE OF THE UNIVERSE"
FROM THE BEST
LIVE ALBUM THIS YEAR

RS 880

THE BEETLES

LIVE



Records and Tapes

RS2-3901

Manufactured and marketed by



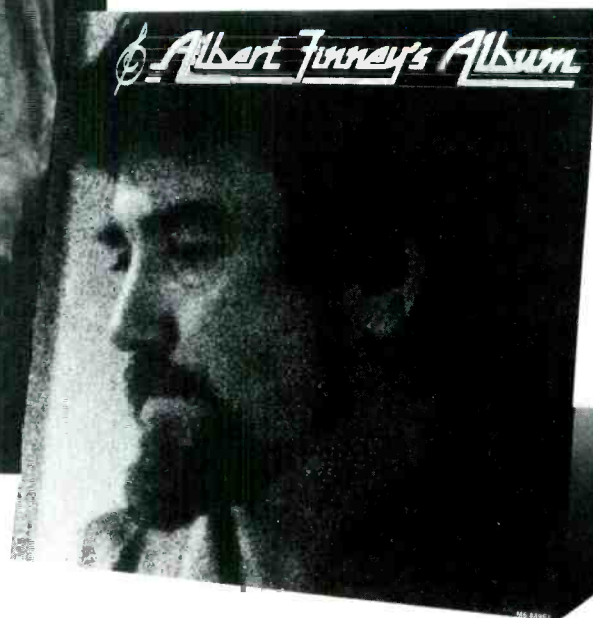
The RSO Family

"Albert Finney's Album"

M6-889S1



An album of experiences, written & sung by one of England's most distinguished actors...



...and supported by a massive nationwide marketing campaign including:

A 35-day in-person promotion tour by Albert Finney with appearances set on every major TV talk show including the Tonight Show, Merv Griffin & The Mike Douglas Show.

Plus radio interviews, store appearances and consumer press features in every major market.

Plus specially prepared display kits for heavy instore merchandising.

Plus a saturation consumer press advertising schedule, including Playgirl, People, Ms. Magazine and After Dark.

Plus heavy radio time-buys in every major market.

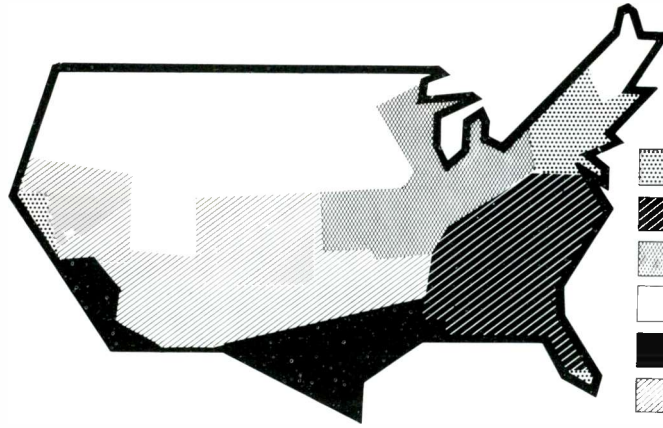
Use the power – stock up & display now for maximum sales & profits!



© 1977 Motown Record Corporation

PLACE et Playlists

as.



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

Stations:

RW IV

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

RW V

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

RW VI

KAAY KAKC KFJZ KLIF KLUE KRIZ KNUS
KTLK KTKT KXXK

Tendency:

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

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

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

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

Adds: Leo Sayer
Fleetwood Mac

Extras: Johnny Rivers
Emotions
Supertramp
Sanford-Townsend

LP Cuts: Frampton (Signed)

Also Possible: Helen Reddy

Last Week:	This Week:	Artist
1	1	Fleetwood Mac
2	2	Alan O'Day
4	3	Peter Frampton
5	4	Shaun Cassidy
3	5	Marvin Gaye
7	6	Barry Manilow
6	7	Steve Miller
8	8	Jimmy Buffett
10	9	Andy Gibb
9	10	Bill Conti/ Maynard Ferguson
12	11	Peter McCann
15	12	Alice Cooper
17	13	Rita Coolidge
16	14	Barbra Streisand
18	15	Supertramp
19	16	Pablo Cruise
22	17	Commodores
21	18	Bay City Rollers
11	19	Eagles
13	20	KC & The Sunshine Band
23	21	England Dan & John Ford Coley
Ex	22	Emotions
A	23	Kiss
25	24	Rod Stewart
A	25	Heart

Adds: Leo Sayer
Fleetwood Mac

Extras: Ram Jam
Star Wars (Original)
James Taylor
Crosby, Stills & Nash

LP Cuts: Frampton (Signed)

Also Possible: ELO
Glen Campbell

Last Week:	This Week:	Artist
1	1	Fleetwood Mac
2	2	Rita Coolidge
3	3	Alan O'Day
8	4	Peter Frampton
A	5	Barry Manilow
4	6	Bill Conti
5	7	Stevie Wonder
7	8	Steve Miller
6	9	KC & The Sunshine Band
10	10	Shaun Cassidy
9	11	Andrew Gold
15	12	Pablo Cruise
19	13	Andy Gibb
11	14	Meri Wilson
12	15	Jimmy Buffett
13	16	Eagles
21	17	Bay City Rollers
14	18	Marvin Gaye
20	19	Barbra Streisand
23	20	Peter McCann
25	21	England Dan & John Ford Coley
16	22	Waylon Jennings
17	23	Leo Sayer
18	24	Marshall Tucker
A	25	Alice Cooper
24	26	Foreigner
22	27	Kenny Rogers

Adds: ABBA
James Taylor

Extras: Commodores
Wildfire
Heart
Fleetwood Mac

LP Cuts: None

Also Possible: Supertramp
ELO
Emotions
Leo Sayer

Hottest:

Country Crossovers:
None

Teen:
Kiss

LP Cuts:
Commodores (Brick)
Frampton (Signed)

101 THE SINGLES CHART 150

JULY 16, 1977

JULY 16	JULY 9	
101	101	PLATINUM HEROES BRUCE FOSTER/Millennium 602 (Casablanca) (C.A.M.-U.S.A., BMI)
102	102	BOOGIE NIGHTS HEAT WAVE/Epic 8 50370 (Barry Blue/Rondor/Almo, ASCAP)
103	107	SING IT, SHOUT IT STARZ/Capitol P 4434 (Rock Steady/Starzongs/Rick-A-Rock, ASCAP)
104	118	DEVIL'S GUN C.J. & COMPANY/Westbound 55400 (Atlantic) (ATV, BMI)
105	135	TIMELESS LOVE BURTON CUMMINGS/Portrait 6 70003 (Richard Perry/Shillelagh, BMI)
106	—	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.) (Music Ways/Flying Addrisi, BMI)
107	122	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA PB 10977 (Chess/Cass David, ASCAP)
108	109	WHAT A SOUND HENRY GROSS/Lifesong 45025 (Blendingwell, ASCAP)
109	103	PICKING UP THE PIECES OF MY LIFE MAC DAVIS/Columbia 3 10535 (Song Painter, BMI)
110	137	LOVE GONE BY DAN FOGELBERG/Full Moon 8 50412 (Hickory Grove, ASCAP)
111	105	OUR LOVE THE DELLS/Mercury 73909 (Six Strings, BMI)
112	113	GONNA LOVE YOU MORE GEORGE BENSON/Warner Bros. WBS 8377 (Sunbury/Fermata Intl. Melodies, ASCAP)
113	—	I BELIEVE IN LOVE KENNY LOGGINS/Columbia 3 10569 (Fine Artists/Emanuel/Gnossis/Threesome Music, ASCAP)
114	116	LET ME LOVE YOU ONCE BEFORE YOU GO DUSTY SPRINGFIELD/United Artists XW1006 (Almo, ASCAP)
115	126	FUNKY MUSIC JU PAR ORCHESTRA/Ju Par 8002 (Motown) (Nuance, ASCAP/Lenise, BMI)
116	117	SPELLBOUND BARKAYS/Mercury 73915 (Barkay/Swelka, BMI)
117	112	I GET LIFTED LATIMORE/Glades 1742 (T.K.) (Sherlyn, BMI)
118	114	SMOKEY MOUNTAIN, LOG CABIN JONES WINTERS BROTHERS/Atco 7082 (Clovercroft, BMI)
119	—	DOWN THE HALL THE FOUR SEASONS/Warner/Curb WBS 8407 (WB) (All Seasons, ASCAP)
120	121	SING FOR YOU BEAVERTEETH/RCA PB 10986 (Stansell, BMI)
121	124	SHEENA IS A PUNK ROCKER THE RAMONES/Sire 746 (ABC) (Taco Tunes/Bleu Disque, ASCAP)
122	115	AFTER YOU LOVE ME, WHY DO YOU LEAVE ME HAROLD MELVIN AND THE BLUE NOTES FEATURING SHARON PAIGE/ABC 12268 (Hal-Mel/Mighty Three, BMI)
123	131	I'M DREAMING JENNIFER WARNES/Arista 0252 (Almo, ASCAP/Irving, BMI)
124	128	SAVED BY THE GRACE OF YOUR LOVE SONS OF CHAMPLIN/Ariola America P 7664 (Capitol) (Patramoni/Drunken Boat, BMI)
125	125	ONCE I'VE BEEN THERE NORMAN CONNORS/Buddah 570 (Hot Stuff, BMI)
126	—	CREAM CITY AALON/Arista 0249 (Milwaukee, BMI)
127	127	PARTYLAND BLACKBYRDS/Fantasy 794 (DeByrd/Blackbyrd, BMI)
128	—	NIGHTS ON BROADWAY CANDI STATON/Warner Bros. WBS 8387 (Casserole-Unichappell-Flamm, BMI)
129	119	SUPERMAN CELI BEE & THE BUZZY BUNCH/APA 17000 (T.K.) (Peer Intl., BMI)
130	—	GETAWAY SALSOUL ORCHESTRA/Salsoul SZ 2038 (Kalimba, ASCAP)
131	132	ROCK 'N' ROLL ROUGH DIAMOND/Island 087 (WB, ASCAP)
132	133	FEEL LIKE DANCIN' OLIVER SAINE/Abet 9472 (Nashboro) (Exellorec/Saico, BMI)
133	134	NOTHING YOU CAN DO DICKEY BETTS/Arista 0255 (Dickey Betts/Pangola, BMI)
134	—	LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL STARS/Phila. Intl. ZS8 3627 (CBS) (Mighty Three, BMI)
135	123	CHICAGO KIKI DEE/Rocket 40739 (MCA) (Pi-Gem/Darnoc, ASCAP)
136	—	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251 (Columbia Pictures, BMI)
137	—	TOO YOUNG BILLION DOLLAR BABIES/Polydor 14406 (Colgems-EMI, ASCAP)
138	140	IF YOU SEE ME GETTING SMALLER JIMMY WEBB/Atlantic 3407 (George Martin/White Oak, ASCAP)
139	129	NOW DO-U-WANTA DANCE GRAHAM CENTRAL STATION/Warner Bros. WBS 8378 (Nineteen Eighty Foe, BMI)
140	130	THIS WILL BE A NIGHT TO REMEMBER EDDIE HOLMAN/Salsoul 1026 (Lucky-Burma East, BMI)
141	—	I NEED LOVE PERSUADERS/Calla ZS8 3006 (CBS) (JAMF Music, BMI)
142	138	ENJOY AND GET IT ON ZZ TOP/London 5N 252 (Hamstein, BMI)
143	139	WATER SIGN GARY WRIGHT/Warner Bros. WBS 8383 (High Wave/WB, ASCAP)
144	141	HOLD ON (WITH STRINGS) WILD CHERRY/Epic 8 50401 (BEMA/RWP, ASCAP)
145	—	OVER AND OVER ASHFORD & SIMPSON/Warner Bros. WBS 8391 (Nick-O-Val, ASCAP)
146	142	SHOW ME LOVE CURTIS MAYFIELD/Curtom 0125 (WB) (Mayfield, BMI)
147	143	BREAK IT TO ME GENTLY ARETHA FRANKLIN/Atlantic 3393 (Red Buller, ASCAP/Begonia Melodies, Unichappell, BMI)
148	144	DISCO TRAIN JERRY RIX/AVI AVIS 131 (Sounds of Jupiter, BMI)
149	145	DO WHAT YOU WANNA DO T CONNECTION/Dash 5032 (T.K.) (Sherlyn, Decibel, BMI)
150	146	LOVING YOU—LOSING YOU PHYLIS HYMAN/Buddah 567 (Mighty Three, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) Buddy Killen (Tree, BMI)	34	KNOWING ME KNOWING YOU Benny Andersson & Bjorn Ulvaeus (Countless, BMI)	16
ALL YOU GET FROM LOVE IS A LOVE SONG Richard Carpenter (Hampstead Heath, ASCAP)	76	LADY (PUT THE LIGHT ON ME) Eddie Kramer (Utopia Music/Dejamus, ASCAP)	61
AMARILLO George Martin (Neil Sedaka, BMI)	67	LIFE IN THE FAST LANE Bill Szymczyk (pub. not listed)	32
ANGEL IN YOUR ARMS Clayton Ivey, Terry Woodford (Song Tailors, BMI)/I've Got the Music, ASCAP	27	LIVIN' IN THE LIFE Isley Brothers (Bovina, ASCAP)	55
A REAL MOTHER FOR YA J. G. Watson (Vir-Jon, BMI)	87	LONELY BOY Peter Asher (Luckyu, BMI)	19
ARIEL Bob Stevens (Blendingwell, ASCAP)	26	LOOKS LIKE WE MADE IT Ron Dante & Barry Manilow (Irving, BMI)	3
BABY, DON'T CHANGE YOUR MIND Van McCoy & Charles Kipps (Van McCoy/Warner Tamerlane)	69	LOVIN' IS REALLY MY GAME (Pt. 1) Jerry Peters (Interior, BMI)	85
BACK TOGETHER AGAIN (Christopher Bond (Unichappell, BMI)	40	LOVE'S GROWN DEEP Kenny Nolan & Charles Calello (Sound of Nolan/Chelsea, BMI)	38
BARRACUDA Mike Flicker (Wilsongs/Know/Play My Music, ASCAP)	22	LUCILLE Larry Butler (Brougham Hall Andite Invasion, BMI)	33
BEST OF MY LOVE Maurice White (Saggifire, BMI/Steelchest, ASCAP)	24	LUCKENBACH, TEXAS Chips Moman (Baby Chick, BMI)	28
BLACK BETTY Kasenetz-Katz (Tro-Folkways BMI)	43	MARGARITAVILLE Norbert Putnam (Coral Reeper, BMI)	9
CHRISTINE SIXTEEN Kiss & Eddie Kramer (Kiss Songs, ASCAP)	66	MY HEART BELONGS TO ME Gary Klein and Charlie Calello (Kiki/Koppleman Bandier, BMI)	17
COULDN'T GET IT RIGHT Climax Blues Band (Bleu Disque/Jiru/Air) (London)	53	NEON NITES Buddy Buie (Low-Sal, BMI)	74
DA DOO RON RON Michael Lloyd (Trio/Mother Bertha, BMI)	2	ON AN ON Henry Lewy (Stephen Bishop, BMI)	60
DO YOU WANNA MAKE LOVE Hal Yoergler (American Broadcasting, ASCAP)	8	ONLY THE LUCKY Buckingham-Nicks-Scott-Egan (Deluxe/Swell/Sedak, ASCAP)	88
DON'T GIVE UP ON US Tony MacCauley (Almo/MacCauley, ASCAP)	81	PEACE OF MIND John Boylan and Tom Scholz (Pure Songs, Administered by Colgems-EMI, BMI)	46
DON'T STOP Fleetwood Mac (Gentoo, BMI)	68	RICH GIRL Christopher Bond (Unichappell BMI)	97
DON'T WORRY BABY Chris Christian (Irving, BMI)	94	ROCK AND ROLL NEVER FORGETS Bob Seger & Punch Andrews (Gear, ASCAP)	79
DREAMS Fleetwood Mac with Richard Dashut & Ken Caillat (Gentoo/Welsh Witch, BMI)	5	RUNAWAY Paul A. Rothchild (Vicki/Belinda, BMI)	50
EASY James Carmichael & Group (Jobete/Commodore Entertainment, ASCAP)	18	SAVE ME Denny Diante (Almo, ASCAP)	92
EVERYBODY OUGHT TO BE IN LOVE Charles Calello (Paulanne, BMI)	96	SAVE ME Joel Diamond (Almo, ASCAP)	80
FEELS LIKE THE FIRST TIME John Sinclair & Gary Lyons (Somerset/Evansongs, ASCAP)	30	SEE YOU WHEN I GIT THERE Kenneth Gamble & Leon Huff (Mighty Three, BMI)	64
FLAME Opus III (Lizzies, BMI)	99	SIR DUKE Stevie Wonder (Jobete/Black Bull, ASCAP)	29
FLOAT ON Woody Wilson (ABC/Dunhill/Woodsongs, BMI)	56	SLIDE Jeff Dixon (Spurtree, BMI)	49
GIVE A LITTLE BIT Supertramp (Almo/Delicate, ASCAP)	36	SLOW DANCING (DON'T TURN ME ON) Norbert Putnam (Music Man/Flying Addrisi, BMI)	54
GONNA FLY NOW (THEME FROM 'ROCKY') Bill Conti (UA, ASCAP; Unart, BMI)	6	SMOKE FROM A DISTANT FIRE Jerry Wexler & Barry Bickett (Salmon/Mulholland/Unichappell/Turkey Tunes, BMI)	62
GONNA FLY NOW (THEME FROM 'ROCKY') Jay Chattaway (UA, ASCAP, Unart, BMI)	48	SOMETHING ABOUT YOU Pete Carr (Stone, Agate, BMI)	63
GOT TO GIVE IT UP Art Stewart (Almo, ASCAP)	11	SOUTHERN NIGHTS Gary Klein (Warner-Tamerlane/Marsaint, BMI)	47
HANDY MAN Peter Asher (Unart, BMI)	35	SO YOU WIN AGAIN Mickie Most (Island Ltd., BMI)	73
HEART IN A LOVE SONG Paul Hornsby (No Exit, BMI)	42	SPIRIT OF THE NIGHT Manfred Mann & Earth Band (Laurel Canyon, ASCAP)	52
HERE COMES SUMMER Jack Stak-A-Track & Scott Shannon (Jewel, ASCAP)	59	STRAWBERRY LETTER 23 Quincy Jones (Kidada/Off The Wall, BMI)	78
HIGH SCHOOL DANCE Freddie Perren, (Rosey, ASCAP)	23	SUNFLOWER Gary Klein (Stonebridge, ASCAP)	84
HOLLYWOOD Rufus (Big Elk/ABC, ASCAP)	70	SUNSHINE Michael Stokes (Desert Moon/Willow Girl, BMI)	89
HOTEL CALIFORNIA Bill Szymczyk (Pub. not listed)	39	SWAY INTO THE MUSIC (SLOW DANCIN') J. Rivers (WB, ASCAP)	58
HOW MUCH LOVE Richard Perry (Screen Gems-EMI/Summerhill Songs, BMI/Chrysalis, ASCAP)	57	TELEPHONE LINE Jeff Lynne (Unart/Jet, BMI)	51
HURRY SUNDOWN Bill Szymczyk (Hustlers, BMI)	95	TELEPHONE MAN Jim Rutledge, Boomer Castleman (Castleridge, BMI)	37
I DON'T LOVE YOU ANYMORE Gamble & Huff (Mighty Three, BMI)	45	THE KILLING OF GEORGE (PART I & II) Tow Dowd (Cock & Trumpet, ASCAP)	41
IF IT'S THE LAST THING I DO Joel Porter (Chappell, ASCAP)	83	THE DOODLE SONG Chris Thomas (Chrysalis, ASCAP)	82
I JUST WANT TO BE YOUR EVERYTHING B. Gibb-A. Galuten-K. Richardson (Stigwood-Unichappell, BMI)	10	THEME FROM STAR WARS/CANTINA BAND George Lucas (Fox Fanfare, BMI)	93
I'M IN YOU Peter Frampton (Almo/Fram-Dee, ASCAP)	4	THIS I SWEAR Leo Graham (Buttermilk Sky/Content/Alyn, BMI)	90
I'M YOUR BOOGIE MAN Casey/Finch (Sherlyn, Harrick, BMI)	15	UNDERCOVER ANGEL Steve Barri & Michael Omartian (Warner Bros., ASCAP)	1
IN THE MIDDLE Michael Jackson (Ackee/Andustin, ASCAP)	100	WALK RIGHT IN Ron Hafkine (Peer Intl., BMI)	75
(I REMEMBER THE DAYS OF THE OLD SCHOOLYARD Cat Stevens & Dave Kirshenbaum (Colgems-EMI, ASCAP)	72	WATCHA GONNA DO? Bill Schnee (Irving/Pablo Cruise, BMI)	13
IT FEELS SO GOOD (TO BE LOVED SO BAD) The Manhattan Co./Bobby Martin (Razzle Dazzle, BMI)	65	WAY DOWN Elvis Presley & Felton Jarvis (Ahab, BMI)	71
IT'S A CRAZY WORLD Clayton Ivey & Terry Woodford (I've Got The Music, ASCAP)	86	WHEN I NEED YOU Richard Perry (Unichappell/Begonia/Albert Hammond, ASCAP)	31
IT'S SAD TO BELONG Kyle Lehnig (Famous, Ironside, ASCAP)	21	WHILE I'M ALONE Frankie Beverly (Pecle, BMI)	77
I'VE GOT LOVE ON MY MIND Chuck Jackson and Marvin Yancy (Jay's Ent./Chappell & Co., ASCAP)	98	WHODUNIT Freddie Perren (Bull Pen/Perren-Vibes, BMI/ASCAP)	91
JET AIRLINER Steve Miller (Sailor/No Thought, ASCAP)	7	YOU AND ME Bob Ezrin (Ezra/Early Frost, BMI)	20
JUST A SONG BEFORE I GO Crosby-Still-Nash-R. Albert-H. Albert (Thin Ice, ASCAP)	44	YOU MADE ME BELIEVE IN MAGIC Harry Maslin (Chrysalis, ASCAP)	14
		(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER David Anderle (Chevis-Warner Tamerlane/BRC, BMI)	12
		YOU'RE MY WORLD Kim Fowley & Earle Mankey (Chappell & Co./Group Editoriale/Ariston, BMI, ASCAP)	25

CLASSICAL RETAIL REPORT

JULY 16, 1977

CLASSIC OF THE WEEK



GERSHWIN

PORGY AND BESS

ALBERT, DALE, DeMAIN

RCA

BEST SELLERS OF THE WEEK

GERSHWIN: PORGY AND BESS—

Albert, Dale, DeMain—RCA

OFFENBACH: LA GRANDE-DUCHESSE

DE GEROLSTEIN—Crespin,

Plasson—Columbia

THE GREAT PAVAROTTI—London

PUCCHINI: MADAMA BUTTERFLY—

Caballe, Marti, Gatto—London

KORVETTES/U.S.

BOLLING: SUITE FOR FLUTE AND JAZZ

PIANO—Rampal, Bolling—Columbia

GERSHWIN: PORGY AND BESS—Albert,

Dale, DeMain—RCA

GOYESCAS: GRANADOS—DeLarrocha—

London

MASCAGNI: L'AMICO FRITZ—

Freni, Pavarotti—Angel

THE GREAT PAVAROTTI—London

PUCCHINI: LA BOHEME—Freni,

Pavarotti, Karajan—London

PUCCHINI: MADAMA BUTTERFLY—

Caballe, Marti, Gatto—London

PUCCHINI: SUOR ANGELICA—Scotto,

Horne, Maazel—Columbia

BEVERLY SILLS SINGS SONGS OF

VICTOR HERBERT—Angel

WAGNER: WESENDONCK LIEDER—

Baker, Boult—Angel

SAM GOODY/EAST COAST

BRAMMS: A GERMAN REQUIEM—

Karajan—Angel

GERSHWIN: PORGY AND BESS—Albert,

Dale, DeMain—RCA

KHACHATURIAN: GAYNE BALLETT—RCA

LEONI: L'ORACOLO—Sutherland,

Gobbi, Bonyng—London

MUSSORGSKY: PICTURES AT AN

EXHIBITION—Giulini—DG

OFFENBACH: LA GRANDE DUCHESSE DE

GEROLSTEIN—Crespin, Plasson—

Columbia

THE GREAT PAVAROTTI—London

PUCCHINI: MADAMA BUTTERFLY—

Caballe, Marti, Gatto—London

RAVEL: BOLERO—Solti—London

STRAUSS: DER ROSENKAVALLIER—Lear,

Welting, Von Stade, De Waart—

Philips

KING KAROL/N.Y.

CONTEMPORARY ELIZABETHAN CONCERT

Munrow—Angel

GERSHWIN: PORGY AND BESS—Albert,

Dale, DeMain—RCA

GRIEG: PEER GYNT SUITES, SONGS—

Soederstroem, Davis—Columbia

IVES: SYMPHONY NO. 4—Ozawa—DG

LEONI: L'ORACOLO—Sutherland,

Gobbi, Bonyng—London

MASCAGNI: L'AMICO FRITZ—Freni,

Pavarotti—Angel

PUCCHINI: MADAMA BUTTERFLY—

Caballe, Marti, Gatto—London

RACHMANINOFF: FRANCESCA DA

RIMINI—Kashravilli, Atlantov,

Ermiler—Columbia

SIBELIUS: SYMPHONY NO. 2—Davis—

Philips

MUSHROOM RECORDS/

NEW ORLEANS

BOLLING: CONCERTO FOR GUITAR AND

JAZZ PIANO—Lagoya, Bolling—RCA

CHOPIN: POLONAISES—Pollini—DG

GERSHWIN: PORGY AND BESS—Albert,

Dale, DeMain—RCA

PACHELBEL: KANON—Muenchinger—

London

THE GREAT PAVAROTTI—London

PUCCHINI: TOSCA—Caballe, Carreras,

Davis—Philips

RAVEL: BOLERO—Solti—London

RIMSKY-KORSAKOV: MAY NIGHT—DG

SYLVIA SASS SINGS ITALIAN OPERA

ARIAS—London

VIVALDI: FOUR SEASONS—

Marriner—Argo

VOGUE RECORDS/LOS ANGELES

BRITTEN: SUITE ON ENGLISH FOLK

TUNES—Bernstein—Columbia

DIRECT FROM CLEVELAND—Maazel—

Telarc

DELIUS: VIOLIN CONCERTO—

Menuhin—Angel

ELGAR: CARACTACAS—Groves—

EMI (Import)

GERSHWIN: PORGY AND BESS—Albert,

Dale, DeMain—RCA

MAHLER: SYMPHONY NO. 9—

Mahler—DG

MONTEMEZZI: L'AMORE DEI TRE RE—

Moffo, Domingo, Siepi, Santi—RCA

OFFENBACH: LA GRANDE-DUCHESSE DE

GEROLSTEIN—Crespin, Plasson—

Columbia

MUSIC FROM CHRISTIAN AND JEWISH

SPAIN—Ensemble Hesperion—Electrola

STRAUSS: DER ROSENKAVALLIER—Lear,

Welting, Von Stade, De Waart—

Philips

TOWER RECORDS/

SAN FRANCISCO

BEETHOVEN: WIND MUSIC—Netherlands

Wind Ensemble—Philips

BRITTEN: SUITE ON ENGLISH FOLK TUNES

—Bernstein—Columbia

ELGAR: CELLO CONCERTO—DuPre,

Barenboim—Columbia

GERSHWIN: PORGY AND BESS—Albert,

Dale, DeMain—RCA

HAYDN: QUARTETS, VOL. II—

Aeolian Quartet—London

MUSSORGSKY: PICTURES AT AN

EXHIBITION—Giulini—DG

OFFENBACH: LA GRANDE-DUCHESSE DE

GEROLSTEIN—Crespin, Plasson—

Columbia

SHOSTAKOVICH: QUARTETS NOS. 14,

15—Taneyev Quartet—Columbia

WAGNER: DER FLIEGENDE HOLLAENDER

—Martin, Bailey, Talvela, Solti—

London

WAGNER: WESENDONCK LIEDER—

Baker, Boult—Angel

On The Sale Of Older Records

By SPEIGHT JENKINS

NEW YORK — Vladimir Horowitz, on the occasion of his recent switch from Columbia Records to RCA, told this reporter that he didn't really feel he was leaving Columbia. He pointed out that Columbia had a great many of his records, all of which are available, and he emphasized that the classical business should be sold over a long haul. That is, retailers must constantly boost a saleable product no matter how old—as must the parent companies — because the public that buys classical music is interested in what is good, not necessarily what is new. Horowitz also added sadly that those involved in the classical business whether with Columbia, RCA or the European companies did not really appreciate how intelligent the public is. He felt as does this reporter that they basically treat the classical business as though it is the same as the popular.

The fascinating proof of the

great pianist's comments has been in the success of many great recordings of the past which have been properly presented. Angel Records, for instance, has had the good sense not only to keep active almost all of the many operas recorded by Maria Callas but has steadfastly made her first and greatest Tosca available in large quantities. The sale of the Callas recordings at least in the United States can be proved in ways other than Angel's ledger figures. The active pirate tape market in opera is literally kept alive with the sale of her tapes and records; almost every opera she sang from 1950 to 1960 has somehow found its way on tape, and these recordings consistently sell better than the pirated recordings of any other soprano of the recent past.

Caronia

Tony Caronia, Angel's Classical chief in the Eastern United States, has recently followed the Horo-

(Continued on page 42)

COLE FOR SALE

CLASSIC COLE

WITH

JAN DEGAETANI, MEZZO-SOPRANO
LEO SMIT, PIANO

19 Songs, Featuring:

I've Got You Under My Skin

Just One Of Those Things

Night And Day

I Get A Kick Out Of You

Love For Sale

Ridin' High

M 34533

It's Cole Porter as you've never heard him before! His greatest songs in his original arrangements—a sales revelation.

On Columbia Records and Tapes



The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

SUNFLOWER—Glen Campbell—Capitol
WAY DOWN—Elvis Presley—RCA
(I REMEMBER THE DAYS OF THE OLD SCHOOL YARD)—Cat Stevens—A&M
SWAYIN' TO THE MUSIC (SLOW DANCIN')—Johnny Rivers—Big Tree
IT'S A CRAZY WORLD—Mac McAnally—Ariola America
NOBODY DOES IT BETTER—Carly Simon—Elektra

Most Active

HANDY MAN—James Taylor—Col
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
DO YOU WANNA MAKE LOVE—Peter McCann—20th Cent.

WSAR/FALL RIVER

Adds

DON'T STOP—Fleetwood Mac—WB
GOODNIGHT MY LOVE—Tavares—Capitol
HOW MUCH LOVE—Leo Sayer—WB
YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers—Arista

Active

HANDY MAN—James Taylor—Col
I'M IN YOU—Peter Frampton—A&M
MY HEART BELONGS TO ME—Barbra Streisand—Col

WNEW/NEW YORK

Adds

ARIANNE—Johnny Mathis—Col
DOWN THE HALL—Four Seasons—Warner/Curb
SUNFLOWER—Glen Campbell—Capitol
THE LAND OF MAKE BELIEVE—Chuck Mangione—Mercury

Active

ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters—A&M
COME IN FROM THE RAIN—Captain & Tennille—A&M
DREAMS—Fleetwood Mac—WB
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
JUST A SONG BEFORE I GO—Crosby, Stills & Nash—Atlantic
KNOWING ME, KNOWING YOU—ABBA—Atlantic
LOOKS LIKE WE MADE IT—Barry Manilow—Arista
MY HEART BELONGS TO ME—Barbra Streisand—Col
ON AND ON—Stephen Bishop—ABC
(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER—Rita Coolidge—A&M

WKBC-FM/WINSTON-

SALEM

Adds

HOW MUCH LOVE—Leo Sayer—WB
IT'S A CRAZY WORLD—Mac McAnally—Ariola America
PLATINUM HEROES—Bruce Foster—Millennium

Active

DO YOU WANNA MAKE LOVE—Peter McCann—20th Cent.
IT'S SAD TO BELONG—England Dan & J.F. Coley—Big Tree
KNOWING ME, KNOWING YOU—ABBA—Atlantic

WGN/CHICAGO

Adds

HER NAME IS LOVE—Bobby Vinton—ABC
EVERY MOMENT—Highway 101—Rocket/MCA
HOLD TIGHT—Vicki Sue Robinson—RCA
I'M COMING HOME—Stylistics—H&L
MIDNIGHT SUN—Wayne Newton—WB
MY FAIR SHARE (LOVE THEME FROM 'ONE-ON-ONE')—Seals & Crofts—WB
NOBODY DOES IT BETTER—Carly Simon—Elektra
PLEASE MR. MAGIC—Harry Nilsson—Musicor
PLEASE TELL HIM I SAID HELLO—Marie Osmond—Polydor
SOMETHING ABOUT YOU—LeBlanc & Carr—Big Tree

WCCO/MINNEAPOLIS

Adds

ALMOST LIKE A SONG—Ronnie Milsap—RCA
CAROUSELS—Babyface—ASI
FOR A WHILE—Mary MacGregor—Ariola America
I CAN'T GET YOU OUTA MY MIND—Yvonne Elliman—RSO
NOBODY DOES IT BETTER—Carly Simon—Elektra
THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar—RCA

KMBZ/KANSAS CITY

Adds

IT'S A CRAZY WORLD—Mac McAnally—Ariola America
THE COWBOY AND THE LADY—Bobby Goldsboro—Epic

Active

AMARILLO—Neil Sedaka—Elektra (phones)
IT'S ALMOST LIKE A SONG—Ronnie Milsap—RCA
KNOWING ME, KNOWING YOU—ABBA—Atlantic
I'M POPEYE THE SAILOR MAN—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
WAY DOWN/PLEDGING MY LOVE—Elvis Presley—RCA

KOY/PHOENIX

Adds

I BELIEVE IN LOVE—Kenny Loggins—Col
MY FAIR SHARE (LOVE THEME FROM 'ONE-ON-ONE')—Seals & Crofts—WB
SUNFLOWER—Glen Campbell—Capitol
SWAYIN' TO THE MUSIC (SLOW DANCIN')—Johnny Rivers—Big Tree
THEME FROM 'STAR WARS'—David Matthews—CTI

Active

ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters—A&M
COME IN FROM THE RAIN—Captain & Tennille—A&M
LOOKS LIKE WE MADE IT—Barry Manilow—Arista

KFI/LOS ANGELES

Adds

IT'S SAD TO BELONG—England Dan & J.F. Coley—Big Tree (re-add)
WAY DOWN—Elvis Presley—RCA

Active

DO YOU WANNA MAKE LOVE—Peter McCann—20th Cent.

Also reporting this week: WSM, WGAR, WIOD, WBAL, WMAL, WLW, WIP, WBZ, WTMJ, KULF, KIIS, KSFO.

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ **COPY WRITES ON THE ROAD:** A recent trip to the sunny/smoggy environs of Southern California produced an unexpected visit/listening session with Arista's **Eric Carmen**. Until he can find the right canyon-side house, he's hiding out in a Sunset Marquis hotel suite, alone save for a wall of stereo equipment and several dozen cassettes, tapes and test pressings of the album he's been working on since Nov. '76.

His problems getting the album from concept to vinyl are legend (he's gone through two producers, two countries and two bands) but he's finally finished it and is now listed as producer, writer, performer and arranger. However, **Gus Dudgeon** will be credited with producing several tracks and **Paul Buckmaster** arranged all but two of the songs.

Carmen's somewhat manic seclusion in the recording studio certainly had no stagnating effect on his career, and presence, as a songwriter. The title tune from the new album, "Boats Against The Current," is set to be recorded by **Frank Sinatra** and **Frankie Valli** is cutting "I Need You," a song Carmen wrote for the album but did not use. Also, **Warren Beatty** stopped by a few weeks ago to talk about a film score he wants for his next movie and Warner/Curb is reportedly set to release "That's Rock and Roll" as **Shaun Cassidy's** follow-up single to "Da Doo Ron Ron."

Arista has been struggling for weeks to get the right edit on the "Boats" ballad to release as the first single. However, we hear "She Did It," a **Beach Boys** type rocker ("with some of the real people" on background vocals, according to Carmen) will be released this week. The album is set for release before the end of the month.

TWO ALBUMS, 20 WRITERS: New albums by **Melissa Manchester** (Arista) and **Roger Daltrey** (MCA) will probably contribute more to outside copyright royalties than any others in recent memory. Manchester and Daltrey, both songwriters themselves, chose to devote their latest offerings almost exclusively to outside material. Daltrey's album, "One of the Boys," has two songs by **Phillip Goodhand-Tait** and one each from **Paul McCartney**, **Steve Gibbons**, **Murray Head**, **Colin Blunstone** and, the lone American contributor, **Andy Pratt**. Manchester's album, "Singin'," includes works by **David Spinozza**, **Leon Ware/Arthur Ross**, **Ned Doheny/Hamish Stuart**, **James Taylor**, **Sly Stone**, **Wendy Waldman**, **John Miles/Bob Marshall**, **John Finley** and **Brian Wilson/Mike Love**. Melissa's only self-penned tune this time around is the aptly titled "No One's Ever Seen This Side Of Me." The album is also something of a family affair since her sister **Claudia Cagan** sings background vocals and Melissa's cover costume was designed by her mother's company, Ruth Manchester, Ltd.

OPENING: **Marc Gilutin**, formerly with **Don Costa** Productions, has been named professional manager at Holland-Dozier-Holland's new L.A. office. H-D-H and Gold Forever Music already have eight cuts in the new **Donny Osmond** album, "Road Runner" is in the new **Peter Frampton** album, and they're also on the charts with **LeBlanc & Carr's** single "Something About You" (Big Tree). The office opened two weeks ago and is located at 1800 N. Highland, Hollywood (213) 463- (Continued on page 49)

Colter on 'Mirriam'



Prior to her performance at the Universal Amphitheatre, Capitol recording artist **Jessi Colter** dropped by the Capitol Tower in Hollywood to informally discuss her just-released "Mirriam" lp with label executives. Pictured from left: **Jim Mazza**, vice president, marketing; **Dennis White**, vice president, sales; **Jessi**; and **Bruce E. Garfield**, director, press & artist relations.

SALESMAN OF THE WEEK



CSN
CROSBY, STILLS & NASH
Atlantic

TOP SALES

- CSN—Crosby, Stills & Nash—Atlantic
- JT—James Taylor—Col
- STREISAND SUPERMAN—Barbra Streisand—Col

ABC/NATIONAL

- AMERICAN STARS 'N BARS—Neil Young—Reprise
- BARRY MANILOW LIVE—Arista
- CAUGHT LIVE + 5—Moody Blues—London
- I'M IN YOU—Peter Frampton—A&M
- LOVE GUN—Kiss—Casablanca
- MAKING A GOOD THING BETTER—Olivia Newton-John—MCA
- PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
- SHAUN CASSIDY—Warner/Curb
- STAR WARS—20th Century (Soundtrack)
- STREISAND SUPERMAN—Barbra Streisand—Col

CAMELOT/NATIONAL

- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- BOOK OF DREAMS—Steve Miller Band—Capitol
- CAT SCRATCH FEVER—Ted Nugent—Epic
- CSN—Crosby, Stills & Nash—Atlantic
- I'M IN YOU—Peter Frampton—A&M
- LOVE GUN—Kiss—Casablanca
- MAKING A GOOD THING BETTER—Olivia Newton-John—MCA
- NETHER LANDS—Dan Fogelberg—Full Moon
- STAR WARS—20th Century (Soundtrack)
- STREISAND SUPERMAN—Barbra Streisand—Col

KORVETTES/NATIONAL

- AMERICAN STARS 'N BARS—Neil Young—Reprise
- CAUGHT LIVE + 5—Moody Blues—London
- EXODUS—Bob Marley & the Wailers—Island
- FLOATERS—ABC
- FREE AS THE WIND—Crusaders—ABC Blue Thumb
- LIFESTYLE—John Klemmer—ABC
- LIGHTS OUT—UFO—Chrysalis
- LOOK TO THE RAINBOW—Al Jarreau—WB
- SWEET PASSION—Aretha Franklin—Atlantic

MUSICLAND/NATIONAL

- A PLACE IN THE SUN—Pablo Cruise—A&M
- AMERICAN STARS 'N BARS—Neil Young—Reprise
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- CAUGHT LIVE + 5—Moody Blues—London
- I'M IN YOU—Peter Frampton—A&M
- JT—James Taylor—Col
- LOVE GUN—Kiss—Casablanca
- MAKING A GOOD THING BETTER—Olivia Newton-John—MCA
- STAR WARS—20th Century (Soundtrack)
- STREISAND SUPERMAN—Barbra Streisand—Col

RECORD BAR/NATIONAL

- BEE GEES . . . LIVE—RSO
- JT—James Taylor—Col
- MAKING A GOOD THING BETTER—Olivia Newton-John—MCA
- MOODY BLUE—Elvis Presley—RCA
- ON STAGE—Rainbow—Polydor
- ONE OF THE BOYS—Roger Daltrey—MCA
- SINGIN'—Melissa Manchester—Arista
- SMOKEY & THE BANDIT—MCA (Soundtrack)
- SOUTH'S GREATEST HITS—Various Artists—MCA
- STEVE WINWOOD—Island

RECORD WORLD-TSS STORES/LONG ISLAND

- AMERICAN STARS 'N BARS—Neil Young—Reprise
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- CSN—Crosby, Stills & Nash—Atlantic
- FLOWING RIVERS—Andy Gibb—RSO
- JT—James Taylor—Col
- MAKING A GOOD THING BETTER—Olivia Newton-John—MCA
- MOODY BLUE—Elvis Presley—RCA
- RIGHT ON TIME—Brothers Johnson—A&M
- STAR WARS—20th Century (Soundtrack)
- STREISAND SUPERMAN—Barbra Streisand—Col

SAM GOODY/EAST COAST

- ANNIE—Col (Original Cast)
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
- CSN—Crosby, Stills & Nash—Atlantic
- DEVIL'S GUN—C. J. & Company—Westbound
- GOLDEN GIRLS—Silver Convention—Midson Int'l
- I'M IN YOU—Peter Frampton—A&M
- NEW YORK, NEW YORK—UA (Soundtrack)
- ON STAGE—Rainbow—Polydor
- STAR WARS—20th Century (Soundtrack)
- STREISAND SUPERMAN—Barbra Streisand—Col

TWO GUYS/EAST COAST

- A MAN MUST CARRY ON—Jerry Jeff Walker—MCA
- BARRY MANILOW LIVE—Arista
- BEE GEES . . . LIVE—RSO
- CAUGHT LIVE + 5—Moody Blues—London
- FLOATERS—ABC
- I'M IN YOU—Peter Frampton—A&M
- LIGHTS OUT—UFO—Chrysalis
- LITTLE QUEEN—Heart—Portrait
- SHAUN CASSIDY—Warner/Curb
- STREISAND SUPERMAN—Barbra Streisand—Col

CUTLER'S/NEW HAVEN

- BEE GEES . . . LIVE—RSO
- BOOK OF DREAMS—Steve Miller Band—Capitol
- CAMEO—Chocolate City
- EXODUS—Bob Marley & the Wailers—Island
- I'M IN YOU—Peter Frampton—A&M
- LOVE GUN—Kiss—Casablanca
- MAZE—Capitol
- NETHER LANDS—Dan Fogelberg—Full Moon
- REJOICE—Emotions—Col
- TEDDY PENDERGRASS—Phila. Intl.

WAXIE MAXIE/WASH., D.C.

- CSN—Crosby, Stills & Nash—Atlantic
- DEVIL'S GUN—C. J. & Company—Westbound
- FLOATERS—ABC
- I, ROBOT—Alan Parsons Project—Arista
- LIVE—Lonnie Liston Smith—RCA
- LOVE GUN—Kiss—Casablanca

- MUSIC IS MY SANCTUARY—Gary Bartz—Capitol
- NO SECOND CHANCE—Charlie—Janus
- ONE OF THE BOYS—Roger Daltrey—MCA

GARY'S/RICHMOND

- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- BARRY MANILOW LIVE—Arista
- BOOK OF DREAMS—Steve Miller Band—Capitol
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
- CSN—Crosby, Stills & Nash—Atlantic
- LITTLE QUEEN—Heart—Portrait
- NETHER LANDS—Dan Fogelberg—Full Moon
- OL' WAYLON—Waylon Jennings—RCA
- RUMOURS—Fleetwood Mac—WB
- SWEET FORGIVENESS—Bonnie Raitt—WB

FOR THE RECORD/BALTIMORE

- CSN—Crosby, Stills & Nash—Atlantic
- EXPRESSIONS OF SOUL—Charles Brimmer—Chelsea
- FLOATERS—ABC
- FREE AS THE WIND—Crusaders—ABC Blue Thumb
- JT—James Taylor—Col
- JOYOUS—Pleasure—Fantasy
- LOVE GUN—Kiss—Casablanca
- REJOICE—Emotions—Col
- STREISAND SUPERMAN—Barbra Streisand—Col
- SWEET LUCY—Raul De Souza—Capitol

FATHER'S & SUN'S/MIDWEST

- AMERICAN STARS 'N BARS—Neil Young—Reprise
- CSN—Crosby, Stills & Nash—Atlantic
- EXODUS—Bob Marley & the Wailers—Island
- FLOATERS—ABC
- I, ROBOT—Alan Parsons Project—Arista
- JT—James Taylor—Col
- LOVE GUN—Kiss—Casablanca
- ON STAGE—Rainbow—Polydor
- STEVE WINWOOD—Island
- STREISAND SUPERMAN—Barbra Streisand—Col

RECORD REVOLUTION/CLEVELAND

- CSN—Crosby, Stills & Nash—Atlantic
- EXODUS—Bob Marley & the Wailers—Island
- FLOATERS—ABC
- I, ROBOT—Alan Parsons Project—Arista
- LOOK TO THE RAINBOW—Al Jarreau—WB
- MONKEY ISLAND—Geils—Atlantic
- SINGIN'—Melissa Manchester—Arista
- STAIRCASE—Keith Jarrett—ECM
- STEVE WINWOOD—Island
- SUPERTRIOS—McCoy Tyner—Milestone

ROSE RECORDS/CHICAGO

- AMERICAN STARS 'N BARS—Neil Young—Reprise
- CSN—Crosby, Stills & Nash—Atlantic
- I'M IN YOU—Peter Frampton—A&M
- LIFELINE—Roy Ayers Ubiquity—Polydor
- LOOK TO THE RAINBOW—Al Jarreau—WB
- LOVE GUN—Kiss—Casablanca
- REJOICE—Emotions—Col
- SHAUN CASSIDY—Warner/Curb
- STAR WARS—20th Century (Soundtrack)
- STREISAND SUPERMAN—Barbra Streisand—Col

1812 OVERTURE/MILWAUKEE

- AMERICAN STARS 'N BARS—Neil Young—Reprise
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
- CSN—Crosby, Stills & Nash—Atlantic
- EXODUS—Bob Marley & the Wailers—Island
- I, ROBOT—Alan Parsons Project—Arista
- JT—James Taylor—Col
- LOVE GUN—Kiss—Casablanca
- STRATOSFEAR—Tangerine Dream—Virgin
- STREISAND SUPERMAN—Barbra Streisand—Col
- STEVE WINWOOD—Island

PEACHES/ST. LOUIS

- ADDRESSI BROS.—Buddah
- JT—James Taylor—Col
- LIVE—Derringer—Blue Sky
- LIVE—Lonnie Liston Smith—RCA
- MOODY BLUE—Elvis Presley—RCA
- ON STAGE—Rainbow—Polydor
- ONE OF THE BOYS—Roger Daltrey—MCA
- SINGIN'—Melissa Manchester—Arista
- SOUTH'S GREATEST HITS—Capricorn
- STEVE WINWOOD—Island

PEACHES/ATLANTA

- A TOOT FOR ME, A BLOW FOR YOU—Fred Wesley & the Horny Horns—Atlantic
- JT—James Taylor—Col
- LIFELINE—Roy Ayers Ubiquity—Polydor
- LIVE—Lonnie Liston Smith—RCA
- MIDNIGHT LIGHT—LeBlanc & Carr—Big Tree
- NEW YORK, NEW YORK—UA (Soundtrack)
- PHANTAZIA—Noel Pointer—Blue Note
- STAR WARS—20th Century
- STREISAND SUPERMAN—Barbra Streisand—Col
- TOO HOT TO HANDLE—Heat Wave—Epic

POPLAR TUNES/MEMPHIS

- CSN—Crosby, Stills & Nash—Atlantic
- FLOATERS—ABC
- I, ROBOT—Alan Parsons Project—Arista
- JT—James Taylor—Col
- MOODY BLUE—Elvis Presley—RCA
- ONE OF THE BOYS—Roger Daltrey—MCA
- O.V. WRIGHT—Hi
- SINGIN'—Melissa Manchester—Arista
- STEVE WINWOOD—Island
- TO LEFTY FROM WILLIE—Willie Nelson—Col

MUSHROOM/NEW ORLEANS

- CSN—Crosby, Stills & Nash—Atlantic
- EXODUS—Bob Marley & the Wailers—Island
- I'M IN YOU—Peter Frampton—A&M
- LIFELINE—Roy Ayers Ubiquity—Polydor
- LIGHTS OUT—UFO—Chrysalis
- LOOK TO THE RAINBOW—Al Jarreau—WB
- NEW DIRECTIONS—Meters—WB
- OUT OF THE MIST—Illusion—Island
- REJOICE—Emotions—Col
- SHOTGUN—ABC

TAPE CITY/NEW ORLEANS

- BARRY MANILOW LIVE—Arista
- CSN—Crosby, Stills & Nash—Atlantic
- DIAMANTINA COCKTAIL—Little River Band—Harvest

- EXODUS—Bob Marley & the Wailers—Island
- LITTLE QUEEN—Heart—Portrait
- LOOK TO THE RAINBOW—Al Jarreau—WB
- NEW DIRECTIONS—Meters—WB
- REJOICE—Emotions—Col
- RICHARD PRYOR'S GREATEST HITS—WB
- STREISAND SUPERMAN—Barbra Streisand—Col

DAVEY'S LOCKER/SOUTH

- ANNIE—Col (Soundtrack)
- CSN—Crosby, Stills & Nash—Atlantic
- I, ROBOT—Alan Parsons Project—Arista
- I'M IN YOU—Peter Frampton—A&M
- LOVE GUN—Kiss—Casablanca
- MY OWN WAY TO ROCK—Burton Cummings—Portrait
- ON STAGE—Rainbow—Polydor
- STAR WARS—20th Century (Soundtrack)
- STEVE WINWOOD—Island

INDEPENDENT RECORDS/DENVER

- AMERICAN STARS 'N BARS—Neil Young—Reprise
- CSN—Crosby, Stills & Nash—Atlantic
- I, ROBOT—Alan Parsons Project—Arista
- JT—James Taylor—Col
- LIFELINE—Roy Ayers Ubiquity—Polydor
- LOVE GUN—Kiss—Casablanca
- ONE OF THE BOYS—Roger Daltrey—MCA
- STEVE WINWOOD—Island
- TICO RICO—Hank Crawford—Kudu
- TOO HOT TO HANDLE—Heat Wave—Epic

CIRCLES/ARIZONA

- CSN—Crosby, Stills & Nash—Atlantic
- I, ROBOT—Alan Parsons Project—Arista
- JT—James Taylor—Col
- LOVE GUN—Kiss—Casablanca
- MAGIC JOURNEY—Salsoul Orchestra—Salsoul
- RHAPSODY IN BLUE—Walter Murphy—Private Stock
- FEEL THE FIRE—Jermaine Jackson—Motown
- SINGIN'—Melissa Manchester—Arista
- STEVE WINWOOD—Island
- STREISAND SUPERMAN—Barbra Streisand—Col

ODYSSEY/SOUTHWEST & WEST

- CABRETTA—Mink DeVille—Capitol
- FLOATERS—ABC
- I, ROBOT—Alan Parsons Project—Arista
- I'M IN YOU—Peter Frampton—A&M
- JT—James Taylor—Col
- ON STAGE—Rainbow—Polydor
- RICHARD PRYOR'S GREATEST HITS—WB
- STEVE WINWOOD—Island
- WE MUST BELIEVE IN MAGIC—Crystal Gayle—UA

MUSIC PLUS/LOS ANGELES

- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- COMMODORES—Motown
- FLOWING RIVERS—Andy Gibb—RSO
- I, ROBOT—Alan Parsons Project—Arista
- JT—James Taylor—Col
- MOODY BLUE—Elvis Presley—RCA
- NEW YORK, NEW YORK—UA (Soundtrack)
- NOTHIN' BUT THE BLUES—Johnny Winter—Blue Sky
- OPEN UP YOUR LOVE—Whispers—Soul Train
- REJOICE—Emotions—Col



THE ALBUM CHART

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

TITLE, ARTIST, Label, Number, (Distributing Label)
 JULY 16 JULY 9

1	1	RUMOURS	FLEETWOOD MAC	Warner Bros. BSK 3010	(7th Week)	21	G		
2	2	I'M IN YOU	PETER FRAMPTON/A&M SP 4704			4	G		
3	3	BARRY MANILOW LIVE	/Arista 8500			7	I		
4	4	BOOK OF DREAMS	STEVE MILLER BAND/Capitol SO 11630			8	G		
5	5	COMMODORES	/Motown M7 884R1			16	G		
6	24	LOVE GUN	KISS/Casablanca 7057			2	G		
7	7	LITTLE QUEEN HEART	/Portrait JR 34799			8	G		
8	6	MARVIN GAYE LIVE AT THE LONDON PALLADIUM	/Tamla T7 352R2 (Motown)			14	G		
9	28	STREISAND SUPERMAN	BARBRA STREISAND/Columbia JC 34830			3	G		
10	20	CSN	CROSBY, STILLS & NASH/Atlantic SD 19104			2	G		
11	8	BOSTON	/Epic PE 34188			43	F		
12	9	FOREIGNER	/Atlantic SD 18215			16	F		
13	18	CAT SCRATCH FEVER	TED NUGENT/Epic 34700			5	G		
14	10	ROCKY (ORIGINAL SOUNDTRACK)	/United Artists LA693 G			16	F		
15	16	HERE AT LAST—BEE GEES LIVE	BEE GEES/RSO 2 3901 (Polydor)			7	I		
16	11	HOTEL CALIFORNIA	EAGLES/Asylum 7E 103			30	G		
17	19	CHANGES IN LATITUDES, CHANGES IN ATTITUDES	JIMMY BUFFETT/ABC AB 990			22	F		
18	17	EVEN IN THE QUIETEST MOMENTS	SUPERTRAMP/A&M SP 4634			13	F		
19	21	NETHER LANDS	DAN FOGELBERG/Full Moon PE 34185 (CBS)			7	F		
20	30	STAR WARS (ORIGINAL SOUNDTRACK)	/20th Century 2T 541 5			5	F		
21	22	OL' WAYLON	WAYLON JENNINGS/RCA APL1 2317			10	F		
22	14	SONGS IN THE KEY OF LIFE	STEVIE WONDER/Tamla T13 340C2 (Motown)			40	K		
23	15	GO FOR YOUR GUNS	ISLEY BROTHERS/T-Neck PZ 34432 (CBS)			15	F		
24	12	A STAR IS BORN (ORIGINAL SOUNDTRACK)	/Columbia JS 34403			32	X		
25	13	RIGHT ON TIME	BROTHERS JOHNSON/A&M SP 4644			9	F		
26	23	IZITSO	CAT STEVENS/A&M SP 4702			9	G		
27	26	NIGHT MOVES	BOB SEGER & THE SILVER BULLET BAND/Capitol ST 11557			35	G		
28	25	SILK DEGREES	BOZ SCAGGS/Columbia PC 33920			70	F		
29	27	THIS ONE'S FOR YOU	BARRY MANILOW/Arista 4090			48	G		
30	32	TEDDY PENDERGRASS	/Phila. Intl. PZ 34390 (CBS)			18	F		
31	29	ENDLESS FLIGHT	LEO SAYER/Warner Bros. BS 2962			28	F		
32	31	CAROLINA DREAMS	MARSHALL TUCKER BAND/Capricorn CPK 0130 (WB)			21	G		
33	36	CAUGHT LIVE + 5	THE MOODY BLUES/London 2PS 6901			6	I		
34	37	FREE AS THE WIND	CRUSADERS/ABC Blue Thumb BT 6029			6	F		
35	34	FLY LIKE AN EAGLE	STEVE MILLER BAND/Capitol ST 11497			60	F		
36	35	TRYING TO GET THE FEELING	BARRY MANILOW/Arista 4060			20	G		
37	33	PARLIAMENT LIVE/P FUNK EARTH TOUR	/Casablanca NBLP 7053			9	X		
38	39	SLAVE	/Cotillion SD 9914 (Atlantic)			16	F		
39	44	REJOICE	THE EMOTIONS/Columbia PG 34762			4	F		
40	42	LEFTOVERTURE	KANSAS/Kirshner PZ 34224 (CBS)			35	F		
41	43	THEIR GREATEST HITS: 1971-1975	EAGLES/Asylum 7E 1052			72	F		
42	66	JT	JAMES TAYLOR/Columbia JC 34811			2	G		
43	45	I REMEMBER YESTERDAY	DONNA SUMMER/Casablanca NBLP 7056			6	G		
44	46	EXODUS	BOB MARLEY & THE WAILERS/Island ILPS 9498			6	F		
45	50	ANYWHERE	RITA COOLIDGE/A&M SP 4616			11	F		
46	53	AMERICAN STARS 'N BARS	NEIL YOUNG/Reprise MSK 2261 (WB)			3	G		
47	47	LIGHTS OUT	UFO/Chrysalis CHR 1127			6	F		
48	38	HURRY SUNDOWN	OUTLAWS/Arista 4135			8	F		
49	40	TRAVELIN' AT THE SPEED OF THOUGHT	THE O'JAYS/Phila. Intl. PZ 34684 (CBS)			8	F		
50	51	A PLACE IN THE SUN	PABLO CRUISE/A&M SP 4625			7	F		
51	41	A REAL MOTHER FOR YA	JOHNNY GUITAR WATSON/DJM DJLPA7 (Amherst)			12	F		
52	48	A MAN MUST CARRY ON	JERRY JEFF WALKER/MCA 2 6003			9	G		
53	68	FLOATERS	/ABC AB 1030			3	F		

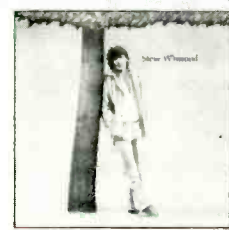


54	57	FRAMPTON COMES ALIVE	PETER FRAMPTON/A&M SP 3703	77	X
55	49	THE BEATLES AT THE HOLLYWOOD BOWL	/Capitol SMAS 11638	9	G
56	58	FLEETWOOD MAC	/Reprise MS 2225 (WB)	103	F
57	54	A ROCK AND ROLL ALTERNATIVE	ATLANTA RHYTHM SECTION/Polydor PD 1 6080	27	F
58	52	CELEBRATE ME HOME	KENNY LOGGINS/Columbia PC 34655	11	F
59	56	GOLD PLATED	CLIMAX BLUES BAND/Sire SA 7523 (ABC)	11	F
60	61	LACE AND WHISKEY	ALICE COOPER/Warner Bros. BSK 3027	8	G
61	55	UNPREDICTABLE	NATALIE COLE/Capitol SO 11600	20	G
62	64	DESTROYER	KISS/Casablanca NBLP 7025	54	F
63	59	SWEET PASSION	ARETHA FRANKLIN/Atlantic SD 19102	6	G
64	65	KENNY ROGERS	/United Artists LA689 G	7	G
65	67	DREAMBOAT	ANNIE HEART/Mushroom MRS 5055	62	F
66	60	TIME LOVES A HERO	LITTLE FEAT/Warner Bros. BS 3015	10	F
67	62	CONQUISTADOR	MAYNARD FERGUSON/Columbia PC 34457	13	F
68	70	KISS ALIVE	KISS/Casablanca NBLP 7020	93	G
69	88	I ROBOT	ALAN PARSONS PROJECT/Arista 7002	2	G
70	72	ROCK AND ROLL OVER	KISS/Casablanca NBLP 7037	34	F
71	63	FRIENDS AND STRANGERS	RONNIE LAWS/Blue Note BN LA730 H	11	G
72	75	LIVE—YOU GET WHAT YOU PLAY FOR	REO SPEEDWAGON/Epic PEC 34494	18	G
73	69	SWEET FORGIVENESS	BONNIE RAITT/Warner Bros. BS 2990	13	F
74	86	SHAUN CASSIDY	/Warner/Curb BS 3067 (WB)	3	F
75	76	SONGS OF KRISTOFFERSON	KRIS KRISTOFFERSON/Columbia PZ 34687	9	F
76	84	LIFESTYLE (LIVING AND LOVING)	JOHN KLEMMER/ABC AB 1007	3	F
77	71	PART 3	KC AND THE SUNSHINE BAND/T.K. 605	10	F
78	74	LET IT FLOW	DAVE MASON/Columbia PC 34680	11	F
79	73	LIVE AT LAST	BETTE MIDLER/Atlantic SD 2 9000	8	I
80	81	COME IN FROM THE RAIN	CAPTAIN & TENNILLE/A&M SP 4700	13	G
81	79	PLAYING UP A STORM	THE GREGG ALLMAN BAND/Capricorn CP 0181 (WB)	5	F
82	83	BEST OF THE DOOBIES	DOOBIE BROTHERS/Warner Bros. BS 2978	35	F
83	90	LOOK TO THE RAINBOW (AL JARREAU LIVE IN N.Y.)	AL JARREAU/Warner Bros. 2BZ 3052	3	X

CHARTMAKER OF THE WEEK

84 — STEVE WINWOOD

Island 9494



1 F

85	87	WHAT'S WRONG WITH THIS PICTURE	ANDREW GOLD/Asylum 7E 1086	4	F
86	77	ANIMALS	PINK FLOYD/Columbia JC 34474	22	G
87	78	DICKEY BETTS & GREAT SOUTHERN	/Arista 4123	13	F
88	91	UNMISTAKABLY	LOU LOU RAWLS/Phila. Intl. PZ 34488 (CBS)	12	F
89	82	INDIAN SUMMER	POCO/ABC AB 789	8	F
90	93	NO SECOND CHANCE	CHARLIE/Janus JXS 7032	6	F
91	80	BIGGER THAN BOTH OF US	DARYL HALL & JOHN OATES/APL1 1467	46	F
92	101	DIAMANTINA COCKTAIL	LITTLE RIVER BAND/Harvest SW 11645 (Capitol)	1	F
93	85	MAZE FEATURING FRANKIE BEVERLY	/Capitol ST 11607	12	F
94	95	WORKS, VOL. I	EMERSON, LAKE & PALMER/Atlantic SD 2 7000	15	K
95	97	LOADING ZONE	ROY BUCHANAN/Atlantic SD 18219	3	F
96	—	MOODY BLUE	ELVIS PRESLEY/RCA AFL1 2428	1	G
97	109	LIFELINE	ROY AYERS UBIQUITY/Polydor PD 1 6108	1	F
98	92	BURNIN'	SKY BAD COMPANY/Swan Song SS 8500 (Atlantic)	17	G
99	119	MAKING A GOOD THING BETTER	OLIVIA NEWTON-JOHN/MCA 2280	1	F
100	98	LOVE STORM	TAVARES/Capitol STAO 11628	10	F

151-200 ALBUM CHART

- 151 **NEW DIRECTIONS THE METERS/**
Warner Bros. BS 3042
- 152 **HOT/Big Tree BT 89522 (Atlantic)**
- 153 **FREE FALL DIXIE DREGS/**
Capricorn CP 0189 (WB)
- 154 **PROMISE ME THE MOON/DAVID**
SANBORN/Warner Bros. BS 3051
- 155 **SHOTGUN/ABC AB 979**
- 156 **TO LEFTY FROM WILLIE WILLIE**
NELSON/Columbia KC 34695
- 157 **LIVE! AT THE STAR CLUB IN**
HAMBURG, GERMANY: 1962
THE BEATLES/Lingasong LS 7001
(Atlantic)
- 158 **LED ZEPPELIN IV/Atlantic SD 7208**
- 159 **WILLIE/BEFORE HIS TIME WILLIE**
NELSON/RCA APL1 2210
- 160 **FULL HOUSE FRANKIE MILLER'S FULL**
HOUSE/Chrysalis CHR 1128
- 161 **LIVE LONNIE LISTON SMITH/**
RCA APL1 2433
- 162 **FINGER PAINTINGS EARL KLUGH/**
Blue Note BN LA737 H (UA)
- 163 **OUT OF THE MIST ILLUSION/**
Island ILPS 9489
- 164 **ABBA'S GREATEST HITS/Atlantic**
SD 18189
- 165 **CABRETTA MINK DeVILLE/**
Capitol ST 11631
- 166 **SIN AFTER SIN JUDAS PRIEST/**
Columbia PC 34787
- 167 **ENDLESS SUMMER BEACH BOYS/**
Capitol SVBB 11307
- 168 **THE DEEP (ORIGINAL SOUNDTRACK)/**
Casablanca NBLP 7060
- 169 **STAIRCASE KEITH JARRETT/**
ECM 2 1090 (Polydor)
- 170 **FULL BLOOM CAROL DOUGLAS/**
Midsong Intl. BKL1 2222 (RCA)
- 171 **TOO HOT TO HANDLE HEATWAVE/**
Epic PE 34761
- 172 **DARK SIDE OF THE MOON PINK**
FLOYD/Harvest SMAS 11163
(Capitol)
- 173 **MAKIN' MAGIC PAT TRAVERS/**
Polydor PD 1 6103
- 174 **SO SO SATISFIED ASHFORD &**
SIMPSON/Warner Bros. BS 2992
- 175 **DERRINGER LIVE DERRINGER/Blue**
Sky PZ 34848 (CBS)
- 176 **SORCERER (AN ORIGINAL**
SOUNDTRACK)/MCA 2277
- 177 **SEASON OF LIGHTS LAURA NYRO/**
Columbia PC 34786
- 178 **CELI BEE & THE BUZZY BUNCH/**
A.P.A. 77001 (T.K.)
- 179 **SUPERTRIOS McCOY TYNER/**
Milestone M 55003
- 180 **SOUTH'S GREATEST HITS VARIOUS**
ARTISTS/Capricorn CP 0187 (WB)
- 181 **AL GREEN'S GREATEST HITS VOL.II**
AL GREEN/Hi SHL 32105 (London)
- 182 **DEAN FRIEDMAN/Lifesong LS 6008**
- 183 **MR. LUCKY FOOLS GOLD/**
Columbia PC 34828
- 184 **ADDRISI BROS./Buddah BDS 5694**
- 185 **A NIGHT ON THE TOWN ROD**
STEWART/Warner Bros. BS 2938
- 186 **CAROL BAYER SAGER/Elektra**
7E 1100
- 187 **LET'S BE CLOSER . . . TOGETHER**
TYRONE DAVIS/Columbia
PC 34654
- 188 **SANFORD-TOWNSEND BAND/**
Warner Bros. BS 2966
- 189 **DREAMS, DREAMS, DREAMS**
CHILLIWACK/Mushroom 5003
- 190 **SLOW DANCER BOZ SCAGGS/**
Columbia PC 32760
- 191 **NOTHING BUT A BREEZE JESSE**
WINCHESTER/Bearsville
BR 6968 (WB)
- 192 **SUN POWER SUN/Capitol ST 11609**
- 193 **BUMPS AND BRUISES JOE TEX/**
Epic PE 34666
- 194 **OPEN UP YOUR LOVE WHISPERS/**
RCA BUL1 2270
- 195 **SHIP OF MEMORIES FOCUS/**
Sire SA 7531 (ABC)
- 196 **AS LONG AS YOU LOVE ME**
MICKEY THOMAS/MCA 2256
- 197 **YOU TAKE MY HEART AWAY**
SHIRLEY BASSEY/United
Artists LA751 H
- 198 **PHANTAZIA NOEL POINTER/Blue**
Note BN LA736 H (UA)
- 199 **MAGIC T. CONNECTION/Dash**
30004 (T.K.)
- 200 **ANGEL OHIO PLAYERS/Mercury**
SRM 1 3701

ALBUM CROSS REFERENCE

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101 THE ALBUM CHART 150

JULY 16, 1977

- | JULY 16 | JULY 9 | |
|---------|--------|---|
| 101 | 103 | ARRIVAL ABBA/Atlantic SD 18207 |
| 102 | 102 | RICHARD PRYOR'S GREATEST HITS/Warner Bros. BSK 3057 |
| 103 | 104 | EAR CANDY HELEN REDDY/Capitol SO 11640 |
| 104 | 94 | A SONG NEIL SEDAKA/Elektra 6E 102 |
| 105 | 89 | DECEPTIVE BENDS 10cc/Mercury SRM 1 3702 |
| 106 | 137 | ONE OF THE BOYS ROGER DALTRY/MCA 2271 |
| 107 | 113 | DOWDY FERRY ROAD ENGLAND DAN & JOHN FORD COLEY/
Big Tree BT 76000 (Atlantic) |
| 108 | 105 | TURN THIS MUTHA OUT IDRIS MUHAMMAD/Kudu KU 34 (CTI) |
| 109 | 112 | BLOWIN' AWAY JOAN BAEZ/Portrait PR 34697 |
| 110 | — | ON STAGE RAINBOW/Oyster OY2 1801 (Polydor) |
| 111 | 111 | ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 34551
(Motown) |
| 112 | 99 | NOW DO-U-WANTA DANCE GRAHAM CENTRAL STATION/
Warner Bros. BS 3041 |
| 113 | 116 | GREATEST HITS LINDA RONSTADT/Asylum 7E 1092 |
| 114 | 100 | LOVE NOTES RAMSEY LEWIS/Columbia PC 34696 |
| 115 | 118 | FIREFALL/Atlantic SD 18174 |
| 116 | 96 | SONGS FROM THE WOOD JETHRO TULL/Chrysalis CHR 1132 |
| 117 | 129 | MY OWN WAY TO ROCK BURTON CUMMINGS/Portrait
PR 34698 |
| 118 | 139 | NEW YORK, NEW YORK (ORIGINAL MOTION PICTURE SCORE)/
United Artists LA750 |
| 119 | 121 | BREEZIN' GEORGE BENSON/Warner Bros. BS 2919 |
| 120 | 122 | VOL. II BARRY MANILOW/Arista 4016 |
| 121 | 124 | A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/
United Artists LA679 G |
| 122 | 123 | CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647 |
| 123 | 132 | ANNIE (ORIGINAL CAST RECORDING)/Columbia PS 34712 |
| 124 | — | SINGIN' MELISSA MANCHESTER/Arista 4136 |
| 125 | 135 | MONKEY ISLAND GEILS/Atlantic SD 19103 |
| 126 | 106 | IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983 |
| 127 | 108 | SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601 |
| 128 | 107 | UPTOWN FESTIVAL SHALAMAR/Soul Train BUL1 2239 (RCA) |
| 129 | 130 | WINGS OVER AMERICA/Capitol SWCO 11593 |
| 130 | 114 | A PERIOD OF TRANSITION VAN MORRISON/Warner Bros.
BS 2987 |
| 131 | 115 | AHH, THE NAME IS BOOTSY BABY BOOTSY'S RUBBER BAND/
Warner Bros. BS 2972 |
| 132 | 117 | A RETROSPECTIVE LINDA RONSTADT/Capitol SKBB 11620 |
| 133 | 120 | THIS TIME IT'S FOR REAL SOUTHSIDE JOHNNY & THE ASBURY
JUKES/Epic PE 34668 |
| 134 | 131 | STILL TOGETHER GLADYS KNIGHT & THE PIPS/Buddah
BDS 5689 |
| 135 | 126 | YEAR OF THE CAT AL STEWART/Janus JKS 7022 |
| 136 | 127 | ON THE ROAD GEORGE CARLIN/Little David LD 1075 (Atlantic) |
| 137 | 141 | MAGIC JOURNEY SALSOUK ORCHESTRA/Salsoul SZS 5515 |
| 138 | 145 | ANOTHER MOTHER FURTHER MOTHER'S FINEST/Epic PE 34699 |
| 139 | 128 | MAKE LOVE TO THE MUSIC LEON & MARY RUSSELL/Paradise
PAK 3066 (WB) |
| 140 | 110 | THELMA & JERRY THELMA HOUSTON & JERRY BUTLER/
Motown M6 88751 |
| 141 | 133 | HEAVY WEATHER WEATHER REPORT/Columbia PC 34418 |
| 142 | 150 | HOT TRACKS NAZARETH/A&M SP 4643 |
| 143 | 136 | ROMANTIC JOURNEY NORMAN CONNORS/Buddah BDS 5682 |
| 144 | — | FLOWING RIVERS ANDY GIBB/RSO RS 1 3019 (Polydor) |
| 145 | 140 | ASK RUFUS RUFUS/ABC AB 975 |
| 146 | 134 | LOVE AT THE GREEK NEIL DIAMOND/Columbia KC 2 34404 |
| 147 | — | DEVIL'S GUN C. J. & COMPANY/Westbound WB 301 (Atlantic) |
| 148 | 125 | WHAT YOU NEED SIDE EFFECT/Fantasy F 9513 |
| 149 | 144 | THE GREATEST (ORIGINAL SOUNDTRACK)/Arista 7000 |
| 150 | 147 | IT FEELS SO GOOD MANHATTANS/Columbia PC 34450 |

AM Action

(Continued from page 18)

Garners 13Q, KFRC, WOKY, WSAI, KJR (23), B100, WPEZ, 10Q, WPRO-FM (27) and WNDE.

ELO (United Artists). A crucial week here that saw this record take off as lots of powerhouse call letters drop into line and the numbers are beginning to show a very positive picture. New on KSLQ, Q102, WCOL, WLAC, KJRB, WBBQ and WAVZ. Moves 30-22 WQXI, 12-10 KSTP, 5-3 WNOE, HB-32 KILT, 29-26 WTI, HB-24 KJR, 30-28 Z93, 20-10 WEAQ, HB-30 WCAO, 22-18 KTOQ, HB-27 KRBE, 29-25 KBEQ, 30-24 WGUY, HB-30 K100, 17-14 KAAAY and 1-1 WHHY. Strong sales patterns forecast a potential long life for the disc.

Ram Jam (Epic). Through the roof in St. Louis, one of the first major spots to kick it off (3-1 KSLQ) and adds KFRC, WPEZ, KJRB, KDON and WAVZ to the solid base already established. Other pertinent info. includes 21-15 WRKO, 36-28 WLAC, 21-16 WCOL, 6-3 KXOK, 24-20 WPGC, 20-17 KILT, 29-27 WNOE, day part KJR, 13-3 KBEQ, 22-19 KRBE, 25-18 B100, 21-17 KERN, 27-22 WCAO, 15-11 WERC, 21-18 WABB and 27-24 KAAAY.

Stephen Bishop (ABC). This disc which has been a secondary item until the past few weeks has made significant inroads in the larger cities now. Added this week to WPGC, KJR (day part), WQXI (LP to full time) and also on KDWB, KJRB, KXXK, WTI, WZUU, KSTP, WMPS, 28-23 WABB, HB-33 WCAO, 8-5 WAAY, 23-18 WGUY and 21-18 KAAAY.

Leo Sayer (Warner Bros.). One of the few records out there given collective attention on this short holiday week. Picked at KFRC, WHBQ, KSLQ, KLIF, KJR, WMAK, WNOE, WZUU, WCAO, KTOQ, KRBE plus lots more. Already on and cookin' at WFIL, WPGC (extra-30), KILT, (HB-36) and WQXI (LP to full time).

Kiss (Casablanca). This week's chartmaker of the week (first released off the explosive new LP) debuts with a bang at 66 with a bullet. On in a ton of primary markets already — 13Q, KFRC, KILT, WLAC, KXOK, WMAK, WPEZ, WCAO among others. Moves LP-30 WRKO, extra-28 WPGC, 29-21 KHJ, extra-33 KSLQ, 30-21 KISS, HB-29 B100, HB-21 WIFI and HB-25 WERC.

NEW ACTION

Mac McAnally (Ariola America) "It's A Crazy World." Springing up from the secondaries the key adds here were WMPS and WOKY this week to go along with WMAK of last week. Debuts at 86 with a bullet on this week's chart. Secondary action includes 30-24 WAAY, HB-29 WABB, HB-30 WGUY and 28-25 KAAAY. New on 98Q.

Year of the Platinum



Janus Records recording artist, Al Stewart, was presented an RIAA certified platinum album for his "Year of the Cat" lp during a party in Los Angeles. Pictured from left are Allen Mason, vice president, a&r, Janus Records; Al Stewart; Ed De Joy, president of Janus Records; Luke O'Reilly, Stewart's manager.

Rock(et)ing At The Roxy



Rocket recording artists Kiki Dee and Blue opened at the Roxy in Los Angeles on July 30. Among those attending the opening were Davey Johnstone, Bonnie Raitt, Rod Stewart, Carmine Appice and Eric Carmen. Elton John joined Ms. Dee onstage for the duo's hit, "Don't Go Breaking My Heart." Shown backstage after the show are, from left: Mike Maitland, president, MCA records; Dee; John; and Tony King, executive vice president, Rocket Records.

Older Records

(Continued from page 37)

witz principle to the great advantage of his company, at least in the New York area. In the early 60's shortly after he began to appear on the international scene (but before his landmark Tonio in *La Fille du Régiment* at Covent Garden), Luciano Pavarotti recorded Mascagni's rarely performed *L'Amico Fritz* for Angel. The Suzel of the opera was Mirrella Freni who was already well-known internationally. On the original jacket of the recording there was a magnificent picture of Miss Freni while the name Pavarotti, without a picture, appeared in moderate sized letters. At the time both singers were praised by critics, justifiably, as singing with style and beautiful color. Pavarotti's voice, very young and very free, has a wonderful clarity and ease of the lyric tenor at his best. The album had a respectable sale for a somewhat unknown verismo opera — particularly for the decade of the 60's when verismo was out of public favor.

L'Amico Fritz has stayed in the catalogue, while Pavarotti, of course, has become one of London Records hottest stars. On a long-term exclusive contract with London, Pavarotti has recorded operas, recitals, aria discs and all have sold what one can only call hysterically. It can safely be said that no tenor since Caruso has sold so many records. The charts testify to the fact that even a re-issue of Pavarotti's arias can maintain a commanding position longer than most singer's new releases.

With this as background Caronia recently wondered what could be done with the Angel recording of *L'Amico Fritz*. He felt that the sound of Pavarotti's voice was uniquely splendid on this recording, and he convinced the authorities at Capitol to repack-

age the record with Pavarotti's picture now alongside Freni's. The names, needless to say, are reproduced equally, and the record was sent out to major distributors in this area as an important overlooked recording. One of the major classical radio programs heard over radio station WQXR played the whole recording recently, and the predictable happened. *L'Amico Fritz* has now, at least in New York, become a major seller, appearing on several of the charts. Caronia, who has newly taken over the position at Angel, not only thought intelligently but gave a lesson to all companies who may have in their files recordings by those singers such as Pavarotti, Montserrat, Caballe, Placido, Domingo or Beverly Sills who are consistent big sellers.

On the subject of Pavarotti, London and its U.S. chief, Terry McEwen, have not been behind in making sure that the public is aware of what the tenor has recorded. When he appeared as Rodolfo in *La Boheme*, the first opera televised live from the Metropolitan Opera last spring, London managed a few seconds of air time to show the jacket of their recording of the opera with the tenor as the hero. Everyone wondered what would happen to the recording—which has a completely disparate cast from the Met's televised version except for Pavarotti—and the public has surpassed all expectation. Ever since March stores all over the country have been reporting the now-several-year-old recording as a best seller. They liked what they saw and heard, and London was smart enough to make them aware that they could buy at least a crucial part of it. Caronia's and McEwen's actions should point the way to all those who want to sell more records.

CONCERT REVIEW

Funk Festival '77 Ignites Los Angeles; 50,000 Boogie Down In Coliseum

■ LOS ANGELES—The L.A. Coliseum was recently host to Funk Festival '77 as 50,000 fans jammed the stadium to view Rose Royce, Rufus and Chaka Khan, The Brothers Johnson, The Isleys, Bootsy's Rubber Band and Parliament/Funkadelic. Warm weather graced the day-long affair allowing the audience to parade about in costumes rivaling those of the performers onstage. Barring the Isleys' cancellation, the concert production (Lewis Grey/L&E) was smooth and the sound system superb.

Rose Royce (MCA), of "Carwash" fame, opened with a rousing set that displayed the talents of Gwen Dickey and gave the indication that this young group will be heard from more and more. "I'm Going Down" was a stand-out. Rufus (ABC) followed with Chaka Khan delivering the hits and strong new tunes off their latest lp, "Ask Rufus." An airplane circled the field following their set trailing a banner that read "Rufus Thanks You LA." The Brothers Johnson (A&M) got the first big reaction of the day with "Strawberry Letter 23," a surprisingly Beatle-like number that looks to be a hot crossover item.

The sun set as Bootsy's Rubber Band (WB) took the stage in their ghostly haberdashery to charge the crowd who in turn charged the stage. The Horny Horns, led by Fred Wesley, paved the way for Bootsy into the first taste of uncut funk when he changed into his alter ego Casper during "Stretching Out." "I'd Rather Be With You" followed a stunning Maceo Parker sax solo and Bootsy

had the fans singing entire verses a capella before sizzling offstage. These veterans of James Brown's bands have collided head on with Sun Ra and Jimi Hendrix and the resultant wreck is nothing short of amazing. Bootsy's Rubber Band is a giant.

Parliament / Funkadelic (Casablanca / WB) arrived onstage amidst tons of spaceship, walls of fire, Egyptomania and an unseen voice laying down the gospel of funk over a deafening bass line. George Clinton's Funk Bomb had exploded at last as all hell broke loose and he descended from the mothership while the mob shouted "We love you Dr. Funkenstein."

The entire act is so outrageous that you are tempted to dismiss it as pure gloss, but the level of musicianship is so high and the connection with the audience so real you have to reject those thoughts. This uncannily perceptive audience relation has to be seen to be believed. P-funk wailed through their combined sets mixing rock, jazz, space and stupid doing "Tear The Roof Off The Sucker," "The Undisco Kid," "Sweet Chariot" and "Dr. Funkenstein." Before closing the Funk Fest, the groups that comprise Parliament/Funkadelic assembled onstage to encore and had the security guards working hard to hold back the enthused fans. Funk Festival '77 is due in San Francisco, Detroit and Philadelphia this summer—be there when the Funk Mob explodes "Thuh Bomb" in the most spectacular show now on the road.

Hudson Marquez

20th Signs Rubicon



Harvey Cooper, senior vice president a&r and promotion, has announced the signing of Rubicon to an exclusive long-term contract with 20th Century Records. Pictured at the signing in Los Angeles are, from left: Carl Bernhardt, manager; Max Haskett; Brad Gillis; Greg Eckler, Jack Blades; Jim Pugh; Dennis Marcellino; Jerry Martini; Bianca; and, seated, Harvey Cooper.

Hyman In Boston



Buddah recording artist Phyllis Hyman frolics with some of her fans who showed up at Boston's Discount Records on Washington Avenue to meet her. Phyllis, whose new single "No One Can Love You More" has just been released, performed at Paul's Mall.

CONCERT REVIEW

Katakis Rocks Gently At UCLA Showcase

■ LOS ANGELES — An outstanding ovation greeted Michael Katakis (A&M) when he walked out almost sheepishly at UCLA's Shoenberg Hall, crossed the stage to sit at the piano and immediately began his first song. This Los Angeles showcase was also his first headlining concert.

Great acoustics and Katakis' melodic voice focused the music well in this small recital hall. The first part of the set was graced with good tempo variations among the songs, though all were calm in tone. "I Got No Lights" was the only rock-jazz number performed—more like that would have been nice. Katakis' musical proficiency is solid, with lyrics being at least as important as the tunes themselves.

Nostalgia Time

"A Simpler Time" became the theme of the second part of the program, during which nostalgia predominated. But Katakis' personal form of escapism seemed to

find an echo in many of those present at the concert.

Back-up singers, Diane Berglund and Jim Phillips from Katakis' first album, opened the show. Acting like nervous kids, they endeared themselves to the audience in a short time. Their voices blended together noticeably well, though much of their original material was reminiscent of songs on the radio during the past few years.

Becky Sue Epstein

BMI Ups Escott

■ LOS ANGELES—Brooke Escott, who has been with BMI for five years, has been named to the newly created position of west coast motion picture and television relations manager.

In her new post, she will act as the liaison between the performing rights organization and motion picture and television composers.

TRACKS

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

Album	Label	Top 40 Panel	FM Airplay Panel
Neil Young	Reprise	No par. cut	Like a Hurricane
Bee Gees	RSO	Edge of the Universe	Here At Last
Dan Fogelberg	Full Moon	Love Gone By	Love/Promises/Once
Outlaws	Arista	Hurry Sundown	Hurry Sundown
Heart	Portrait	Barracuda	Barracuda

AMERICAN STARS 'N BARS, Neil Young's latest, was the subject of our point of purchase quest this week. The top forty panel suggested that artist awareness seemed to be the factor where there were strong sales rather than any particular cut. The FM, however, was decidedly in favor of "Like a Hurricane."

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK: Personal Pick:** "Work On Me" — O'Jays (Philadelphia International). "Travelin' At The Speed Of Thought" has produced, through the ingenuity of Gamble/Huff, an uptempo toe-tapper for everyone that will definitely go the distance.

DEDE'S DITTIES TO WATCH: "God Bless Our Love" — Charles Brimmer (Chelsea); "That's Our Roots" — Harmon Bethea The Maskman And The Agents (Dynamo); "The Real Thing" — Sergio Mendes And The New Brasil '77 (Elektra).

Matt Parsons, who left Capitol Records to move on to Polydor Records as director in charge of r&b promotion, has set up a new staff. They are as follows: Rowena Harris, who recently left All-Platinum, will be handling the east coast from Boston to Virginia; Emmet Garner will be promoting in the midwest from Chicago to Buffalo; Bob Riley, who was associated with Capitol, will be in the southeast region which will entail Atlanta, North Carolina, South Carolina and Mississippi; Gary Johnson, who also was with Capitol, will be in Miami to Oklahoma City.

Cream-Hi Records has recently hired Allan Orange to promote for them. Orange, who has a history in promotion, will be handling his duties throughout the south.

The ratings for Washington and other cities have just been released. ARB ratings look like this for the Washington area: WOOK — from a 1.4 to 3.8; WOL — from a 3.4 to 2.1; WHUR — from a 4.0 to 3.5; WEAM — from a 1.8 to 1.2. In the category of ages 18 to 34 within the market: WOOK #6 with a 6.7; WOL does not appear; WKYS-FM, #4, their rating 5.1 to 4.9.

District supervisor of Disco, Inc. and mobile d.j. of the southeastern disco d.j. association, Bill Howell would like to promote independently in the areas of North Carolina and South Carolina including the southeast. If you would like to hire this person to handle your product within those areas please contact him at 704-482-1775.

If you have plans to attend the NATRA convention please don't delay, for it's really only three weeks away. Please contact Ms. Kitty Brody immediately at 301-664-5908. Remember, this is your organization along with the others; your input is a necessity to make anything work. It is vital to our industry.

Dennis Gordon, who was handling promotion for Roulette/Pyramid, has left his position. Gordon has gone indie, working in the disco arena. You may contact him at (212) LO 8-7341.

R&B PICKS OF THE WEEK

SINGLE

PHYLLIS HYMAN, "NO ONE CAN LOVE YOU MORE," (Unichappell Music, BMI). When it comes to great lyrics you must have a fantastic vocalist to deliver the goods, and Ms. Hyman is a natural for the job. The second extraction from her hit album, "Phyllis Hyman," this is a sure winner for its action. This is dr... the love-lorn who enjoy listening to excellent music. Buddah BDA 577.



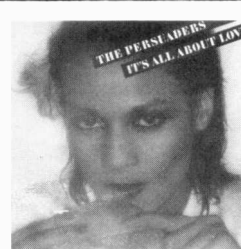
SLEEPER

JERRY BUTLER, "CHALK IT UP," (Stone Diamond/Padavon-Portofolio Music, BMI). This is a switch for the "Iceman" to the extent that an uptempo ditty should attract much attention. The smoothness of his voice enhances the clever lyrics that were written by Paul Wilson. Butler and Wilson produced this unusual tune. Compelling rhythm track adds to the possibility of strong disco reaction. Motown M1421F.



ALBUM

THE PERSUADERS, "IT'S ALL ABOUT LOVE." Hours of pure excitement! From slow melodic tunes growing onward to fast disco oriented musical experiences, The Persuaders have an album destined to be a sure winner. Producers Robert Curington and Norman Harris have collaborated to give this four member group top notch cuts. Calla 34802.



Trammps Honored at Leviticus



Atlantic recording artists the Trammps were recently voted the winners of the first annual "Soul Foot" award by the patrons of Leviticus, Manhattan discotheque. Shown at Leviticus are, from left: Damon Evans (co-star of "The Jeffersons" television series), Atlantic Records vice president/director of special markets Hillery Johnson and son Hillery III, Earl Young and Dec Wade of the Trammps, and Leviticus co-owner Mal Woolfolk.

UA/Roadshow Set Caesar Gospel Push

■ LOS ANGELES—United Artists and Roadshow Records are putting together a promotional program touted as one of the first of its kind for the black gospel market to back Shirley Caesar's new album, "First Lady."

"Collector's Items"

The program includes shipping advance, "collectors item" copies of the LP to radio stations. Advance copies of "First Lady" will be mailed to 100 college stations.

In addition, UA/Roadshow is going to make available to retail outlets a variety of in-store aids.

Jezeel Records Bows

■ HIGHLAND PARK, ILL.—Midway Productions, the record producing company in Highland Park, Illinois, has announced the formation of a gospel record label, Jezeel Records. First release is scheduled for fall, 1977. Jezeel Records will be involved in contemporary gospel music, with emphasis placed on new talent and composers.

Rawls Gets Gold

■ NEW YORK — Philadelphia International recording artist Lou Rawls has had his current lp, "Unmistakably Lou," certified gold by the RIAA.

Barrow Bash



Last week Columbia Records held a disco bash to premier the performing talents of artist Keith Barrow, who has just released his first album for the label, "Keith Barrow." Pictured at the party are, from left: LeBaron Taylor, vice president, CBS Records special markets; Steve Rand, Barrow's manager; Bruce Lundvall, president, CBS Records Division; Barrow; and Jack Craig, senior vice president and general manager, marketing, CBS Records.

Brunswick Proudly Presents

A NEW ARTIST

DONNY BURKS

AND

A NEW RECORD

“DO BAD”

BR 55539

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

JULY 16, 1977

JULY 16	JULY 9	
1	1	BEST OF MY LOVE EMOTIONS/Columbia 3 10544 (2nd Week)
2	2	EASY COMMODORES/Motown M 1418F
3	3	SLIDE SLAVE /Cotillion 44128 (Atlantic)
4	18	LIVIN' IN THE LIFE ISLEY BROTHERS/T-Neck ZS8 2267 (CBS)
5	4	SEE YOU WHEN I GET THERE LOU RAWLS/Phila. Intl. ZS8 3623 ((CBS)
6	7	THIS IS SWEAR TYRONE DAVIS/Columbia 3 10528
7	5	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)
8	6	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/Phila. Intl. ZS8 3622 (CBS)
9	12	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM 1024 (Amherst)
10	22	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949

11	13	SUNSHINE ENCHANTMENT/United Artists XW991 Y
12	27	FLOAT ON FLOATERS/ABC 12284
13	11	SUNSHINE ROSE ROYCE/MCA 40721
14	9	I'M YOUR BOOGIE MAN KC AND THE SUNSHINE BAND/T.K. 1022
15	8	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)
16	17	BABY, DON'T CHANGE YOUR MIND GLADYS KNIGHT & THE PIPS/Buddah 569
17	14	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405
18	15	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS/Columbia 3 10495
19	21	LOVIN' IS REALLY MY GAME BRAINSTORM/Tabu 10961 (RCA)
20	10	HOLLYWOOD RUFUS FEATURING CHAKA KHAN/ABC 12269
21	20	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313
22	24	CAN'T WE JUST SIT DOWN (AND TALK IT OVER) DONNA SUMMER/Casablanca 88
23	23	ONCE I'VE BEEN THERE NORMAN CONNORS/Buddah 570
24	16	GOOD THING MAN FRANK LUCAS/ICA 001
25	30	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)
26	19	DO WHAT YOU WANNA DO T. CONNECTION/Dash 5032 (T.K.)
27	31	I LIKE THE FEELING LUTHER INGRAM/Koko 725
28	25	IF IT'S THE LAST THING I DO THELMA HOUSTON/Tamla T 54283F (Motown)
29	26	WHODUNIT TAVARES/Capitol P 4398
30	32	I GET LIFTED LATIMORE/Glades 1742 (T.K.)
31	28	OUR LOVE THE DELLS/Mercury 73909
32	36	SPELLBOUND BAR KAYS/Mercury 73915
33	38	FUNKY MUSIC JU PAR ORCHESTRA/Ju Par JP 8002 (Motown)
34	35	PARTYLAND BLACKBYRDS/Fantasy 794
35	44	DEVIL'S GUN C.J. & COMPANY/Westbound 55400 (Atlantic)
36	40	GET IT UP BEN E. KING & AWB/Atlantic 3402
37	39	SHO LIKE GROOVIN' WITH YA JOHNNY BRISTOL/Atlantic 3391
38	50	L.A. SUNSHINE WAR/Blue Note 1009 (UA)
39	42	ME AND MY MUSIC SPINNERS/Atlantic 3400
40	48	OVER AND OVER ASHFORD & SIMPSON/Warner Bros. WBS 8391
41	46	NIGHTS ON BROADWAY CANDI STATON/Warner Bros. WBS 8387
42	47	I NEED LOVE PERSUADERS/Calla ZS8 7667 (CBS)
43	45	TURN ON THE LIGHT KELLE PATTERSON/Shadybrook 45 1037
44	53	GET AWAY SALSOL ORCHESTRA/Salsoul SZ 2038
45	51	FEEL IT CRUSADERS/ABC Blue Thumb BTA 272
46	49	I CAN MAKE IT BETTER PEABO BRYSON/Buller 03 (Bang)
47	52	SOUL OF A MAN BOBBY BLAND/ABC AB 12280
48	58	LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL STARS/Phila. Intl. ZS8 3627 (CBS)
49	55	JAM ON THE GROOVE RALPH MacDONALD/Marlin 3312 (T.K.)
50	56	ALL BECAUSE OF YOUR LOVE OTIS CLAY/Kayvette 5130 (T.K.)
51	60	CAN'T STAY AWAY BOOTSY'S RUBBER BAND/Warner Bros. WBS 8403
52	59	MAKE IT WITH YOU WHISPERS/Soul Train 10996 (RCA)
53	61	PARTY LIGHTS NATALIE COLE/Capitol P 4439
54	63	LOVE IS SO GOOD WHEN YOU'RE STEALING IT ZZ HILL/Columbia 3 10552
55	57	VITAMIN U SMOKEY ROBINSON/Tamla T 54284F (Motown)
56	64	I DON'T WANNA GO MOMENTS/Stang 5073
57	43	GONNA LOVE YOU MORE GEORGE BENSON/Warner Bros. WBS 8377
58	68	O-H-I-O OHIO PLAYERS/Mercury 73932
59	65	I NEED SOMEBODY TO LOVE SHIRLEY BROWN/Arista 0254
60	—	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251
61	67	I FEEL LIKE I'VE BEEN LIVIN' (ON THE DARK SIDE OF THE MOON) THE TRAMMPS/Atlantic 3403
62	66	JOYOUS PLEASURE/Fantasy F 793
63	—	BITE YOUR GRANNY MORNING, NOON & NIGHT/Roadshow RS XW1003 (UA)
64	69	THAT'S WHAT FRIENDS ARE FOR DENICE WILLIAMS/Columbia 3 10556
65	—	SHARING VITAMIN E/Buddah BDA 574
66	71	TURN THIS MUTHA OUT—PART I IDRIS MUHAMMAD/Kudu KU 940 (CTI)
67	—	ALI BOMBAYE MICHAEL MASSER AND MANDRILL/Arista 0250
68	75	SINCE I FELL FOR YOU/I'M FALLING IN LOVE HODGES, JAMES & SMITH/London 8193
69	70	STICKY STUFF BOOKER & THE MG'S/Asylum 45342
70	—	OH LET ME KNOW IT (PT. 1) SPECIAL DELIVERY/Shield 6307 (T.K.)
71	—	INTO SOMETHING (CAN'T SHAKE LOOSE) O.V. WRIGHT/Hi. 77501 (Cream)
72	73	I CAUGHT YOUR ACT HUES CORPORATION/Warner Bros. 8334
73	74	GOOD THING QUEEN—PART I MARGIE EVANS/ICA 002
74	—	I'M COMING HOME STYLISTICS/H&L 4686
75	72	PARTY LINE SYMBOL 8/Shock 5

Disco File (Continued from page 22)

20 chart than any other label, is shipping advances to disco DJs this week with copies due in the stores on the 18th. Watch this one—it's breaking new ground and could start a trend.

■ **CHOICE CUTS:** Not only is **Smokey Robinson** the producer, composer and singer of the original-score music for a new movie called "Big Time," he's also the film's executive producer and scoring his own project apparently brought out the best in him. The "Theme" from the resultant Tamla album runs nine and a half minutes and is Robinson's sharpest, most disco-styled production in years, bubbling with an irrepressible energy that should send it shooting up the charts, ready to pick up where **Marvin Gaye** left off. The Marvin Gaye connection is not a merely passing one—"Theme from Big Time" has a loping pace and tight but wide-open rhythmic structure that links it inevitably with "Got To Give It Up"—but Smokey's song is both more concise and more texturally varied than Gaye's, pulling elements of European disco styling into a heady Motown mix. Though there is a vocal framework to the "Theme," it's essentially an instrumental piece, like "Got To Give It Up" mated with "Vitamin U" and threaded deftly with spirited synthesizer and brilliant percussion passages. David Mancuso, who, along with Tony Gioe, put "Big Time" into his top 10 the first week out, says he also feels some of War's "City, Country, City" in here. All together, it's an unexpected piece of music from Smokey and this week's most essential lp cut . . . Also on the Mancuso and Gioe top 10s this week is a great **Stevie Wonder** composition from the new **Sergio Mendes and the New Brasil '77** album, "The Real Thing" (Elektra). Featuring vibrant female vocals and a sprightly, Brazilian-beat arrangement, "The Real Thing" is utterly captivating in a distinctly Wonder-ful way. Also attractive here: "Mozambique," which takes the "Express Yourself"/"Hold Tight" percussive style in a Brazilian carnival direction . . . The best of the many variations on the "Star Wars" theme is **Meco's** full-side run-through from the Millennium album, "Star Wars and Other Galactic Funk." Actually a 15:47 medley of disco-ized versions of various pieces of music from the movie, "Star Wars" is a pastiche of moods—at times dramatically "futuristic," both symphonic and electronic (delightful "conversations" between synthesizers here and there); at other times, whimsical, big band jazzy, then grandiose, almost pompous toward the end. The result is fun, occasionally compelling dance music but the soft, slow spots might keep it from being played straight through. Still, there's enough here to keep the dancers zipping through space. The pilot-producers on this particular journey: **Meco Monardo, Harold Wheeler, Tony Bongiovi**, all key members of the original **Gloria Gaynor** team . . . And from left field: "Exodus," the 7:38 title cut from the new **Bob Marley & the Wailers** album (on Island) which sounds like old get-down **Bohannon** given a reggae twist and a Rastafarian message, is rich enough to get some attention at adventurous clubs.

(Continued on page 47)

R&B REGIONAL BREAKOUTS

Singles

Albums

East:

George Benson (Arista)
Hodges, James & Smith (London)

East:

CJ & Company (Westbound)
Salsoul Orchestra (Salsoul)

South:

Ohio Players (Mercury)

South:

Roy Ayers Ubiquity (Polydor)

Midwest:

George Benson (Arista)

Midwest:

Bob Marley & the Wailers (Island)
CJ & Company (Westbound)
Salsoul Orchestra (Salsoul)
Shirley Brown (Arista)

West:

Ohio Players (Mercury)

West:

Richard Pryor (Warner Bros.)

JULY 16, 1977

1. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
2. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
3. **HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
4. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC AB 1007
5. **CONQUISTADOR**
MAYNARD FERGUSON/Columbia PC 34457
6. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
7. **IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
8. **LOVE NOTES**
RAMSEY LEWIS/Columbia PC 34696
9. **TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
10. **LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
11. **ELEGANT GYPSY**
AL DI MEOLA/Columbia PC 34461
12. **SEAWIND**
CTI 5002
13. **PHANTAZIA**
NOEL POINTER/Blue Note BN LA736 H (UA)
14. **V.S.O.P.**
HERBIE HANCOCK/Columbia PG 34688
15. **FINGER PAINTINGS**
EARL KLUUGH/Blue Note BN LA737 H (UA)
16. **GINSENG WOMAN**
ERIC GALE/Columbia PC 34421
17. **BREEZIN'**
GEORGE BENSON/Warner Bros. BS 2919
18. **LOOK TO THE RAINBOW (AL JARREAU LIVE IN N.Y.)**
AL JARREAU/Warner Bros. 2BZ 3052
19. **TAILOR MADE**
BOBBI HUMPHREY/Epic PE 34704
20. **MUSICMAGIC**
RETURN TO FOREVER/Columbia PC 34682
21. **DON'T STOP THE MUSIC**
THE BRECKER BROTHERS/Arista 4122
22. **FOUR**
BOB JAMES/CTI 7074
23. **STAIRCASE**
KEITH JARRETT/ECM 2 1090 (Polydor)
24. **ENCOUNTER**
FLORA PURIM/Milestone M 9077
25. **PASSENGERS**
THE GARY BURTON QUARTET WITH EBERHARD WEBER/ECM 1092 (Polydor)
26. **HOMECOMING**
DEXTER GORDON/Columbia PG 34650
27. **LIVE**
LONNIE LISTON SMITH/RCA APL1 2433
28. **A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
29. **SUPERTRIOS**
McCOY TYNER/Milestone M 55003
30. **MUSIC IS MY SANCTUARY**
GARY BARTZ/Capitol ST 11647
31. **ROMANTIC JOURNEY**
NORMAN CONNORS/Buddah BDS 5682
32. **THE GREATEST (AN ORIGINAL SOUNDTRACK)**
Arista 7000
33. **PROMISE ME THE MOON**
DAVID SANBORN BAND/Warner Bros. BS 3051
34. **WHAT THE WORLD IS COMING TO**
DEXTER WANSEL/Phila. Intl. PZ 34487 (CBS)
35. **FROM ME TO YOU**
GEORGE DUKE/Epic PE 34469
36. **SWEET LUCY**
RAUL DE SOUZA/Capitol ST 11648
37. **MORE STUFF**
STUFF/Warner Bros. BS 3061
38. **TRIBUTE TO DUKE ELLINGTON**
SONNY STITT/Catalyst 7620 (Springboard International)
39. **VIBRATIONS**
ROY AYERS UBIQUITY/Polydor PD 1 6091
40. **REVELATION**
CHARLES EARLAND AND ODYSSEY/Mercury SRM 1 1149

WB Inks Deodato



Emuir Deodato has been signed to Warner Bros. Records; the Brazilian composer/arranger/producer/performer will be recording his album debut for the label with staff a&r producer Tommy LiPuma this summer. Gathered for the signing in Burbank were (from left) Warner Bros. general manager Clyde Bakkemo, Deodato, Warner Bros. vice president and director of business affairs David Berman, Mo Ostin, Warner board chairman and president and LiPuma.

Springboard Pacts Pick-a-Hit Label

■ LOS ANGELES — Springboard West Coast-based director of product development Stanley Greenberg and Pick-a-Hit Records' president Bobby Sanders have announced the signing of an agreement under which Spring-

board International Records, Inc. will distribute Pick-a-Hit product.

The first release under the new agreement will be a debut single by Special Affair titled "Love Quake."

Disco File

(Continued from page 46)

RECOMMENDED DISCO DISCS: My favorite import this week is the **Larry Page Ork's "Erotic Soul"** (on the Penny Farthing label from Canada, distributed by A&M/Canada), one of the most graceful, exuberant and sustained instrumentals out right now. A pumping drumbeat pins down flights of strings and gusts of brass: variations on that theme for just over seven minutes. Already a bestselling import in San Francisco and New York and getting DJ raves from all over . . . **Renee Harris** begins "Doctor Music" (Epic) squealing "Turn it out, y'all" in this nasty little voice—the perfect crazy introduction to an entirely atypical **Michael Kunze-Silvester Levay** production. There are few flashes of **Silver Convention** here—instead, the style is Miami/Southern funk with a great, kicking beat. Basically, it's Harris' gritty voice that keeps the record funky as she sings about seeking solace from a broken heart with "Doctor Music"; "Think I'm goin' out tonight," the chorus chants. My west coast correspondent turned me on to this one when it was a single (3:30) but now it's out on a 12-inch at 6:30 and it's even more impressive . . . "Don't Turn Away" (4:25) by **Midnite Flite** (TK) is an instrumental with a certain eerie charm and some terrific breaks that is, believe it or not, based on the NBC Sports theme. It's been out in Miami for several months and quite a success there before TK picked it up and brought it out nationally.

OTHER MEDIA: "Discotheque," a paperback original by New York Daily News pop columnist Steve Gaines, is the fun-trash novel everyone in the business will be talking about. Just out on Fawcett and bearing cover lines that describe it as "a sizzling, sex-intoxicated novel of the mad, mad whirl of the discotheque" and a "big, reverberating novel of love, lust and violence in the blinding world of the etc.," the book takes place over the three-day Fourth of July weekend in New York's biggest disco, Elysium, and centers around characters like Bobby DJ (full name: Bobby Benedetto), top spinner in the city but also a coke addict with a wife and a kid; Maurice Cameron, flashy owner of the club who might be seen as a thinly disguised John Addison (the man behind Le Jardin, 15 Lansdowne Street, etc.); and a disco promotion man named Willy Buckels. Other members of the cast include an aging movie queen, a Jewish secretary, a coke dealer, a sex pervert, a Lesbian go-between for the Mob, other shadowy Mob-music biz figures and a DJ named Bob Tavarase. They're all thrown together in a spoof of disaster film "novelizations" with a hilarious made-for-tv-movie finale worth wading through a lot of nonsense for. This is hardly "big, reverberating" stuff, but I raced through it in one day over, appropriately, the Fourth of July weekend and have been telling people about it ever since. Take it to the beach.

JULY 16, 1977

1. **COMMODORES**
Motown M7 88R1
2. **GO FOR YOUR GUNS**
ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
3. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
4. **REJOICE**
EMOTIONS/Columbia PC 34762
5. **MARVIN GAYE LIVE AT THE LONDON PALLADIUM**
Tamla T7 342R2 (Motown)
6. **A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
7. **FLOATERS**
ABC AB 1030
8. **SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2 (Motown)
9. **TRAVELIN' AT THE SPEED OF THOUGHT**
O'JAYS/Phila. Intl. PZ 34683 (CBS)
10. **SLAVE**
Corillion SD 9914 (Atlantic)
11. **TEDDY PENDEGRASS**
Phil. Intl. PZ 34390 (CBS)
12. **UNMISTAKABLY LOU**
LOU RAWLS/Phila. Intl. PZ 34488 (CBS)
13. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
14. **SWEET PASSION**
ARETHA FRANKLIN/Atlantic SD 19102
15. **I REMEMBER YESTERDAY**
DONNA SUMMER/Casablanca NBLP 7056
16. **MAZE FEATURING FRANKIE BEVERLY**
Capitol ST 11607
17. **LOOK TO THE RAINBOW (AL JARREAU LIVE IN N.Y.)**
AL JARREAU/Warner Bros. 2BZ 3052
18. **PARLIAMENT LIVE/P FUNK EARTH TOUR**
Casablanca NBLP 7053
19. **LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
20. **STORMIN'**
BRAINSTORM/Tabu BOLI 2048 (RCA)
21. **THELMA & JERRY**
THELMA HOUSTON & JERRY BUTLER/Motown M6 887S1
22. **FRIENDS & STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H
23. **RICHARD PRYOR'S GREATEST HITS**
Warner Bros. BSK 3057
24. **ARE YOU SERIOUS?**
RICHARD PRYOR/Laff 196
25. **STILL TOGETHER**
GLADYS KNIGHT & THE PIPS/Buddah BDS 5689
26. **ASK RUFUS**
Rufus/ABC 975
27. **NOW DO-U-WANTA DANCE**
GRAHAM CENTRAL STATION/Warner Bros. BS 3041
28. **TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
29. **EXODUS**
BOB MARLEY & THE WAILERS/Island ILPS 9498
30. **UNPREDICTABLE**
NATALIE COLE/Capitol SO 11600
31. **I'VE NEVER BEEN TO ME**
NANCY WILSON/Capitol ST 11659
32. **AHH, THE NAME IS BOOTSY BABY**
BOOTSY RUBBER BAND/Warner Bros. BS 2972
33. **ROMANTIC JOURNEY**
NORMAN CONNORS/Buddah BDS 5682
34. **IT FEELS SO GOOD**
MANHATTANS/Columbia PC 34450
35. **DEVIL'S GUN**
CJ & COMPANY/Westbound WB 301 (Atlantic)
36. **SO SO SATISFIED**
ASHFORD & SIMPSON/Warner Bros. BS 2992
37. **ENCHANTMENT**
Roadshow LA682 G (UA)
38. **SHIRLEY BROWN**
Arista 4129
39. **MAGIC JOURNEY**
SALSOU ORCHESTRA/Salsoul SZS 5515
40. **ANGEL**
OHIO PLAYERS/Mercury SRM 1 3701

Pablo Cruise: Sunshine Peddlers Flying High in '77

By FRANC GAVIN

■ LOS ANGELES — "We were standing on the deck of the 'Ib Manuiwa' sailing out into the sun off the shoreline of Oahu." Cory Lerios, keyboard-man for Pablo Cruise, detailed the exploits of the group during a recent and very successful visit to the Hawaiian Islands. "Somebody called up the radio stations, ship to shore, in Oahu and got them to put on some of our stuff. So there we were—sea, surf, wind in our hair, sun in our eyes and we'd just finished one of the best series of gigs in our lives. Our single ('Whatcha Gonna Do') started playing in the background. We all thought we'd died and gone to heaven."

First Hit Single

Pablo Cruise has, over the past three releases, received much AOR exposure but until the r&b crossover of "Whatcha Gonna Do?" had undergone no considerable AM airplay. "It's really impossible to comprehend what it's like, having a hit single, until it happens." Lerios explained to **Record World**, "It just floors you—suddenly realizing you're at least part of the way there and it's really you, coming

over those airwaves—endless possibilities start flashing into your head. It's like being a kid again, with your whole life in front of you."

Not only has the band curried popular favor with the eminently danceable "Whatcha Gonna Do?" but two other pieces, "0-60 in 5" and "Ocean Breeze" are enjoying television and film usage as theme material. ABC's "Wide World of Sports" has used both numbers during in-action surf and ski segments, and the current surfing documentary "Free Ride" has picked up "0-60 in 5" as its title-song.

Why has there been so much gravitation between the band and the media interpretations of the outdoor life-style? "In a very definite sense, we'd like to think we represent it—not the physical aspects exclusively, nor the hedonistic West Coast stereo-

Capitol Ups Hargis

■ LOS ANGELES—John W. Hargis has been promoted by Capitol Records, Inc., to the position of director, administrative services, Robert L. Franz, CRI vice president, personnel & industrial relations has announced.

type. We tend to peddle a lot of sunshine, a certain geist that is the kind of living you find on certain islands in different parts of the world—the Pacific, the Mediterranean. In those places there's a kind of relaxed intensity. It sounds like a contradiction in terms. Many look on this kind of life and those kind of locations as a dreamlike existence—you can take it that way if you like. For us it's a reality we try to pursue.

Aspirations toward Paul Gauguin's Tahiti aside, the band intends to remain eclectic enough to expand on the widest fronts possible. "We've received some very strong critical acclaim from the press worldwide—in Europe, the Far East and Australia—but album sales have been what you would call moderate. The single's obvious potential in those markets might give us the green light for eventual touring. But right now we're still going for the States—after a trip up to Oregon we'll be coming back home to re-structure the live presentation, adding new numbers and perhaps a new member, some-

(Continued on page 54)

Rogers & Cowan Ups Manfredi

■ NEW YORK—Karen Manfredi has been promoted to East Coast tour publicist for the Rogers & Cowan office in New York, it has been announced by Carol Ross, vice president of the Music Division. Ms. Manfredi will be responsible for scheduling and coordinating all interview activities for artists on tour in the region east of the Mississippi. She has been working at Rogers & Cowan's New York office for the past two years, as assistant in the music division to Joe Dera.

E/A Country Campaign Features Five New LPs

■ LOS ANGELES — As part of its "E/A Kicks Into Country" campaign, Elektra / Asylum Records has released five albums in July. Included in the campaign are debut albums by Stella Parton ("Country Sweet"), Vern Gosdin ("Til The End"), Hargus "Pig" Robbins ("Country Instrumental of the Year"), and Sammi Smith's second E/A album, "Mixed Emotions."

The debut album of pop artists Jimmy Pakala and Larry Meredith, entitled "Pakalameridith," has been released.

E/A Taps Fein

■ LOS ANGELES — Art Fein has joined the Elektra/Asylum publicity department as writer/publicist, it was announced by Bryn Bridenthal, national publicity director.

Gest Relocates

■ LOS ANGELES — David Gest & Associates Public Relations has moved to larger headquarters at 13749 Riverside Drive, Suite 103 B, Sherman Oaks, California, 91423. The new telephone number is (213) 986-7474.

Carpenters' Intl. Congrats



International delegates from six countries who attended A&M's June Meetings made a quick trip to Las Vegas to catch The Carpenters opening night show at the MGM Grand Hotel June 30. Pictured, from left, back row: Robin Mann, R.P.M., South Africa; Antonio Carlos Duncan, EMI-Odeon, Brazil; Richard Carpenter; Franz Von Auersperg, CBS, Germany; Margaretha Beverloo, CBS, Sweden. Middle row, from left: Jack Losmann, A&M International operations manager; Karen Carpenter; Lee Wilder, A&M International promotion. Front row, from left: Samuel Franco, Discos de Centroamerica, Guatemala; Andy Knecht, CBS, Switzerland.

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RECORD WORLD

Criteria Celebration



Mack Emerman (second from right) is toasted by guests at a recent ground-breaking party to celebrate the construction of Emerman's Criteria Sound Recording Studios' fourth 24-track studio at the North Miami facility. The new studio D should be in operation by Oct. 1st. Pictured here, are, from left: Jimmy Bolton of Robin Trower's road crew; Jan Jan Dance, Criteria staff member; Kenny Ballantine of Trower's crew; producer Don Davis; Robin Trower; "Wonder Boy" of radio station 96X; Emerman, and Tom Webb, WSHF news director.

The Coast

(Continued from page 10)

WOOD YOU BELIEVE: **Detective's** recent stint at the Starwood here in town was a prime attraction. Biggies in attendance included all four **Led Zeppelins**, who were in town exploring new decibel horizons for six nights at the Forum, as well as **Les Dudek**, **Eric Carmen** and members of **Angel**. Zeppelin's appearance at the club, naturally, was the cause of much excitement—so much, apparently, that **Robert Plant** made an early exit because he and his cronies were getting more attention than Detective itself, one of Zep's Swan Song Records bands . . . Upcoming bills at the Starwood, a venue making moves for serious contention for the kind of talent normally heard at the Roxy most of the time, include **Derringer** with **Simon Stokes**, **Tracy Nelson** with **Diane Davidson**, and the tasty pairing of **John Mayall** and **Mike Bloomfield**. It had been hoped that the latter bill would also include phenomenal harp-man **Norton Buffalo**, but Norton was already committed to a post-Bisontennial disco hoe down.

RUMOURS DENIED/REVIVED: No truth to the rumor that **Hirth Martinez**, **Cyrus Faryar** and **Wynn Stewart** are forming a trio to be called **Hirth, Wynn & Faryar** . . . Could the merger between **Irv Azoff** and **Jerry Weintraub**, first circulating some months back and since cooled by denials, be heating up again? . . . AND OTHERWISE: **Randy Newman** has been recording at Amigo Studios in Burbank. No details at press time on the project at hand, but watch this space . . . **UFO** guitarist **Michael Schenker** has disappeared. A Chrysalis source reports that Schenker hasn't been seen in three weeks, since the band concluded a headlining date at the Roundhouse in London. With their U. S. tour set to kick off in Chicago last Wednesday (6), police had been contacted but the search had yielded no trace of Schenker. **Paul Chapman** of **Lone Star** is filling the vacant chair during the U. S. tour, but will remain with his own band. And **UFO's** lead singer, **Phil Mogg**, is said to fear that Schenker's interest in mysticism may have led him to the Moonies.

MARGARITAVILLE REVISITED: Cream Records sales VP **Paul Culberg** has made his July 4th bash something of a tradition, and in his second year in a new canyon spread in Agoura, expanded an already ambitious experiment in social dynamics into a rocking showcase for **Balcones Fault**. The famous bottomless margarita urn completed the equation, which added up nicely . . . SOARING OBLIGATO: Having capped **Bob Seger's** last Cobo Hall homecoming with a sax solo played from a flying rig high above the stage, **Alto Reed** has carried his art a few dozen yards higher. A July 3rd festival at Martin Speedway near Kalamazoo, featuring **Seeger**, **Heart**, **Nazareth** and the **Little River Band**, saw promoter **Bruce Kapp** and Seger's manager, **Punch Andrews**, bringing in a hot air balloon. Inflated during Seger's sunset performance, the balloon carried Reed aloft during the final song, using a cable hookup to the P. A. to enable Reed to pull off his solo while aloft.

New York, N.Y.

(Continued from page 14)

on October 14 as part of **Richard Nader's** "Rock and Roll Revival." **Fats** can also be heard singing the Miller Beer commercial these days . . . **Jimmy Wisner** and **Tom Owen** will co-produce an album of music from "Star Wars" to be played by the Electric Moog Orchestra. And the beat goes on . . . **D. Claeys Bahrenburg** appointed advertising director of Rolling Stone. He succeeds **Donald E. Welsh** who has been named associate publisher . . . **Ira Mayer** spotted chowing down on the world's greatest hamburger at Goldie's Patio Grill in Tulsa, Oklahoma . . . **Ahmet Ertegun**, chairman of Atlantic Records, named president of the New York Cosmos professional soccer team. Ertegun played soccer during his days as a student at Landon School near Washington, D.C. and at St. John's College in Annapolis . . . **Bob Marley and the Wailers'** American tour, which was set to start on July 9, has been postponed for two weeks. Marley recently injured his toe while playing soccer (Ahmet take note!) and has been advised by his physician to cease performing for awhile. The postponed dates will be added at the end of the tour after a three-day engagement at the Palladium in New York City (August 18-20) . . . **Sierra** is the name of the newly reformed **Flying Burrito Brothers**. Their album is being produced by **Felix Pappalardi** for a September release . . . Newly signed Mercury recording artist **Bruce Fisher** has some pretty impressive credentials, as he has co-written "Nothing From Nothing," and "You Are So Beautiful" with **Billy Preston** and contributed lyrics and vocals to **Quincy Jones'** "Body Heat." Joining Fisher on his new album are **Chaka Khan**, **Roy Ayers** and **Charles Earland** . . . **John Entwistle** will produce the **Fabulous Poodles** for Pye in the U.K. . . . The long awaited "Original Animals" album, recorded almost two years ago, will finally be released in England on the Polydor label later in the month . . . The **Sutherland Brothers & Quiver** have yet to name a replacement for guitarist **Tim Renwick**, but **Ray Flake** from the group **Meal Ticket** has been filling in during the recording of the group's next lp.

Until next week we leave you with the words of the late **Alfred E. Smith**, who, during a campaign speech made in 1936, spoke the following words—words that in 1977 seem to relate directly to the content of this column: "No matter how thin you slice it, it's still baloney."

Copy Writes

(Continued from page 38)

2391.

COVER WAR: While the number of cover versions being released on the "Star Wars" theme goes from the sublime to the ridiculous, another song is quickly catching up with that more celebrated melee. "Slow Dancin'" by **Jack Tempchin** was a mid-charter when it was released by his **Funky Kings** on Arista. Earlier this year, **Johnny Rivers** released it several months back on his own Soul City label and garnered more than respectable MOR and Top 40 airplay. The master was recently picked up by Big Tree Records and is currently bulleting up the RW charts under the new title "Swayin' To The Music (Slow Dancin')." Meanwhile, another version has just been released by **Lorna Wright** on Rocket and **Ben Moore** has an r&b adaptation on Mercury. All of this has nothing whatever to do with "Slow Dancin' (Don't Turn Me On)" by the **Addrisi Brothers** on Buddah. The Rivers/Wright/Moore song is published by Warner Brothers.

HAPPY: **Stanley Mills**, head of September/Galahad Music, has songs on two country album currently listed on the RW charts. "Semolita," a big country single for **Jerry Reed**, is now included in Reed's "Jerry Reed Rides Again" lp (RCA) and **Roy Clark** has "Kids" in his "My Music and Me" lp (ABC/Dot). Also, yet another version of the **Bobby Vinton** hit "My Melody Of Love" is being released on **Shelby Singleton's** Plantation Records by **Rita Remington**.

SIGNED: English new wave rockers **The Stranglers** have signed a U.S. publishing deal with Almo/Irving. The group is one of the best selling of the English punk rock bands. Their new album "Rattus Norvegicus" hit the top five of the English charts only two weeks after release. The American release on A&M is due this week . . . **Samantha Sang** to C.A.M.-U.S.A., Inc. for recording. Ms. Sang has been a recording artist in her native Australia since she was 15 years old and has starred in a number of European TV specials . . . **Merlin Rose** to Hat Band Music, Nashville, via **Ron Huntsman** . . . RELEASED: Composer **Ernest Gold's** "Fun With Dick and Jane" soundtrack lp released by Columbia . . . OPENING: **George Duning** ("Picnic") has formed his own publishing company, Kalopa Music.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Desde Lima-Perú me llega una carta del disquero **Alberto Maraví**, director gerente del sello INFOPEA (Industria Fonográfica Peruana S.A.) con el siguiente texto: "Por los recortes adjuntos, comprobará que luego de diez meses de trámites judiciales con la consiguiente pérdida de tiempo, logré, por Resolución de la Corte Suprema, demostrar mi completa inocencia en la falsa denuncia montada por DINSA en complicidad con el columnista **Agustín Prado Lártigas** del Diario Extra. Esa perversa campaña se convierte hoy en un 'bumerang' pues pone en evidencia la ruindad de muchas personas, entre ellas el gerente de DINSA **Warson Lamtenzan, Prado**, el abogado **Camacho Perla** y la Dirección del Diario Extra, quienes tienen instrucción abierta por el delito contra la libertad de prensa, y por difamación y calumnia."

Alberto Maraví

Los recortes adjuntos a los que hace mención Maraví, pertenecen al Diario Última Hora de Lima, Perú, en el cual se destacan titulares por dos días consecutivos de la inocencia del dirigente disquero **Alberto Maraví** de los cargos por estafa que le formuló su ex-socio en DINSA (Discos Nacionales S.A.) **Warson Lamtenzan**; ya que el pasado 12 de mayo —según el Diario Última Hora— la Segunda Sala Civil de la Corte Suprema del Perú, lo declaró inocente. Agregándome Maraví, que **Fernando Arias, Aldo Guibovich** y **Hugo Acuña** continúan integrando el grupo peruano de **Los Pasteles Verdes**. En nuestra edición especial dedicada a México, presentaré al mundo diversos artículos dedicados a la vida profesional de **Louis Couttolenc**, quien pasó a ocupar el máximo puesto que dentro del organigrama discográfico puede aspirar un ejecutivo en la división discos del sello RCA Internacional. ¡Felicitaciones Louis... Con carácter de irrevocable, **Gabriel Hernández** renunció a la Organización Radio Centro en la cual durante 8 años fungió como Director de Programación de las estaciones Radio Variedades y Radio Exitos. De inmediato, **Eliás Cervantes**, experimentado hombre de radio e integrante del staff de la Organización Radio Centro durante mucho tiempo, pasó a ocupar la Dirección Artística de Variedades; y **Adolfo Fernández**, otro joven elemento que ha demostrado ca-

pacidad e integridad, se hizo cargo de la programación de Radio Exitos... Arrolladoramente **José José** superó al español **Pablo Abraira** en la difusión del tema "Gavilán o Paloma" del autor **R. Pérez Botija**. Con esta producción, que es ya un hit de proporciones en México, **José José** debutó en su nuevo sello Ariola... Bajo un intenso esfuerzo promocional en toda la República, **Musart** consolida tres hits que vuelan a los primeros lugares del gusto popular. Se trata de "La Amelia" con **Sergio y Estibaliz**, "Mi Hijo" de **Tito Fernández** y "Te Extraño Mucho" con **Los Símbolos**... Dando la gran sorpresa **Los Ases del Trópico** (Sonido y Ritmo) la pegan con "El Chavo de la Vecindad" en el ritmo tropical, vislumbrándose que pueden llegar a cifras muy altas en ventas... Otra buena producción presentan **Los Baby's** (Peerless) como novedad. Su más reciente lanzamiento "Regresa Ya" comenzó a gustar... **Leonardo Favio**, quien se alejó siendo ídolo en el mercado mexicano hace unos años, retorna ahora con un "Ave María, Niña" que agarra fuerza de hit; lo que vendría a dar como resultado, que el sello Microfón que está representado en México por **Mélody**, coloque otro artista más en plan de triunfador discográficamente; ya que primero fué **Aldo Monges**, luego **Elianna** y ahora **Leonardo Favio**... En el momento de escribir estas líneas —11 de junio— **Rocío Durcal** y su esposo **Junior** se encuentran en descomunal pleito con el empresario **Antonio V. Basurto**, quien según denuncia presentada por los intérpretes españoles ante las autoridades competentes —tanto oficiales como artísticas—, se niega a pagarles más de dos millones de pesos, que es el resultado de sus actuaciones en la Capital y el interior del País. Como recordaremos, por la misma amarga situación pasó la intérprete brasileña **Elianna Pittman**, quien fué víctima de malos tratos e injurias por parte del empresario argentino **Hugo López**, quien también se negaba a pagarle una considerable cantidad de dólares, que al final pudo cobrar **Elianna** al contar con el apoyo de las autoridades. Pero no todo es negativo en el medio empresarial, también los hay con honradez, profesionalismo y dignos de toda confianza... Y ahora ¡Hasta la próxima desde México!

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Con la creación de la Asociación de Fabricantes y Distribuidores Discográficos de Puerto Rico, el comercio de duplicaciones piratas ha sufrido un quebranto absoluto. Las primeras indicaciones han sido un aumento notable de ventas por parte de los distribuidores autorizados de la mercancía fabricada legalmente por sus propietarios legítimos. Con el mercado neoyorquino totalmente saturado de copias ilegales, el primer mercado que comenzó a sufrir la inundación proveniente de Nueva York fué a Puerto Rico. A tal punto ¡legó la saturación del "dubbing" que los principales distribuidores, en reunión cerrada, comenzaron a considerar la posibilidad de negociar con el producto pirata a menos que la tan "cacareada" creación de la Asociación cristalizada y le hiciera frente a la descarada invasión del producto neoyorquino. El único mercado que sigue sufriendo los rigores de la copia pirata en su máxima expresión, Nueva York, es precisamente el que debe luchar por formalizar su asociación de fabricantes y distribuidores, al efecto de acabar de crear una fuerza que luche contra los piratas que pululan el ambiente, recibiendo el beneplácito y ayuda total de parte de pseudo-distribuidores y "record shops," con los cuales, definitivamente no debían seguir haciendo negocio los fabricantes autorizados. La inmoralidad llega a tal que no quedará "cuerpo con cabeza" en Manhattan, si no acaban de ponerse de acuerdo los miembros de la casi quebrada industria latina de Nueva York para poder luchar en conjunto contra los piratas, los de "sin ética comercial y moral," los copiadores y la falta de promoción organizada. La única solución para la industria de Nueva York es... unirse. De no hacerlo así, cada uno de sus miembros estará viendo todos los días ante su espejo al afeitarse, la imagen de un total y absoluto imbécil.

Con la asistencia de la Asociación de Puerto Rico y la de la ALARM de la costa oeste, (Osvaldo Venzor), el tema de la piratería en Estados Unidos será tratado a gran profundidad durante Promosonic '77, en el Eden Roc de Miami Beach, del 10 al 14 de Agosto próximo. Asistidos por especialistas en tan grave asunto y miembros del FBI, las charlas sobre la lucha contra la piratería y la firme denuncia de los que están negociando libre y cruelmente con los piratas, será asunto delicado, polémico y muy interesante. También han confirmado su asistencia a Promosonic con "booth" representativos, Discos Musart de México, Musical Records de Estados Unidos y Sunshine Records, Discos Coro de México, Mélody Records de México, Ariola y Editora Intersong de México.

Es imperativo e indispensable que los sellos cuyos artistas han resultado triunfadores en la "Selección de Valores Internacionales Record World 1977" y que han sido notificados, confirmen la asistencia de sus artistas a la Gala Final de Promosonic '77, durante la cual se entregarán estos trofeos, ya que de otra manera no se podrá garantizar que los que no confirmen a tiempo debido su actuación, figuren en la lanzada al aire de la "televisión por satélite." Por otra parte, los que planean recibir de manos de **Bob Austin** y **Tomás Fundora** su presea, sin rendir su actuación, deben confirmarlo también, así como los artistas o ejecutivos que lo recibirán a nombre de los que por un motivo u otro no puedan estar presentes.

De cierto se está activando Movieplay de España en su distribución y promoción en ciertas áreas de Latinoamérica y Estados Uni-

(Continued on page 51)

LATIN AMERICAN HIT PARADE

Costa Rica

By RADIO 1000

1. **GLORIOSO SAN ANTONIO**
LOS SOBRINOS DEL JUEZ—Audio Latino
2. **RENACER**
MIAMI SOUND MACHINE—Audiofon
3. **MI VIEJO SAN JUAN—PRECIOSA**
CHIRINO—Grand Artists Records
4. **PIDEME**
GAVIOTA—CBS
5. **TORN BETWEEN TWO LOVERS**
MARY MacGREGOR—Ariola
6. **YEAR OF THE CAT**
AL STEWART—Janus Records
7. **KNOWING ME, KNOWING YOU**
ABBA—Atlantic
8. **YOU KNOW, LIKE I KNOW**
OZARK MOUNTAIN/DAREDEVILS—A&M
9. **SI...**
JOSE LUIS PERALES—Hispavox
10. **I LIKE DREAMIN'**
KENNY NOLAN—20th Century

Spain

By JOSE CLIMENT

1. **GAVILAN O PALOMA**
PABLO ABRAIRA
2. **ROMANTICA**
JOSE VELEZ
3. **LLUVIA DE PRIMAVERA**
BEBU SILVETTI
4. **TE DARE MI VIDA**
LORENZO SANTA MARIA
5. **LINDA**
MIGUEL BOSE
6. **SI...**
JOSE LUIS PERALES
7. **ODIAME**
DYANGO
8. **ENSENAME A CANTAR**
MICKY
9. **UN PUEBLO ES**
MARIA OSTIZ
10. **MI BUEN AMOR**
CAMILO SESTO

Bakersfield, Cal.

By KWAC (ALFREDO RODRIGUEZ)

1. **NUESTRO AMOR PROHIBIDO**
RITMO 7—Fama
2. **TE LLEGARA MI OLVIDO**
GILBERTO VALENZUELA—Arcano
3. **DESPUES DE TANTO**
NAPOLEON—Raff
4. **A TRAVEZ DE LOS ANOS**
LOS BABY'S—Peerless
5. **PERDONAME**
HERMANOS DIABLO—Arcano
6. **ALGO CONTIGO**
CHICO NOVARTO—Microfon
7. **QUIERO QUE ME QUIERAS**
LOS TIGRES DEL NORTE—Fama
8. **EL LIBRO DE LOS DIOS**
LOS POTROS—Peerless
9. **TU AMOR CONMIGO**
MIAMI SOUND MACHINE—Audiofon
10. **TE CANTO PORQUE TE QUIERO**
JOSE DOMINGO—Melody

Puerto Rico

By MAELO

1. **PRONOSTICO**
IMPACTO CREA
2. **A LA DERIVA/A ESCONDIDAS**
FELITO FELIX
3. **DE ENGANOS**
CARMITA JIMENEZ
4. **TEMERIDAD**
HARRY FRATICELLI
5. **LOS LIMONES**
CONJUNTO QUISQUEYA
6. **NO ESTAS EN NADA**
JUSTO BETANCOURT
7. **OTRO OCUPA MI LUGAR**
OSCAR SOLO/MIGUEL GALLARDO
8. **EL AMOR ENTRE TU Y YO**
NYDIA CARO
9. **VETE, VETE**
EDNITA NAZARIO
10. **EL PIO PIO**
SONORA PONCENA

New Mexico

By KABQ (F. ALFREDO BACA)

1. **MEJOR ME VOY**
CHELO—Musart
2. **NO CUMPLI MI JURAMENTO**
JOSUE—ARV
3. **LLAMARADA**
MANOLO MUNOZ—GAS
4. **LA OTRA CASA**
YOLANDA DEL RIO—Arcano
5. **ESTARE**
NACHO ORTIZ—ARV
6. **DESPUES DE TANTO**
NAPOLEON—Raff
7. **SE FUE MI ESTRELLA**
ALICIA JUAREZ—Musart
8. **QUE DIGAN MISA**
BEATRIZ ADRIANA—Peerless
9. **TOMA ESTA FLOR**
GLORIA POHL—Hurricane
10. **QUEDO PENDIENTE UNA BODA**
JOSE L. GASCON—Latin International

Colombia

By WILLIAM VINASCO CH.

1. **COSAS DE LOS DOS**
CRISTIAN CAMILO
2. **GAVILAN O PALOMA**
PABLO ABRAIRA
3. **RESPIRANDO**
LUCIO BATTISTI
4. **AVE MARIA NINA**
LEONARDO FAVIO
5. **EL ULTIMO BESO**
POLO-JOHNNY JETS
6. **ROMANTICA**
JOSE VELEZ
7. **TORN BETWEEN TWO LOVERS**
MARY MacGREGOR—Angelita
8. **DIALOGO**
JERONIMO
9. **PORQUE EL AMOR SE VA**
JANE MASON—Ximena
10. **O TU O NADA**
PABLO ABRAIRA

Los Angeles, Cal.

By KWKW (REPO ROLON)

1. **SOY PARRANDERO**
EMIR BOSCAN—TH
2. **LA RAMONA**
EDUARDO II—Melody
3. **PORQUE VOLVISTE**
LOS FREDDY'S—Peerless
4. **HISTORIA DE UN AMOR**
MANOLO MUNOZ—GAS
5. **OTRO OCUPA MI LUGAR**
MIGUEL GALLARDO—Latin International
6. **SUFRIENDO**
JOSE MANUEL VACA—Callarta
7. **JUGUETE CARO**
PUNTO SUR/ALPHA—Jaguar/Epsilon
8. **PARA DECIR ADIOS**
EYDIE GORME/DANNY RIVERA—Gala
9. **POR NINGUN MOTIVO**
LAS JILGUERILLAS—Caytronics
10. **EN LOS ANDENES DEL METRO**
HERMANITAS NUNEZ—Orfeon

New York (Salsa)

By JOE GAINES

1. **ESA PRIETA**
PACHECO—Fania
2. **LO QUE ESTA PASANDO**
ORCH. HARLOW—Fania
3. **SUNDAY KIND OF LOVE**
BOBBY RODRIGUEZ—Vaya
4. **LA SOLUCION DE LA SALSA**
SOCIEDAD 76—Borinquen
5. **ALGO DIFERENTE**
RICARDO RAY & BOBBY CRUZ—Vaya
6. **TUMBA TUMBADOR**
TIPICA 73—Inca
7. **MOFURIBALE**
EL GRAN COMBO—E.G.C.
8. **LAS AVISPAS**
WILFRIDJ VARGAS—Karen
9. **OTRO QUERER**
BOBBY VALENTIN—Bronco
10. **POR ESO**
TITO ALLEN—Alegre

Nuestro Rincon (Continued from page 50)

dos, donde ya su excelente intérprete **Pablo Abaira** está siendo cubierto con interpretaciones de "Gavilán o Paloma" por otros artistas locales. Tenemos el caso México, en donde **José José**, y en producción Ariola, está rompiendo el mercado fuertemente con este tema... Sigue todavía muy confusa la situación de **Julio Iglesias** con su firma como artista exclusivo de CBS. Lo que sí se sabe es que no será distribuido en Estados Unidos por Caytronics Corp. en sus grabaciones en Español, que de momento y hasta que el actual contrato finalice, Alhambra Records seguirá en estas funciones. De ahí en adelante todo es un misterio, en el cual resalta un "fantasma frankisteniano" que a lo mejor de repente se convierte en "bola de humo"... Y ahora... ¡Hasta la próxima!

With the creation of the Association of Record Distributors and Manufacturers of Puerto Rico, bootleggers of Latin product in the Island have suffered the strong effects coming from the first smart move made by the industry. The first noticeable effect is an increase in sales by the distributors of the legal and original product. With the New York area totally saturated with illegal duplications, the first area that was affected from that situation was Puerto Rico. The whole matter went to such a point that forced most of the top distributors to hold a private meeting in which the main discussion was whether or not to start distributing the bootlegged product in order to protect their own interest, since the original manufacturers and distributors were doing nothing to counteract the bootlegger's actions. The first thing to do was to create the association in order to work on the Puerto Rican Senate to pass the necessary law declaring the piracy of recordings illegal and creating funds which could be used for lawyers, consultants and private investigators. The only area that is now being more strongly affected is New York, which should be the first one to stand up for their rights and should start their own association immediately in order to fight this necessary battle against the robbers and pirates of their own product and to protect their own legal distributors, record shops and independent distributors and to stop dealing with the ones that are enthusiastically doing

(Continued on page 52)

Record World en Nueva York

By EMILIO GARCIA

Resultó grandioso en todos los aspectos, el formidable concierto que bajo el título de "Mucha Salsa," presentó **Jerry Masucci** el pasado sábado 18 de junio en el Madison Square Garden. En esta ocasión el inquieto ejecutivo discográfico reunió en el gigantesco escenario del Madison, a las renombradas orquestas de **Johnny Pacheco**, **Típica 73**, **Bobby Rodríguez** y **La Compañía**, **Richie Ray** con **Bobby Cruz** e **Ismael Rivera** y sus **Cachimbos de Puerto Rico** y **Wilfrido Vargas** y sus **Beduinos** de Santo Domingo. Las que fueron fuertemente ovacionadas por docenas de millares de fanáticos de la "salsa" neoyorquina, que desde antes de comenzar el espectáculo, ya habían invadido el famoso coliseo. Además como artista invitada actuó **La Lupe**, cuya extraordinaria popularidad quedó demostrada una vez más durante sus impresionantes interpretaciones. Y como maestros de ceremonias, contribuyeron al lucimiento de este acontecimiento musical, los populares animadores **Izzy Sanabria**, **Joe Gaines**, **Polito Vega** y **Paquito Navarro**.

Al mismo tiempo que se llevan a cabo denuncias, investigaciones y allanamientos para arrasar con la piratería, se sigue comerciando

abiertamente con el material duplicado ilegalmente. Así lo reafirmó un activo disquero de la Décima Avenida, quien agregó en sus comentarios, que el puente entre los piratas y los compradores, lo realizan un buen número de tiendas que se dedican a la venta de discos y cinta al detalle, que son las que se prestan a poner en manos del público a un precio de competencia el producto pirateado. Asegurando, que hasta que el FBI no tome una enérgica acción contra este negocio de compra-venta, los piratas continuarán duplicando todas las grabaciones.

Resonante éxito alcanzó el estupendo "Festival Mexicano de la Canción," presentado en el Madison Square Garden, el pasado domingo 19 de junio, con un elenco artístico de grandes figuras en el mundo de las grabaciones. El espectáculo que logró llenos completos en sus dos funciones, se adueñó también del fervor popular ante la presencia de artistas tan favoritos de nuestro público como **Yolanda del Río** (Arcano), **Vicente Fernández** (CBS-Caytronics), **Ricardo Ceratto** (Latin Int.), **Nelson Ned** (W.S. Latino), **Lola Beltrán** (Gas), **Lupita D'**

(Continued on page 52)



GUARARE

Libra ALIS 2001

En producción de Guararé y Ralph Lew, el grupo musical dirigido por Gil López está en algo. Toques interesantes que les hacen diferente en sonido. Buena mezcla y muy comerciales y bailables. "Juliana," (T. Fuentes) "Traviesos," (T. Fuentes Jr.) "My Beautiful Bembe" (J. Ortiz) y "Quisiera" (G. López-Ramona Torres).

■ Produced by Guararé and Ralph Lew, this musical group directed by Gil Lopez is fighting in the struggle for a different and characteristic sound. Good mixing and very danceable and commercial salsa package. "Las Latinas," (G. Lopez) "Realidad y Sinceridad" (G. Lopez-P. Roman) and "Jeva de la Java." (D.R.)

EL TALENTO LOCAL

JOSE FAJARDO—Coco Records CLP 135

La diferencia entre todas las charangas que puedan existir en el mercado es el sonido espectacular de la flauta de Fajardo. Aquí está presente con José "Pepe" Cordo como vocalista y con mezcla de Ray Barretto. Muy buena salsa! "Aguardiente Hustle," (J. Fajardo) "Africa Linda," (J. Fajardo) "La Bicicleta," (M. Vázquez) y "Soy Hachero" (J. Fajardo).

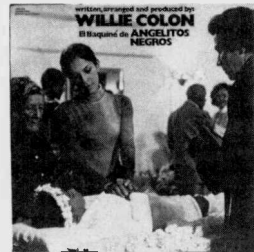


■ The difference between all available charangas in the market is the sound of the flute and nobody else could surpass Fajardo in his renditions of this instrument. Mixing by Ray Barretto. Vocals by José "Pepe" Cordo. "Dámela Nena," (Fajardo) "Tremendo Traque-teo," (M. Fajardo) "Fajardo Salsa" (J. Fajardo) and "Africa Linda."

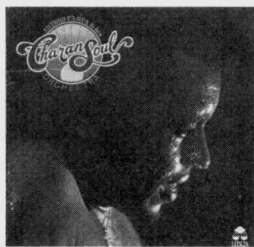
EL BAQUINE DE ANGELITOS NEGROS

Fania JM 00506

Inspirada en la obra de Andrés Eloy Blanco, con arreglos y producción de Willie Colón, "El Baquiné de Angelitos Negros," una producción de Latino TV Broadcasting Service para Realidades, WNET-TV y Fania, se convierte en una pieza clásica. Bellos arreglos musicales y gran esfuerzo creativo. Merece la mayor aceptación aunque la portada del álbum a pesar de realista conlleva depresión. "Angustia Maternal," "Cuatro por Tres," "El Baquiné," "Acuérdate" y "Angelitos Negros."



■ Inspired in the poetry of Andres Eloy Blanco, written, produced and arranged by Willie Colon for Latino TV Broadcasting Service for Realidades, WNET-TV and Fania, "Baquiné de Angelitos Negros" will stay forever as a classic in Latin creativity. Beautiful arrangements and effort. Deserves the best of luck. Front cover is although very realistic a bit depressing. "8th Avenue (in the park)," "Para los Vie-jitos," "Cuatro por Tres" and "Camino al Barrio."



CHARANSOUL ORCHESTRA

TR 129

El producción de Arturo Campa y bajo la dirección musical de Juanito Vilela, la orquesta Charansoul lanza su contagioso ritmo en "Charansoul," (A. Campa) "Etanislao," (Avelino Veliz) "La Fiebre del Guaguancó," (René Porto) y otros.

■ Produced by Arturo Campo and musically directed by Juanito Vilella, Charansoul Orchestra offers here their contagious rhythm. "Sólo Para Tí," (F. Carransa) "La China," (A. Campa) "Hueso y Pellejo" (I. Piñero) and "Etanislao" (A. Veliz).

En Nueva York (Continued from page 51)

Alessio (Orfeón), Amalia Mendoza (Gas), Carmen Silva (Arcano), Julio Alemán, Víctor Iturbi "El Pirulí" (Polydor) y Enrique "El Polivoz". Los que contaron con el magnífico acompañamiento musical del Mariachi "Juvenil Azteca" de Guadalajara, Jalisco, y de las orquestas de los maestros Osni Cassab y Chalo Campos.

A apoyado por una fuerte labor

promocional impulsada por Fania Records, que distribuye sus discos en este mercado, Wilfrido Vargas y sus Beduinos (Karen), saltaron esta semana al primer lugar de popularidad y ventas, con el exitoso tema "Las Avispas." Un número rítmico y picaresco, que desde su lanzamiento entró con fuerza en el gusto popular.

Nuestro Rincon (Continued from page 51)

business with the pirates. This whole immoral situation comes to a point in which the legal and honest part of it becomes an act that makes almost all the ones that are dishonestly getting the sales laugh like hell. Something has to be done as quickly as possible and it seems that the only solution for the New York area is to get together and do something about it.

With the attendance of the Puerto Rican Association and the ALARM Association from the West Coast (Osvaldo Venzor), the matter of piracy will be fully detailed and strongly focused during Promosonic '77 at the Eden Rock Hotel in Miami Beach on August 10 through the 14th. Assisted by specialists in such matters and members of the FBI, there will be various meetings where the piracy matter will be discussed and the steps to take in order to put a stop to it. The meetings seem very promising and interesting. Among those that have already confirmed their assistance to Promosonic '77 are Musart Records from Mexico, Musical Records from U.S.A., and Sunshine Records, Coro Records from Mexico, Melody Records from Mexico, Ariola and Intersong Publishing Co. of Mexico, which brings the total number to 76 recording companies, 32 distributors, 18 publishing companies, 8 associations of record manufacturers and more that are confirming their attendance by the day. Well, it seems it will be a total success.

It is imperative and significantly important that all labels whose artists have been selected to receive the "Record World International Latin Awards 1977," who have been properly notified, would confirm the attendance of their artists to the final "Gala Night" of Promosonic '77, during which the awards will be extended. If Promosonic '77 is not notified in enough time of the attendance of the artists there might not be space for them to go on the "Via Satellite" presentation of the awards. On the other hand, the ones that will come to receive their awards from Bob Austin and Thomas Fundora, and that will not wish to perform, should also notify us, as well as the artists and executives that will be receiving the awards for the ones that will not be present.

Movieplay from Spain is really starting a strong promotional and distributional campaign in certain areas of Latin American and the States, where their excellent artist Pablo Abaira is being strongly promoted with his performance of "Gavilán o Paloma," as well as the theme being covered by local artists. We have the case of Mexico, where José José is breaking with this theme... The situation with Julio Iglesias is still very confusing in reference to his signing as exclusive artist with CBS. What is very clear is that he will not be distributed in the states by Caytronics Corp., with his Spanish recordings and until his present contract expires, Alhambra Records will continue to represent him in this area. From there on, everything is a mystery. And now... Until next week!

Sainz Honored



Alfonso Sainz was recently honored with a cocktail party in Orlando, Florida, by his record company, IBS, for his new recording. Among the personalities that attended were from left: Rick Correoso, Miami staff writer (RW); Rafael Revert, program director for SER chain (Spain); Betto Pino, program director of WCMQ-FM (Miami) and the artist.

Pickwick Reorg.

(Continued from page 3)

through the separate Recco and Musicland divisions are now being operated through a newly realigned regional structure detailed by Scott Young, general manager, retailing for Pickwick.

According to Young, the 235 outlets involved will now be regionally directed by a team of five regional supervisors and 28 district supervisors. "Each one of the regional supervisors will be running 50 or 60 stores," he explained, adding that under the new regional division of outlets, each supervisor will be working with all Pickwick outlets in their area, whether wholly owned and operated or leased.

"Before, we had 30 people reporting to two directors here," Young noted, adding that the separation of stores into types of retail operation rather than marketing area had entailed logistical problems in developing campaigns. "We were losing continuity in the marketplace," he commented, noting that the new retail organization—which has been in effect for several weeks—will afford a broader potential for sales growth and expansion.

Named as regional supervisors are Tom Shaughnessy (Atlanta), Tom Weisner (Fall River/Boston), Nick Brown (Minneapolis), Stan Denne (Chicago) and Steve Demarais (Los Angeles). Supervisors will report to Grover Sayre, operations director, in Minneapolis.

Young noted that the change in managerial structure won't affect the various store names comprising Pickwick's retailing profile. The concept of five regional supervisors and a district supervisors' network was introduced at recent national meetings.

Gagnon Doing Theme For Musexpo '77

■ NEW YORK—Roddy Shashoua, president and founder of Musexpo, has announced that Canadian composer Andre Gagnon has been selected to write the theme song for Musexpo '77.

The third annual convention will meet at The Doral Hotel, Miami, Oct. 28 to Nov. 1. Gagnon, who won this year's Juno Award for best selling album artist in Canada, will perform the theme with his band at the opening night gala.

CBS Promotes Dash

■ NEW YORK—Rick Smith, vice president, development, CBS Records has announced the appointment of Joseph F. Dash to the newly created position of director, development, CBS Records.

Side Effect in Detroit



Fantasy recording group Side Effect is pictured here with Beverly Duck, manager of Bad Records in Detroit during a recent in-store appearance. From left: Louie Patton, Sylvia St. James, Augie Johnson, Beverly Duck, and Greg Matta. In the midst of a national tour, the vocal quartet recently appeared at the Mozambique in Detroit.

CBS Second Quarter (Continued from page 3)

Me" will soon go gold. The Streisand/Kris Kristofferson soundtrack from "A Star Is Born" continues to sell strong. James Taylor's debut album for Columbia, "J.T.," was shipped gold and is moving towards platinum. Columbia Records also enjoyed success with the Emotions. Kenny Loggins' first solo effort, "Celebrate Me Home," is nearing gold. Maynard Ferguson has come to the fore as a big seller with "Conquistador" as has Weather Report with the "Heavy Weather" lp. Boz Scaggs' "Silk Degrees" is approaching the three million mark in sales. Kris Kristofferson is experiencing one of the best-selling albums of his career, his recently released "Songs of Kristofferson."

On the Epic label, sales stemmed from a broad cross-section of albums and singles. The success of Boston continued as sales for their debut album reached five million units. Ted Nugent's latest, "Cat Scratch Fever," is nearing gold status. The success of Dan Fogelberg has been amplified with his current album, "Nether Lands." Engelbert Humperdinck earned a platinum record during the quarter for his "After The Lovin'" lp, which also garnered a gold record for the title single. Joe Tex's debut single on Epic, "Ain't Gonna Bump," was certified gold during the quarter, and REO Speedwagon broke with "You Get What You Play For," which is approaching gold. Jeff Beck and Jan Hammer hit the charts with their near-gold "Jeff Beck Live" lp, and Epic's Southside Johnny and the Asbury Jukes enjoyed success

with "This Time It's For Real." Epic also introduced the single, "Seaside Woman" by Suzy and the Red Stripes.

On the Portrait label, Heart's "Little Queen" lp was certified gold and is now nearing platinum. Solid sales continue on Burton Cummings' "My Own Way To Rock" and Joan Baez's "Blowin' Away" lps.

A hallmark of CBS Records' second quarter has been the continuing success of the Associated Labels, which, in the first half of 1977, have surpassed their performance in all of 1976. Much of this can be attributed to the sales generated by the lp "Leftoverture" by Kirshner recording group Kansas, which has gone over the double platinum sales mark. Teddy Pendergrass' debut album for Philadelphia International Records will soon be certified gold, as will the O'Jays' "Traveling At The Speed of Thought" lp. Lou Rawls' "Unmistakably Lou" was certified gold, paralleling his successful "All Things In Time" lp. The Isley Brothers' T-Neck album, "Go For Your Guns," went both gold and platinum within the second quarter of 1977.

Releases by established CBS Records artists have contributed to the success of the second quarter. Neil Diamond's "Love At The Greek" lp on Columbia was certified platinum and Pink Floyd's "Animals" lp continues to sell beyond platinum. The sales achieved by established artists such as Aerosmith, Chicago and Earth, Wind and Fire were a boost to the overall suc-

FCC/WBAI

(Continued from page 3)

threatening WBAI's right to free speech.

The general counsel of the FCC recommended that the commission let the WBAI matter drop, according to informed sources, believing that the Carlin routine was not a good test case. But the commission unanimously overruled that suggestion. It is known that the commission members are anxious for a definitive ruling on the use of "four-letter words" on the air because they are under great pressure from community organizations and some members of Congress to sweep the airwaves of scatological material. No matter which way the WBAI case goes, the decision will finally dictate what the FCC can and cannot do about on-air profanity.

If the Supreme Court accepts the case, a decision could be as much as two years away.

cess of the Division as well.

In the second quarter of 1977 CBS Records launched a comprehensive marketing plan for jazz/progressive releases, and the results were positive. Maynard Ferguson and Weather Report, plus Return to Forever, George Duke, Marlena Shaw, Al DiMeola and Eric Gale achieved chart positions and sales levels usually reserved for pop releases.

Columbia Records' Original Cast recording of the smash Broadway musical "Annie" is also beyond usual Broadway cast album sales levels.

Other hit established catalogue sellers for the second quarter of 1977 were certified gold albums by Loggins and Messina's ("Best of Friends") and Santana's ("Festival") both on Columbia; "The Jacksons" debut Epic album; and Bruce Springsteen's ("The Wild, The Innocent and the E Street Shuffle.")

Columbia and Epic's country artists enjoyed a succession of hit singles and albums in the second quarter. The best-selling releases on the CBS Records labels for the three-month period were Willie Nelson's "Lefty From Willie" lp (Columbia), Marty Robbins' "Adios Amigo" lp and "I Don't Know Why" single (Columbia); Charlie Daniels' "Fire On the Mountain" lp (Epic); Tammy Wynette's "Let's Get Together" lp (Epic); and Johnny Cash's "The Last Gunfighter Ballad" (Columbia). Epic Records' Charlie Rich remained a potent seller throughout the quarter with his "Take Me" lp, and "Rollin' With The Flow" single.

Performers Royalty

(Continued from page 8)

earlier this month by the Supreme Court, found that a TV station had no First Amendment rights to show on the news the entire human cannonball act of a circus performer without compensation. The court in its 5-4 decision said that even though Zacchini's cannonball act was not protected by copyright law, it was still his property and could not be used in a manner which reduced its economic value without recompense.

Nonetheless, the NAB says it will take the Constitutionality issue of the new copyright to the Supreme Court should Congress enact such a law.

Union Stance

The musicians unions, represented by Wolf and AFL-CIO Professional Unions director Jack Golodner, took up a cudgel of emotionalism for their pitch to the Copyright Office, emotionalism being the unions' somewhat assigned role in the drive for a new performers royalty. Their arguments harken back to the 1930 and 40s, saying that radio displaced live musicians with their own recorded work and that that inequity can finally be righted with the new royalty. "Musicians are the only artists who can be asked to play at their own funerals," Golodner said.

NEA

The National Endowment for the Arts also appeared at the hearings last week to renew its support for the new copyright. NEA's backing has proved important to the copyright proponents because the advocacy of an executive agency has been a help both in the White House and on Capitol Hill. But NEA revealed at the hearings last week that it stands to gain more than the goodwill of the nation's musicians and singers if this bill becomes law. The RIAA has

MCR, Wherehouse, McDonald's Campaign

(Continued from page 4)

it is possible that a seventh radio spot will be prepared involving non-MCA artists.

MCA's agreement is strictly with McDonald's; the latter organization designated the Wherehouse as the retail outlet to be used. Several other small retail accounts will be involved in areas where no Wherehouse franchise exists. There is some indication that the campaign, if successful, will be extended to other parts of the country.

pledged "a percentage" of the royalties it receives from the copyright to a special earmarked NEA fund, should the royalty pass. "They voluntarily suggested" the contribution, the NEA spokesman told the Copyright Office. It is hard to gauge just how much money an RIAA earmarked fund might generate for the endowment, but according to ballpark figures bandied about at these hearings it could be as much as \$1 million per year.

RIAA Speakers

The RIAA did not testify during the three-day stint of hearings in Washington. Instead they will appear before the Copyright Office study group later this month when the hearings move to Los Angeles. When the hearings reconvene on the west coast on July 27, the RIAA plans to present Allan Livingston, former president of Capitol Records and one of the first public advocates of the new copyright in the early 1960s, Herb Alpert of A&M Records, Joe Smith, president of Elektra-Asylum Records, and Stanley Gortikov, president of the association.

Howard Marks

(Continued from page 12) with each promoter. Marks says of their program of tour assistance, "Working with the manager, we are trying to add nearly a million dollars a year to the profit column. It's a great example of teamwork. And it works."

Investments

Once the profits are made, Marks attempts to make sure that the artist keeps "all the money the law allows." The firm employs expert tax counsel, and according to Marks "attempts to shelter income whenever possible through real estate investments that would stand on their own with no tax advantage." He continued, "We make sure surplus capital is always earning something." The firm also handles a full range of personal finances ranging from buying a car to estate planning.

The ability of Glickman/Marks to function effectively for its clients, however, is dependent on the cooperation they receive from the artist's manager. This has not yet proved a problem, because as Marks sees it "today's enlightened manager is eager to increase his accomplishments, and he knows that an artist who feels secure financially will perform better and is capable of producing a superior creative product."

Phonogram Execs in Memphis



When the members of the International Management Committee of Phonogram International arrived in Memphis, they were presented with keys to the city from Mayor Wyeth Chandler in appreciation of Phonogram's work in the Memphis music community. The group flew to Memphis from Chicago to see performances by the Bar-Kays and the Coon Elder/Brenda Patterson Band, two Mercury acts based in Memphis. Shown from left: Drs. William Barents, managing director of Phonogram, Netherlands; Hans Gout (seated), managing director, Phonogram; Drs. Willem Back, vice president of Phonogram International; Oskar Drechsler, managing director of Phonogram in Germany; Piet Schellevis, president of Phonogram International; Irwin H. Steinberg, president of Phonogram/Mercury; Jud Phillips (foreground), a&r director/Memphis; Louis Hazan, president of Phonogram, France; A. J. Morris, managing director of Phonogram in Great Britain; Reinhard Klaassen (foreground), vice president of Phonogram International; and Charles Fach, executive vice president/general manager of Phonogram/Mercury.

Pablo Cruise

(Continued from page 48)

thing I think would be very good for the band. And if the single continues to do well, we should be able to headline a few dates in the fall."

Weighing all factors, what Pablo Cruise seem to have going for them, via their election and determination, is a mass audience potential that is reminiscent of Elton John in his fledging years. The music has a refined yet youthful enthusiasm about it that appeals to varying listenerships. Because of the thematic nature of the band, their sundry styles have a continuous thread running through them that makes that eclecticism a positive asset.

"'A Place in the Sun' will probably be our next single," said Leros. "It has that undefinable energy about it—that island feel, that in a sense tells our story."

Not only realizing their "place in the sun" but cultivating it as well seems to be the major concern of Pablo Cruise at present. The impact of "Whatcha Gonna Do?" is a step in the direction of those dreams and realities of which Leros spoke.

"We figure it'll be okay," he concluded. "We've got enough ideas and plans to hold out for quite a long time—after that there's always those islands."

Soul Train Running



To promote their new Soul Train albums, distributed by RCA, Carrie Lucas ("Simply Carrie") and The Whispers ("Open Up Your Love") embarked on a nationwide tour with Johnny "Guitar" Watson and stopped in New York recently for an appearance at Carnegie Hall and in-store autograph sessions. Pictured at a reception for the artists at Nathan's Fifth Avenue Club are Ms. Lucas and members of The Whispers with RCA's Mort Weiner, director of affiliated labels marketing division, and Bob Rifici, manager of field marketing, affiliated labels.



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CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—Wall Street Shuffle Dept.: RCA's **Andy Nagy** recently announced some personnel changes within the company. **Johnny Murphy**, former Ontario promotion manager, now assumes Ontario sales representative chores with **Linda Dawe** moving up to assume the Ontario promotion manager slot. She, in turn, will be replaced as Ontario promotion rep by **Chris Allicock** who joined the RCA staff in 1974. Meanwhile, Ontario promotion manager for CBS, **Ken McFarland**, has resigned his post and a replacement will be named soon. CBS is also planning to separate the CBS and Epic labels, currently screening candidates for product manager positions for both labels. A&M is pushing the new **Frampton** album with vigor, the highlight of the promotion being a national radio advertising campaign in conjunction with Yorkville Advertising which has run over 500 spots on 25 Canadian stations, reaching an estimated six million people. Tie-ins were arranged with dealers and retailers in every urban centre.

The Boys Lay Tracks In Town: The irrepressible Irish quartet **Thin Lizzy** debuted their new Toronto-recorded album, "Bad Reputation," at Sounds Interchange studio here recently to a crowd of local media folk and assorted new wavers whom, Polydor insists, were not invited! Also attending were band's producer **Tony Visconti** and guitarist **Pat Travers**, also a Polydor artist and also recording in Toronto at Eastern with producer **Dennis MacKay**. Word has it that Pat's U.S. (Continued on page 57)

GERMANY

By JIM SAMPSON

■ MUNICH—The GEMA annual report for 1976 showed a sharp upward trend in mechanical royalties over the previous year. About \$73 million was received from German record companies, an increase of about 20%. Performance rights brought in \$47 million, foreign income and television receipts were down slightly, but the grand total of 314 million marks (\$133 million) is an all-time high. Meanwhile, membership rolls were added by 504 composers, authors and publishers.

Another East German singer has been allowed to leave his country following alleged government harassment. **Manfred Krug**, 40, a popular jazz, pop and operetta singer who had criticized the expulsion of comrade **Wolf Biermann** last November, claimed government officials had banished him from state television and cancelled his VEB recording contract. He substantially denied East German press reports that he had rejected work offers before his departure.

K-Tel has chosen former Procter & Gamble executive **Frank Pietzsch** as German marketing manager, responsible for all marketing and sales operations. K-Tel German boss **Jens Boldt** plans a major expansion of the company's non-recording TV merchandising this year, explaining the selection of an industry outsider for this job.

Top singer/songwriter **Guenther Gabriel**, whose output shows more country influence than almost any other major German artist, was in Nashville recently for **George Richey**-produced sessions, accompanied by Ariola-Eurodisc's **Renata Damm** and guitarist **Mickey Wolff**. CMA's **Joe Walker** asked the genial Gabriel to stay for the Fan Fair, but the singer had to fly to Finland where he's working on a film. The **Neil Diamond** tour was SRO socko all the way. The artist traveled around Germany in a special luxurious railroad car reportedly built for Nazi leaders. Diamond almost didn't make one Munich show on doctor's orders. He was so sick that the sound crew had a full tape cued up in case the singer left the stage, but after 15 minutes on stage Diamond seemed to be feeling much better able to complete his highly professional and very generous 2½ hour show.

The summer's biggest hit single is **Boney M's** "Ma Baker" on Hansa . . . With four singles in the Musikmarkt top 12 (**Baccara**, **Oliver Onions**, **Bonnie Tyler** and **David Bowie**), RCA in June doubled singles turnover from the previous month . . . **Ian Gillian**, **Deep Purple** star now on Ariola, might have set a record by giving 12 hours of interviews recently in one day in Cologne . . . Tickets already on sale for fall tours by **Harry Belafonte** and **Udo Juergens** . . . **Johann Michel's** *Melodie der Welt* picks up pub rights to **Klaatu's** *Klaatoons*.

ENGLAND

By RON McCREIGHT

■ LONDON—The main issue at this year's PRS Annual General Meeting was the **Trevor Lyttleton** campaign for independent review of the Society's constitution. In spite of energetic attempts to gain support for his "one man, one vote" demands, the well attended meeting did not offer so much as a seconder to Lyttleton's proposals. The PRS structure wisely favours voting power for those members who rely on them for a major proportion of their income, these representing only 10% of its composer members, with the majority of the remainder, who appear to have Lyttleton's sympathy, being responsible for copyrights that attract less than £250 a year per composer. However, the PRS has already issued their proposed amendments to their Articles of Association which will be debated at an Open Forum planned for October. In his opening speech PRS chairman **Alan Frank** declared a 25½% increase in gross income for 1976 taking the total to £21½ Million (\$36¾ Million).

Following his recent single and album success here, **Boz Scaggs** is set to headline two Rainbow Theatre dates on July 29th and 30th, his first appearances in Britain for six years. **Bonnie Raitt** returns after her concert success last year with a show at the New Victoria on August 6th after appearing at the Montreux Festival in July. The **Average White Band** and **Ben E. King** also follow Montreux performances with a major London concert, together at the Hammer-smith Odeon on July 22nd.

The **Jam's** "All Around The World" (Polydor), **Sex Pistols'** "Pretty Vacant" (Virgin) and **The Saints'** "Perfect Day" (Harvest) are the latest chart-bound new wave offerings. "Ali King Of The Ring" by **Zambezi** (MAM) is the brainchild of Radio 210 DJ **Paul Hollingdale**, who was responsible for two other timely Ali flavoured hits—"Black Superman" and "In Zaire" and could make it three with the boxer's impending appearances in support of his autobiographic "The Greatest." Watch other good British product by **Maxine Nightingale** ("Will You Be My Love"—UA), **David Dundas** ("Fly Baby Fly"—Chrysalis) and **Dave Edmunds** ("I Knew The Bride"—Swan Song). Albums due for success are **Tangerine Dream's** "Sorcerer" (MCA) and **Hawkwind's** "Quark, Strangeness and Charm" (Charisma).

French superstar **Claude Francois** is becoming a regular visitor having recently completed his first "English" album which is due for release on EMI in August. During a TV and Radio promotion trip he revealed his little known composing interests in such standards as "My Way" and "My Boy." "Paul Anka saw me perform "My Way" on French TV several times and during a visit we became close—we both have (Continued on page 57)

FRANCE

By GILLES PETARD

■ A&M opened their European head office in Paris, Avenue Franklin Roosevelt. At a cocktail party presided by **David Hubert** and **Marcus Bicknell**, the distribution of the label for France by CBS was confirmed. First releases are on the way . . . CBS also took over the distribution for the **Ritchie Family**, starting with their lp "African Queen." Promotion manager **Daniel Vieux** left CBS to join Phonogram. **Robert Toutan**, formerly TV coordinator took his place. Promo manager **Albert Ensaalem** quit Pathé-Marconi to go free-lance; **Dominique Larmoyer** is subbing . . . Barclay is doing a heavy promotion for **Henrique** and his single "Dis my Love." Among the new releases is a four-lp box featuring a rock panorama by **Eddie Mitchell**, recorded over the past twelve years . . . Antoine is momentarily interrupting his sea cruise for the release of a new album "Condorcet Reggae" and a book "Globe Flotteur." . . . Polydor took over the distribution for the British Virgin label . . . **Véronique Sanson** (WEA) received a second gold disc for her lp "Le Maudit" (following "Vancouver") . . . The Atlantic "Golden Soul" album for the benefit of refugees was launched under the honorary presence of **Madame Giscard d'Estaing** . . . Sales are starting to move for **Glen Campbell** (with "Southern Nights") and the **Dynamic Superiors** (with "Nowhere To Run"), both on EMI. **Stevie Wonder's** "Sir Duke" is prominent on all the radio networks hit parades . . . Kudos for **Waters** (Warner).

Canada

(Continued from page 56)

tour beginning July 8 will see him serve as the opening act on some dates with **The Who**.

Spot The Celeb Dept.: This game is quickly eclipsing the once-popular 'Spot The Loon' and 'Spot The Pigeon' pastimes. Aside from the multitude of internationally famous vinyl waxers who now love Canada (thanks to the beneficial tax structure here), recent visitors include **Al Martino**, **Glen Campbell**, **Sir John Read** (EMI) and **Bhaskar Menon** (Capitol-EMI) who were all in town to help out with the official opening ceremonies for the new Capitol Records pressing plant with an annual output of 10,000,000 discs.

Bits'n'pieces Dept.: **Kenny Rogers'** "Lucille" and the album from which it was taken have both been certified gold in Canada, Kenny's first such award since the **First Edition** days. Capitol's **Conspiracy** are in the midst of an extensive Canadian club tour. **Tangerine Dream** expected into town on August 4 for a date at the scaled-down Concert Bowl. Promo tie-ins will include MCA (who have the T. Dream recorded soundtrack for "Sorcerer") and Paramount Pictures. Polydor has reportedly signed **Nektar** and the band will be touring Canada in September, dates being arranged by **Clive Corcoran**. **Mighty Pope** has released a new single, "Heaven On The Seventh Floor," which is receiving good initial response. Ditto for **THP Orchestra's** "Two Hot For Love" disco 45 which is getting great reaction stateside. **David Bradstreet**, currently hot with the release of his debut for A&M and a hectic touring schedule, has been added to the Supertramp dates in Calgary and Edmonton. **Paul Williams'** cherubic bod and nasal voice will appear at 6 Canadian dates in September. A&M reports that Williams, who is a monster success in Canada, is receiving large volumes of fan mail, so his dates here should go very well. And, finally, here's a note to all the aspiring superstars of tomorrow: don't give up hope. In the early 1900's there was a troupe of entertainers in the Canadian military called **The Dumbells**, some of whom received wounds at Vimy Ridge during WW1. Now, 50 years later, Aquitaine Records is releasing some old masters by The Dumbells, setting some kind of record for endurance. Only problem is, most of The Dumbells are dead and gone. Can one achieve immortality post-humously?

England

(Continued from page 56)

Egyptian backgrounds and we speak together in that language. He offered to write an English lyric as he felt the song was so beautiful. Paul's record didn't work but six months later **Frank Sinatra** heard it at a party in L.A. and approached him about recording the song. I was working in Brussels when I first received a demo of Sinatra's version and although I was already successful in my career that moment was very important for me—I felt that if nothing else happened in my career I had achieved one thing that was worthwhile. What disappointed me most was that Paul has never said this was a French song, he only said it was his song although if anybody asks me if I wrote "My Way" I say no, I write the music and **Paul Anka** wrote the lyrics. I found "My Way" very hard to succeed but eventually I was able to come up with "My Boy" which was a bit hit for **Elvis.** Francois' endless string of hits in France over the past 10 years has led to a need for a "fresh challenge" and he has his sights firmly set on the UK and USA. His version of both his biggest composing successes are included in the EMI album.

Approximately £15,000 worth of equipment was stolen from **Ronnie Lane's** Mobile Studio whilst in store at its South London base . . . On a brighter note, DJ **Alan Freeman** celebrates 25 years in broadcasting this week . . . **Bones Howe** who also can boast a few years experience is in town to cut debut album for new Decca signings **The Bowles Brothers Band** . . . Former EMI Music chief **Jimmy Philips** tops them all with 60 years in the business and by becoming the first Englishman to be honoured by BMI . . . Arista underway with a major campaign for **Barry Manilow** . . . Magnet has signed a distribution deal with UA in Canada . . . A&M has clinched a worldwide pact with **Tarney & Spencer**, formerly Bradleys artistes and composers of last **Cliff Richard** hit "Hey Mr. Dream Maker" . . . Charley Records has secured a distribution deal with Pye although termination of their previous agreement with President is in dispute . . . Rockburgh Records has been formed by producer/manager **Sandy Robertson** whose first signings are **Allan Taylor**, **Steeleye Span** splinter group **The Woods Band**, and Dutch group **Finch**.

WEA Donation



Representatives of the WEA Corporation met recently with The United Nations High Commission for Refugee's regional representative Virendra Dayal to present him with a copy of Atlantic Records' "Golden Soul" album. Net proceeds on sales of the album will go directly UNHCR's assistant programs for worldwide refugees. Pictured at The U.N. are, from left: George Rossi, WEA N.Y. branch manager; Virendra Dayal; Rich Leonetti, WEA vice president of sales, and Larry Herman, N.Y. branch marketing coordinator.

Dialogue

(Continued from page 28)

RW: Your name has come up in connection with several job openings lately—what's in the future for Elliot Goldman?

Goldman: There've been a lot of rumors recently, I know, about whether I was going to head ABC Records, whether I was joining other companies, and I'll be candid and say that I do get approached at various times, and have been approached over the last several months.

I keep hearing stories about my having turned down the ABC job because I insisted on being chairman of the board, wasn't satisfied with being president of the company. That is really ludicrous on its face, and it's almost insulting to me and to the major executives at ABC. Titles have never really bothered me one way or another, as long as they reflect what you're doing. I was spoken to by some people as to whether I was interested; I had some problems with making a move of that nature, to the west coast, and I think my slight hesitation probably coincided with ABC deciding to stay with an internal situation.

Clive and I have worked together for 10 years now. He's an extraordinary record executive on the creative level and on the business level and we're also close personal friends. Splitting up a "team" is something you have to think about very hard, because we have, I think, accomplished some extraordinary things over those 10 years, things I don't think have been duplicated anywhere. I'm very proud of the elements that I think I've added to that success, whether it was at CBS or here at Arista. I would certainly hope that my own role would expand as Arista expands, so that I could get into areas that perhaps I haven't been involved in before. I guess if the time came that I felt I was restricted and could not develop, I would have to stop and ask myself, "Is it time to make a major move?" I've thought about it only basically because the issue keeps coming up, and you can't put your head in the sand when people approach you. As Arista has grown, my own role has grown, and my assumption is that that will continue to occur. ☺

Cauthen Cuts LP



Bareback Records released Steve Cauthen's album last week. Steve, who is the seventeen year old champion jockey, is shown here with a group of his fans, signing copies of his album titled ". . . And Steve Cauthen Sings Too!" at Korvettes.

CONCERT REVIEW

Family Entertainment with Captain & Tennille

■ WESTCHESTER — The Westchester Premier Theatre generally features MOR favorites and light rock in New York's northern suburbs; the alternative to the grimy inner-city rock and roll of the Palladium. Television stars who draw large middle American TV audiences consistently sell-out the theatre and the Captain and Tennille (A&M), who are a major attraction with three gold lps and a weekly network variety show, thoroughly delighted the crowd of couples and children.

The Captain (Daryl Dragon) busies himself behind his eight keyboards leaving the stage to his exuberant wife, Toni Tennille. She creates a genuinely warm relationship with the audience by relating cute stories and repeatedly illustrating the duo's affection for each other and their fans. As the band appeared, the hall filled with synthesized sounds of rain which segued into the title track of the latest lp, "Come In From The Rain," and a barrage of flashes trying to immortalize the moment and temporarily blinding the audience. Many of those photos, however, may not turn out too well due to the awkward design of the semi-circular theatre. It seems the closer the seat, the more difficult it is to see the performers — a surprising fault in such a new venue designed specifically for music presentations.

As family entertainment should, the Captain and Tennille show has a little for everyone including film clips, musical tributes, all their hits and numer-

ous raps. The anecdote preceding "Muskrat Love" told of the duo being accused of playing an obscene song for Queen Elizabeth at a White House party. To keep up the rapport, each song was prefaced by a rap, most often meticulously outlining the inspiration for that particular number (invariably either the audience or Daryl). Also featured was a film, projected onto two overhead screens, of the couple's two bulldogs. The audience kept "oohing and aaahing" while the Captain banged out a rather ragged instrumental and the dogs frolicked in fast and slow motion. Sort of like home movies. It got a bit soppy, but that's family entertainment—and somehow it's satisfying anyway.

A tribute to Neil Sedaka, the man of whom Tennille said, "His songs fit us like a glove," was a trilogy of songs including the million-seller, "Lonely Nights," but excluding "Love Will Keep Us Together" which was saved for the raucous finale which also featured the high-powered new single, "Can't Stop Dancin'."

Chalice, Space Ink U.S. Prod. Agreement

■ LOS ANGELES—Lee Lasseff and David Chackler, co-presidents of the Chalice Music Group, have announced that their firm has secured a domestic production agreement with Space, a disco group from France now enjoying international success with its U.A. single, "Carry On, Turn Me On."

The long term contract calls for an album to be released under Chalice's arrangement with U.A.

During the finale what seemed to be hordes of pre-pubescent girls ran up to the stage armed with flowers, papers and pens. The Captain and Tennille appeared alone to end the show with their traditional sign-off, "We Never Really Say Good-bye," dedicated to "the audiences like you who make it all worthwhile."

Alan S. Wolmark

Three New Distributions Announced by AFE

■ NEW YORK—Audiofidelity Enterprises has appointed the following new distributors: Adelphi will handle all AFE lines in the Baltimore, Washington and Richmond areas; Chiaroscuro Records, the jazz label division of AFE will be distributed by House of Distributors in Kansas City and by Disc Distributors in Boston for the New England area.

Rodgers Feted on 75th



Pictured from left are: Constance Towers, Richard Rodgers, Lee Guber, Shelly Gross and Dorothy Rodgers celebrating Rodgers' 75th birthday with a party at the Uris Theatre, where the Guber-Gross production of Rodgers and Hammerstein's musical "The King and I" starring Yul Brynner is playing.

CBS Convention

(Continued from page 3)

Heading the executives attending the convention will be John Backe, president, CBS, Inc.; Walter Yetnikoff, president, CBS Records, Group; Bruce Lundvall, president, CBS Records, Division; Dick Asher, president, CBS Records International; and Ron Alexenburg, senior vice president, Epic Records, Portrait Records and the Associated Labels.

The convention will consist of departmental meetings, joint seminars of marketing, promotion, special markets, and radio. In addition, the majority of filmed and multi-media presentations will revolve around new product and how this relates to artist development.

This year the CBS Records International involvement is greater than ever before. Not only are many inter-division meetings scheduled but a number of seminars involving the participation of all attendees at the convention have been planned.

Live shows will commence on the opening night of the convention (Monday) and will continue through five of the convention week's evenings.

The meetings will be coordinated by Roselind Blanch, director, merchandising, planning and administration, CBS Records.

Hall & Oates

(Continued from page 14)

Above all it is the beauty of their material that helps them rise above so many other bands of similar character and success. The N.J. set was nearly identical to the show produced in New York City last fall and, of course, included the above-mentioned singles and the equally familiar "Falling" and "Do What You Want, Be What You Are." Also included were two or three new songs from the album scheduled to be released later this summer.

Rock Encore

The surprise of the evening was their nearly half hour long encore set that put to rest the opinion that they are only balladeers and r&b imitators. The set was a pure offering of rock and roll that intentionally spotlighted Oates' superb guitar playing and Halls' too rarely heard scream and shout vocals.

Origins and Destinies

It is doubtful that Daryl Hall and John Oates will continue to be locked into the "blue-eyed soul" category they have already publicly denounced. Their new material and the "let loose" attitude of this recent performance goes a long way to illustrate their pure-bred rock and roll origins and destinies.

Pat Baird

Lodge Goes Disco



Now pursuing a solo recording career after eight years as singer/songwriter/bassist for the Moody Blues, John Lodge recently visited one of the Big Apple's new discos, "New York, New York," in conjunction with the release of his 12" disco recording of "Natural Avenue" and "Children of Rock 'N' Roll" culled from his debut solo lp "Natural Avenue" (London). Shown at the disco are (from left): John Lodge, Kristen Lodge, London's vice president of a&r, Walt Maguire, and Don Findley, D.J. for "New York, New York."

Sessions Paid His Dues, And Now It's Paying Off

By LUKE LEWIS

■ NASHVILLE — Ronnie Sessions (MCA) says he has been "bearin' down and diggin' it" in the music business for 19 of his 28 years and it's finally paying off.

Hot on the heels of his recent hits "Wiggle Wiggle" and "Me and Millie (Stomping Grapes and Gettin' Silly)" comes his first album, entitled simply "Ronnie Sessions," which shows the potential to launch him as a major artist.

Sessions turned his production over to Chip Young last year and the team-up has been magical.

"It's more like cutting up a pop record with Chip," Sessions told **RW**. "I used to spend three hours in the studio putting down a side. With Chip, because he has his own studio and a great group of pickers, we could spend three days on a side. I just couldn't relax with the pressures imposed by a staff producer, and I kept finding myself 'heeing' when I should have 'hawed'."

One element of Sessions' music that is giving him a boost is that it is extremely danceable, a rare quality in country music today. He says, "I build my show around uptempo stuff-throw in a few old standard ballads — then kick back into that rockin' stuff — get them



Ronnie Sessions, Chip Young

on the dance floor and keep 'em sweatin' and drinkin' whiskey. I think Chip captured that feel on the album.

He is still surprised at his success, especially the fact that "Wiggle Wiggle" broke in Texas and went to the top of the charts first ones on it. "I love 'em for it first ones on it. I love 'em for it too. I couldn't have done any of this without the help of a 1,000 people," he said.

Since he came to Nashville seven years ago Sessions has been "three car payments behind and busted." He has definitely paid his dues. "It's been like trying to get on a major league ball team as a pitcher. If you never get in the game they don't really know what you're worth because they've never seen your stuff."

Country Hall of Fame & Museum Enjoying Surge in Visitor Attendance

By MARGIE BARNETT

■ NASHVILLE — The Country Music Hall of Fame and Museum is enjoying a surge in visitor attendance due in part to the expansion of the facility.

According to Diane Johnson, director of the museum, construction and inclement weather forced first quarter attendance down 14%, but spring and the grand opening of the new exhibit area brought the figures up 10% for a net jump of 24%.

A survey conducted by the museum June 10-18 indicates that visitor response to the new area, which opened in early May, is "very favorable." The survey also revealed that Elvis Presley's gold Cadillac is the favorite exhibit, with the replica of an artist's touring bus second. Third is the Hall of Fame, featuring plaques and portraits of the inducted artists.

Johnson said, "the complaints we had before were that there wasn't enough to see and it was just too crowded to see what we had. We had 6500 square feet of public exhibit space and about 350,000 people coming through last year. This year we're expecting close to 500,000, and we've more than doubled the size to 17,000 square feet."

"Last year was our leveling off year; we reached our peak. This year we got off to a bad start with the delayed opening and inclement weather, so if we get close to the projected 500,000 by December 31, '77, it would have to be attributed to the expansion."

Publicity work to inform the public began as much as two years ago, with telling out-of-state tours and Chambers of Commerce when the new Hall of Fame and Museum would be open and what new exhibits would be displayed. Most recently, press releases and articles submitted to specialized magazines have been circulated to spread the word of the expanded facilities.

Warner/Curb Inks Susie Allanson

■ NASHVILLE — Ray Ruff reactivated his Oak Records label last month (the label has been dormant for five years) and released a single by Susie Allanson titled "Baby, Don't Keep Me Hangin' On." The record broke and Ruff wasn't ready, so on Wednesday (July 6) Allanson was signed to the Warner/Curb label.

"The record broke faster than I anticipated so I had to make a move or lose the record and I definitely didn't want to do that," Ruff told **RW**. Susie is Ray's wife.

"I didn't have my distribution deal all set up and I didn't have the promotional force or the sales force to bring the record home so we had to make a move. Hit records are hard to get and there is no sense in losing one," Ruff said.

Ruff is not certain about the future of the Oak label and says he may just be signing production deals with other labels in the future. He is the producer on the Allanson record.

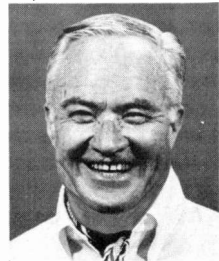
CMA Board Meet Set for Seattle

■ NASHVILLE—The third quarterly Country Music Association Board of Directors Meeting for 1977 is set for July 13 and 14 at the Washington Plaza Hotel in Seattle.

Topics for discussion will include plans for October's CMA Awards Show and other Country Music Month activities, a review of Fan Fair '77, the nomination of board members for the October elections, membership activities, the 1977 Talent Buyers' Seminar, the Country Music DJ Awards, and other topics of interest.

NASHVILLE REPORT

By RED O'DONNELL



■ NBC is going to telecast a "50 year history of country music" special this winter. It'll mark the first time any network has devoted that much time to a country music program . . . Filming basically, according to producer **Joe Cates**, will be at the Grand Ole Opry House. "I figure it will hit the air in January or February," opines Cates.

Cates adds: "We are going to use all talent available and interject clips of entertainers, now deceased or no longer active." Cates' team includes **Walter Miller**, **Chet Hagan** and **Frank Slocum**, all of whom are savvy about country music. Oh yes! There is a possibility some shots of the action in Austin, Tex. and Bakersfield, Calif will be filmed.

(Continued on page 61)

COUNTRY PICKS OF THE WEEK

SINGLE

CONWAY TWITTY, "I'VE ALREADY LOVED YOU IN MY MIND" (C. Twitty; Twitty Bird, BMI) Conway has worked a clever opening line by a ladies man into an appealing mid-tempo country tune which sounds poised to go all the way. Producer Owen Bradley has spiced it with some interesting mandolin licks. MCA 40754.



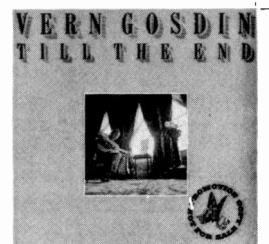
SLEEPER

PAL RAKES, "'TILL I CAN'T TAKE IT ANYMORE" (C. Otis/U. Burton; Eden/Time Square, BMI) Rakes' career momentum should get a healthy shot in the arm from this, his second release on Warner Bros. His soulful vocals shine on this superb country blues number which builds throughout and could well be a master. Warner Bros. 8416.



ALBUM

VERN GOSDIN, "TILL THE END." "With the solid support of his two recent hits "Hangin' On" and "Yesterday's Gone" it looks like Gosdin is getting his just rewards. Both are included here along with his latest single, the title cut. Emmylou Harris and Janie Fricks provide incredible vocal harmonies. A great collection. Elektra 7E-1112.

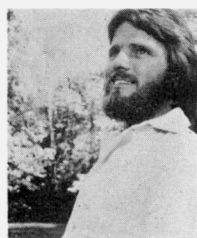


COUNTRY HOTLINE

By MARIE RATLIFF

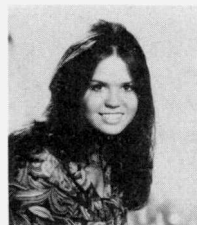
■ The Oak Ridge Boys are well on the way to establishing a reputation as a hot country group with the emergence of "Y'all Come Back Saloon" on national charts! As proof, check the following new adds: WPLO, KXLR, KCKC, KDJW, KENR, KIKK, KSOP, WMTS, WCMS, KTTS, KYNN, KKYX, KFDI, WSLC.

R. C. Bannon has strong early action on "Southbound" at KCKN, KAYO, WCMS, WMTS, KKYX, KSOP, KYNN, KFDI. Check it out, he shows strong potential!



Con Hunley

Con Hunley's "Breaking Up Is Hard To Do" is showing early action in southeastern markets; Jerry Inman's "J.C.'s Country Band" showing in the northwest.



Marie Osmond

Marie Osmond clings to her country roots with a fine version of "Please Tell Him That I Said Hello," which did well for Sue Richards a few years ago. This one is making waves at WEET, WEMP, KSOP, WJQS, KYNN. James Taylor continues to reap country play on "Bartender's Blue" with good action reported at KSON, KAYO, KIKK, WHK, WAME, WONE, KGFX, KLAJ, KERE. WKDA is featuring "Handy Man," KBOX is charting both sides!

Columbia has brought out an old master on Tanya Tucker; "You Are So Beautiful" which Ray Stevens previously released with moderate success, is beginning to move for Tanya at WIRE, KNIX, WUNI, KCKC, WINN, WIVK, KSON, KGFX, WMTS, WCMS.

Larry Butler has a strong instrumental version of the classic "High Noon" and, contrary to most station policy against adding instrumentals to the regular playlist, it is being made a part of regular programming at WIRE, WHOO, WTIK, WMTS.

SURE SHOTS

Conway Twitty — "I've Already Loved You In My Mind"

Bill & Mary Lou — "Where Are You Going, Billy Boy"

Pal Rakes — "'Til I Can't Take It Anymore"

LEFT FIELDERS

Bobby Bare — "Redneck Hippie Romance"

Kenny Dale — "Shame Shame On Me"

Reba McEntire — "Glad I Waited Just For You"

Chuck Price — "Cowboy Lemonade"

AREA ACTION

Gerald Smith — "Georgia Quackerjack" (WEMP)

Doc & Merle Watson — "Minglewood" (WHOO, KKYX)

Sandy Kane — "Dear Old Dad" (WHK)

Charlotte Hurt — "A Woman's Reply" (KFDI)

Anderson Hosting Network Game Show

■ NASHVILLE — Bill Anderson (MCA) will be the first major country music performer to co-host a network TV game show. "The Better Sex," a new daily game show series on the ABC-TV Network, is scheduled to begin Monday, July 18. Sarah Purcell of the "A.M. Los Angeles" television show will co-host with Anderson. "The Better Sex" is being produced by Mark Goodson and Bill Todman Productions.

Elektra Names Rhees

■ NASHVILLE — Mike Suttle, marketing director for Elektra/Asylum country has announced the appointment of Jan Rhees to the newly created position of sales coordinator. Rhees joined the E/A country staff six months ago as a special assistant to the marketing department.

NSAI Jingle Series

■ NASHVILLE — The Nashville Songwriter's Association International has launched a PSA jingle series, which was developed to promote its newly-opened Hall of Fame, and the entire package of promo announcements is being shipped to over 1,000 radio stations for public service programming.

Written by Jon Shulenberger, and recorded at Sound Shop Studios by Epic's Ed Bruce, the promos have been produced in 30 - second and 60 - second lengths. Both versions center around the association's slogan "It all begins with a song."

Nashville talent featured on the spots includes Red Lane, Dave Kirby, Tony Migliore, Mike Meyers, Mark Casstevens, Mark Morris and the Lea Jane Singers.

All studio time and talent was donated to The Nashville Songwriter's Association International.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ Mack Sanders, recent buyer of WENO in Nashville is also the recent seller of KFRM and KICT-FM in Wichita, KS. It was sold to a group of farm owners who also own radio facilities in Illinois. Sanders has recently moved to Nashville and has started a new record company called Pilot Records . . . Those of you who are CMA members in the DJ category have until 7-22-77 to fill in and mail your final ballot for the DJ of the Year award . . . The FICAP Board of Directors will be meeting in Wheeling, WV, on the 16th of July and will enjoy the hospitality of WWVA Radio plus the Jamboree In The Hills.

Burt Sherwood and Bill Hennes should be pretty well established in Chicago by now. They've joined WMAQ (from WIBG, Philly, a rocker) as general manager and PD respectively. Ron Harrington, has departed WJOS, Jackson, MS, and the new all-nighter at the station is Mack Daniels. Extreme good fortune at WMC Memphis in that no serious injuries were suffered in the fire which gutted the TV news room.

Les Tivers, on the air at the time (2:00 a.m.), was the only person in the building and was taken out by the fire department through a window of the second floor ladies room. Both WMC AM and FM facilities had some small amount of smoke damage but resumed broadcasting after installation of new telephone lines.

Grant Turner, board chairman of FICAP, was honored by Ernest Tubb with a special belt buckle worn only by members of the Texas Troubadours. It all happened on his last night as host of the "Midnight Jamboree" which is broadcast from Tubb's record shop in Nashville. Grant recently retired from WSM Nashville. The new announcer for the Jamboree is Harold Hensley of WSM. Grant was on the Jamboree job for 22 years.

Dene Hallam, WFEC Harrisburg, is in need of a personality . . . The new line-up at WKWH Shreveport, now owned and operated by Mike Oatman's bunch is Mike Lee, Frank Page, Jim Hawthorne, Dave Wemblish and Jody Carter. Lee comes from KSON San Diego and will use the name Andy Brown on the air and handle music. Carter comes from KBUL in Wichita. I understand the station will continue to be involved with the broadcast of the Louisiana Hayride. It said that country will lose another outlet with the departure of Bob Cole from WIOD in Miami. The station reportedly will carry a Mutual Network talk-show hosted by Long John Nebel and Candy Jones. That program originates at WMCA in New York City . . . Cole, by the way, is now with KIKK in Houston.

There has been a lot of conversation about it, but finally the letter of intent has been filed with the FCC regarding the proposed sale of KFOX Long Beach. The Walton station, long a country music proponent in the LA area has been, subject to FCC approval, bought by Family Stations. The new owners say they'll change the format to religion. The line-up at WMAD in Madison, WI, is Mike Montgomery (MD), Andy Rohe, Mel Moyer, Jack Mitchell and Jeff Muller. Jim Packard is PD and also does the traffic copter reports.

N.Y. Country Festival Staff



The key persons responsible for bringing 5,000 happy New Yorkers to a neighborhood supermarket for a "Free Country Music Festival" are (from left) Richie Allen, festival promoter, Lee Arnold, WHN air personality, Ed Salamon, WHN program director, Johnny Carver, Peter Chahalis, Maspeth Chamber Of Commerce president, Michael Vittorio, Maspeth Lincoln Savings Bank manager, Kitty Wells, Johnny Wright and Bobby Wright.

Nashville Report (Continued from page 59)

A new singer on the local scene: **Eddy Pride**. He's younger brother of superstar **Charley Pride**. Eddy is personable and candid in his remarks. "Certainly," he said, "I'm compared to Charley, but I don't get wiped out about it. After all I was singing before Charley." "Definitely Charley and I have a friendly and brotherly relationship. However, I don't see him too much. He lives in Dallas and I in Denver, where, when I'm not entertaining I am an electrician by trade.

"Charley and I were in Sledge, Miss.—our hometown—not long ago to visit our father Mack Sledge, the complete barber. Dad will soon be 70 years old. He's got more spring to him than a cricket. Alive and in living color is what he is." Eddy prefers country music but explained, "I can sing almost any type song. I set my style to suit the audience and give it my best shot." Ironically, or coincidentally, veteran local promoter-agent **Jack Johnson** is actively involved in launching Eddy's career. Johnson is generally credited with "discovering" Charley Pride—or as Eddy put it: "The man who was willing to listen to Charley when he said he wanted to be a country music singer."

All energy on Nashville's Music Row isn't confined to making music. Warner Bros. Records' staffer **Bonnie Rasmussen** gifted her boss, promotion director **Stan Byrd**, with three gerbils. (Stan actually only wanted one but Bonnie is the generous type). The rodents apparently didn't enjoy their surroundings. (All those clicking typewriters, phones ringing and writers pitching songs!) So they took it on the lam. An around-the-clock search was instituted. Two of the runaways were found but at deadline the third had eluded capture. So if you see a gerbil wandering around Music Row nab it and phone Stan Byrd.

Memo to Bonnie R.: Next time give Byrd birds!

What's new? The ancient Ryman Auditorium, former home of Grand Ole Opry and now a tourist attraction, is getting a facelift. \$10,000 worth of paint is going to be brushed onto the edifice. (Ah, an edifice-lifting?).

Birthdaying: **Bobby C. Rice, Del Reeves, Ronnie Robbins and Jimmy Kish**.

Mel Tillis has been booked for a pair of TV network appearances. He'll visit the Tonight Show July 21 and on Sept. 10 is to be one of several guests on CBS' "State Fair America" special, which will be filmed during this month and August at major fairs from Pennsylvania to California.

Loretta Lynn, Conway Twitty and their show headlined the past weekend at the Aladdin Hotel in Las Vegas. Loretta's first appearance in Vegas in more than 10 years. . . **Troy Hess**, who began his singing career at the age of 2 years is no longer billed as "The World's Youngest Country Music Singer." Hess is now 12—and his voice is undergoing a change in range.

Capitol recording artist **La Costa**, older sister of **Tanya Tucker**, has move from Nashville to Los Angeles. La Costa now performs as a pop rather than a country singer.

Latest on **Jeannie Seely**: She'll be hospitalized (in Nashville Memorial) for approximately another week or 10 days and hopefully be able to resume her career in September. Jeannie, in case you have not been informed, on the early, early morning of June 28 suffered a broken jaw, several broken ribs, a punctured lung and numerous bruises and injuries when a car she was driving veered off the road and hit a large tree! "I went to sleep in the car and the next thing I knew I was in a hospital," Jeannie said.

COUNTRY SINGLES PUBLISHERS LIST

(AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN Roy Dea (PiGem, BMI) 23	IT'S BEEN A LONG TIME Norro Wilson (Blue Book, BMI) 97
A SONG IN THE NIGHT Billy Sherrill (House of Gold, BMI) 17	IT WAS ALMOST LIKE A SONG Tom Collins & Ronnie Millsap (Chess/Casa David, ASCAP) 2
A TEAR FELL Ron Chancey (Duchess, BMI) 18	I WAS THERE Jerry Kennedy (American Cowboy, BMI) 31
BABY, DON'T KEEP ME HANGIN' ON Ray Ruff (Calente, ASCAP) 96	JULIANNE Jimmy Bowen (Brougham-Hall/Golden Horn, BMI) 84
BABY, I LOVE YOU SO N. Wilson (Algee, BMI) 49	LITTLE WHITE MOON Hoyt Axton (Lady Jane, BMI) 68
BARBARA DON'T LET ME BE THE LAST TO KNOW Jim Prater & Jim Vienneau (Hall-Clement/Vogue/Maplehill, BMI) 38	LOVE I NEED YOU Bill Walker (Con Brio/Val Rio, BMI) 73
BARTENDER'S BLUES Peter Asher (Country Road, BMI) 90	LOVE LETTERS Norro Wilson (Famous, ASCAP) 75
BEHIND BLUE EYES Prod. unlisted (Music of the Times/Ray Moondo, BMI) 92	LOVE SONGS AND ROMANCE
BORN BELIEVER Bob Ferguson (Filmways, ASCAP) 36	MAGAZINES Jerry Kennedy (Warner Bros., ASCAP) 83
BURNING MEMORIES Mel Tillis & Jimmy Bowen (Cedarwood, BMI) 99	LUCKENBACH, TEXAS Chips Moman (Baby Chick, BMI) 14
CALIFORNIA LADY Fred Kelly (Frebar, BMI) 51	MAKIN' BELIEVE Brian Ahern (Acuff-Rose, BMI) 11
CHEAP PERFUME AND CANDLELIGHT Eddie Kilroy (Tree, BMI) 7	MARGARITAVILLE Norbert Putnam (Coral Reefer, BMI) 9
COUNTRY PARTY Nelson Larkin (Matragun, BMI) 19	MARRIED BUT NOT TO EACH OTHER Tom Collins (Ordena/Bridgeport, BMI) 35
COWBOYS AIN'T SUPPOSED TO CRY Ray Baker (Acuff-Rose, BMI) 28	MERRY-GO-ROUND Billy Sherrill (Low-Twi/Young World, BMI) 42
CRUTCHES Jerry Kennedy (Fred Rose, BMI) 61	MIDNIGHT TRAIN TO GEORGIA Sonny Lumbo/Mickey Buckics (Keca, ASCAP) 95
DIFFERENT KIND OF FLOWER Jim Fogelson (Memory, BMI) 32	MY WEAKNESS Norro Wilson (Galamar/Dusty Roads/Al Gallico, BMI) 40
DIXIE HUMMINGBIRD Ray Stevens (Ray Stevens, BMI) 37	NEVER ENDING LOVE AFFAIR Larry Butler (Unart, BMI/Brougham Hall, BMI/Paul Richey, ASCAP) 93
DON'T GO CITY GIRL ON ME Ron Chancey (Tree, BMI) 4	OLD KING KONG Billy Sherrill (Julep, BMI) 65
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP) 46	PAINTED LADY Norro Wilson (Al Gallico/Algee, Window, BMI) 98
DON'T HAND ME NO HAND ME DOWN LOVE Roy Dea (Chappell, ASCAP/Unichappell, BMI) 80	PICKING UP THE PIECES OF MY LIFE Rick Hall (Song Painter, BMI) 77
DOWN BY THE POOL Ron Chancey (High Ball, ASCAP) 45	RAMBLIN' FEVER Hank Cochran (Merle Haggard, Shade Tree, BMI) 29
FOOL Johnny Morris (Narvel the Marvel, BMI) 22	ROLLIN' WITH THE FLOW Billy Sherrill (Algee, BMI) 13
GENTLE TO YOUR SENSES Johnny MacRae (Loaves & Fishes, BMI) 33	SHE'S THE GIRL OF MY DREAMS Bill Walker (Millijex, ASCAP) 34
GOODBYE MY FRIEND Joel Diamond (Pub. unlisted) 89	SOMEBODY TOOK HER LOVE (AND NEVER GAVE IT BACK) Jerry Gillespie (Twitty Bird, BMI) 58
HEAD TO TOE Buddy Killen (Tree, BMI) 15	SOUTHERN CALIFORNIA Billy Sherrill (Brougham/Algee, BMI) 60
HOME SWEET HOME Tree Productions (Twitty Bird, BMI) 82	SUNFLOWER Gary Klein (Stonebridge, ASCAP) 44
HONKY TONK MEMORIES Eddie Kilroy (Chappell, ASCAP) 16	SWEET DECEIVER Charlie Black (House of Bryant, BMI) 63
HOLD ME Bobby Bare (Jack & Bill, ASCAP) 74	TELEPHONE MAN B. Castleman, J. Rutledge (Castleridge, BMI) 59
I CAN'T HELP MYSELF David Malloy (Briarpatch/Deb Dave, BMI) 41	TEN YEARS OF THIS Roy Dea (Forrest Hills/Rose Bridge, BMI) 20
I CAN'T LOVE YOU ENOUGH Owen Bradley (Down 'N Dixie/Irving/Screen Gems-EMI, BMI) 6	THAT WAS YESTERDAY Stan Silver (Prima Donna, BMI) 3
I CAN'T STOP LOVING YOU Jim Malloy & David Malloy (Acuff-Rose, BMI) 66	THAT'S THE WAY LOVE SHOULD BE Jerry Bradley & Charley Pride (Famous, ASCAP) 57
I CAN'T STOP NOW Tommy Hill (Power Play, BMI) 100	THAT'S THE WAY MY WOMAN LOVES ME Chris Hillman (Screen Gems-EMI, BMI) 70
I'LL BUY YOU CHATTANOOGA Ray Pennington (Tuckahoe, BMI) 88	THE BEST PART OF MY DAYS (ARE MY NIGHTS WITH YOU) Stephen A. Davis (Hacienda, ASCAP) 54
I DON'T HURT ANYMORE Johnny Morris (Anne-Rachel, ASCAP) 47	THE COWBOY AND THE LADY Don Davis (Clancy, BMI) 91
I DON'T KNOW WHY (I JUST DO) Billy Sherrill (Pencil Mark/Fred Ahlert, TRO-Cromwell, ASCAP) 12	THE COWBOY AND THE LADY Bobby Goldsboro (House of Gold, BMI) 85
I DON'T WANNA CRY Fred Foster (First Generation, BMI) 10	THE PLEASURE'S BEEN ALL MINE Steve Stone (ATV, BMI) 78
I HATE GOODBYES Jim Vienneau (Jack & Bill, ASCAP) 71	THINGS I TREASURE Dorsey Burnette (Beachwood, BMI) 79
I'LL BE LEAVING ALONE Jerry Bradley & Charlie Pride (Hall-Clement/Maple Hill/Vogue, BMI) 1	TILL THE END Gary S. Paxton (Hookit, BMI) 24
IF PRACTICE MAKES PERFECT Jerry Kennedy (First Generation, BMI) 5	TONIGHT YOU BELONG TO ME Larry Butler (Chappell/Intersong, ASCAP) 67
IF YOU EVER GET TO HOUSTON (LOOK ME DOWN) Wesley Rose (Acuff/Rose, BMI) 55	TWEEDLE O'TWILL Dave Burgess (Western/Milene, ASCAP) 94
IF YOU WANT ME Larry Butler (Ben Peters, BMI) 8	UNTIL I MET YOU Jimmy Bowen (Papoose, BMI) 56
I LOVE WHAT LOVE IS DOING TO ME Glenn Snoddy (Starship, ASCAP) 25	VIRGINIA, HOW FAR WILL YOU GO Dickey Lee & Roy Dea (Maplehill/Vogue, BMI) 48
I LOVE WHAT MY WOMAN DOES TO ME Dave Burgess (Singletree, BMI) 50	WALK RIGHT IN Ron Hafkine (Peer, Intl., BMI) 81
I MISS YOU ALREADY Gene Kennedy (J. Wallace, ASCAP/Ken Sheldon, ASCAP) 62	WAY DOWN/PLEDGING MY LOVE Felton Jarvis (Leon, BMI) 26
I'M A MEMORY Felton Jarvis (Willie Nelson, BMI) 39	WHERE ARE YOU GOING, BILLY BOY Buddy Killen (Tree, BMI) 76
I'M NOT THE ONE YOU LOVE (I'M THE ONE YOU MAKE LOVE TO) Eddie Kilroy (Jack & Bill, ASCAP) 64	WHY NOT TONIGHT Jerry Kennedy (Jack & Bill, ASCAP) 53
I'M THE ONLY HELL (MAMA EVER RAISED) Billy Sherrill (Tree, BMI) 21	WITH HIS PANTS IN HIS HAND C. Atkins-J. Reed (Greenwood, BMI) 69
IN THE JAILHOUSE NOW George Richey (Peer, BMI) 27	Y'ALL COME BACK SALOON Ron Chancey (Jack & Bill, ASCAP) 87
IS EVERYBODY READY Owen Bradley (Forest Hills, BMI) 52	YOU'RE SO GOOD FOR ME (AND THAT'S BAD) J. Howard, C. Fields (Sandburn, ASCAP/Stars & Stripes, BMI) 86
ISHABILLY Eddie Kilroy (Tree, BMI) 72	YOUR MAN LOVES YOU, HONEY Jerry Kennedy (Hallnote, BMI) 30
IT'S A COWBOY LOVIN' NIGHT Jerry Crutchfield (Newkeys, BMI) 43	



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

JULY 16
JULY 9

WKS. ON
CHART

1	2	I'LL BE LEAVING ALONE CHARLEY PRIDE RCA PB 10975	9
2	6	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA PB 10976	8
3	1	THAT WAS YESTERDAY DONNA FARGO/Warner Bros. WBS 8375	12
4	4	DON'T GO CITY GIRL ON ME TOMMY OVERSTREET/ ABC Dot 17697	11
5	5	IF PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/ Mercury 73914	10
6	11	I CAN'T LOVE YOU ENOUGH LORETTA & CONWAY/ MCA 40728	7
7	8	CHEAP PERFUME AND CANDLELIGHT BOBBY BORCHERS/ Playboy ZS8 5303	10
8	9	IF YOU WANT ME BILLIE JO SPEARS/United Artists XW985 Y	11
9	10	MARGARITAVILLE JIMMY BUFFETT/ABC AB 12254	11
10	16	I DON'T WANNA CRY LARRY GATLIN/Monument 221	8
11	14	MAKIN' BELIEVE EMMYLOU HARRIS/Warner Bros. WBS 8388	8
12	13	I DON'T KNOW WHY (I JUST DO) MARTY ROBBINS/ Columbia 3 10536	9
13	19	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392	7
14	3	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924	14
15	7	HEAD TO TOE BILL ANDERSON/MCA 40713	11
16	26	HONKY TONK MEMORIES MICKEY GILLEY/Playboy ZS8 5807	6
17	20	A SONG IN THE NIGHT JOHNNY DUNCAN/Columbia 3 10554	7
18	24	A TEAR FELL BILLY CRASH CRADDOCK/ABC Dot DOA 17701	7
19	21	COUNTRY PARTY JOHNNY LEE/GRT 125	9
20	18	TEN YEARS OF THIS GARY STEWART/RCA PB 10957	9
21	27	I'M THE ONLY HELL (MAMA EVER RAISED) JOHNNY PAYCHECK/Epic 8 50391	6
22	17	FOOL JOHN WESLEY RYLES/ABC Dot DOA 17679	15
23	31	(AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN DOTTSY/RCA PB 10982	8
24	32	TILL THE END VERN GOSDIN/Elektra 45411	4
25	25	I LOVE WHAT LOVE IS DOING TO ME LYNN ANDERSON/ Columbia 3 10545	8
26	38	WAY DOWN/PLEDGING MY LOVE ELVIS PRESLEY/ RCA PB 10998	4
27	34	IN THE JAILHOUSE NOW SONNY JAMES/Columbia 3 10551	5
28	35	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/ Columbia 3 10558	6
29	44	RAMBLIN' FEVER MERLE HAGGARD/MCA 40743	3
30	12	YOUR MAN LOVES YOU HONEY TOM T. HALL/Mercury 73899	15
31	15	I WAS THERE STATLER BROTHERS/Mercury 73906	12
32	36	DIFFERENT KIND OF FLOWER RAY PRICE/ABC Dot 17690	8
33	39	GENTLE TO YOUR SENSES M... DANIEL/Capitol 4430	6
34	41	SHE'S THE GIRL OF MY DREAMS DON KING/Con Brio 120	7
35	22	MARRIED BUT NOT TO EACH OTHER BARBARA MANDRELL/ ABC Dot DO 17688	16
36	23	BORN BELIEVER JIM ED BROWN & HELEN CORNELIUS/ RCA PB 10967	11
37	40	DIXIE HUMMINGBIRD RAY STEVENS/Warner Bros. WBS 8393	6
38	45	BARBARA, DON'T LET ME BE THE LAST TO KNOW MEL STREET/Polydor 14399	4
39	28	I'M A MEMORY WILLIE NELSON/RCA PB 10969	10
40	54	MY WEAKNESS MARGO SMITH/Warner Bros. WBS 8399	4
41	29	I CAN'T HELP MYSELF EDDIE RABBITT/Elektra 45390	16
42	42	MERRY-GO-ROUND FREDDY WELLER/Columbia 3 10539	8
43	30	IT'S A COWBOY LOVIN' NIGHT TANYA TUCKER/MCA 40708	14
44	64	SUNFLOWER GLEN CAMPBELL/Capitol 4445	2
45	52	DOWN BY THE POOL JOHNNY CARVER/ABC Dot DO 17707	5
46	68	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016	2
47	47	I DON'T HURT ANYMORE NARVEL FELTS/ABC Dot 17700	8
48	55	VIRGINIA, HOW FAR WILL YOU GO DICKEY LEE/ RCA PB 11009	3
49	62	BABY, I LOVE YOU SO JOE STAMPLEY/Epic 8 50410	3
50	59	I LOVE WHAT MY WOMAN DOES TO ME DAVID ROGERS/ Republic 001	5



51	60	CALIFORNIA LADY RANDY BARLOW/Gazelle IRDA 413	4
52	57	IS EVERYBODY READY LITTLE DAVID WILKINS/MCA 40734	5
53	56	WHY NOT TONIGHT JACKY WARD/Mercury 73918	5
54	53	THE BEST PART OF MY DAYS (ARE MY NIGHTS WITH YOU) DAVID WILLS/United Artists XW988 Y	9
55	63	IF YOU EVER GET TO HOUSTON (LOOK ME DOWN) DON GIBSON/ABC Hickory AH 54014	3
56	61	UNTIL I MET YOU TOM BRESH/ABC Dot DO 17703	6

CHARTMAKER OF THE WEEK

57	—	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR RCA PB 11034	1
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58	58	SOMEBODY TOOK HER LOVE (AND NEVER GAVE IT BACK) JIMMIE PETERS/Mercury 73911	8
59	69	TELEPHONE MAN MERI WILSON/GRT 127	4
60	—	SOUTHERN CALIFORNIA GEORGE JONES & TAMMY WYNETTE/Epic 8 50418	1
61	74	CRUTCHES FARON YOUNG/Mercury 73925	2
62	70	I MISS YOU ALREADY JERRY WALLACE/BMA 7 002	3
63	67	SWEET DECEIVER CRISTY LANE/LS GRT 121	7
64	66	I'M NOT THE ONE YOU LOVE (I'M THE ONE YOU MAKE LOVE TO) SUNDAY SHARPE/Playboy 5806	5
65	33	OLD KING KONG GEORGE JONES/Epic 8 50385	9
66	37	I CAN'T STOP LOVING YOU SAMMI SMITH/Elektra 45398	10
67	76	TONIGHT YOU BELONG TO ME DOTTIE WEST/ United Artists XW1010	2
68	71	LITTLE WHITE MOON HOYT AXTON/MCA 40731	5
69	73	WITH HIS PANTS IN HIS HAND JERRY REED/RCA PB 11008	3
70	72	THAT'S THE WAY MY WOMAN LOVES ME DAN McCORISON/MCA 40729	3
71	43	I HATE GOODBYES LOIS JOHNSON/Polydor PD 14392	9
72	48	ISHABILLY MACK VICKERY/Playboy ZS8 5800	8
73	75	LOVE I NEED YOU DALE McBRIDE/Con Brio 121	3
74	77	HOLD ME RAYBURN ANTHONY/Polydor 14398	5
75	83	LOVE LETTERS DEBI HAWKINS/Warner Bros. WBS 8934	5
76	—	WHERE ARE YOU GOING, BILLY BOY BILL ANDERSON & MARY LOU TURNER/MCA 40753	1
77	46	PICKING UP THE PIECES OF MY LIFE MAC DAVIS/Columbia 3 10535	8
78	—	THE PLEASURE'S BEEN ALL MINE FREDDIE HART/Capitol 4448	1
79	86	THINGS I TREASURE DORSEY BURNETTE/Calliope CALS 8004	4
80	80	DON'T HAND ME NO HAND ME DOWN LOVE BEVERLY HECKEL/RCA 10981	5
81	81	WALK RIGHT IN DR. HOOK/Capitol 4423	4
82	91	HOME SWEET HOME L.E. WHITE & LOLA JEAN DILLON/ Epic 8 50389	4
83	87	LOVE SONGS AND ROMANCE MAGAZINES NICK NIXON/ Mercury 73930	2
84	89	JULIANNE ROY HEAD /ABC Dot DO 17706	2
85	90	THE COWBOY AND THE LADY BOBBY GOLDSBORO/ Epic 8 50413	2
86	88	YOU'RE SO GOOD FOR ME (AND THAT'S BAD) BOBBY WAYNE LOFTIS/Charta 108	4
87	—	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ ABC Dot DO 17710	1
88	85	I'LL BUY YOU CHATTANOOGA KENNY PRICE/MRC (Universal) 1001	7
89	93	GOODBYE MY FRIEND ENGELBERT HUMPERDINCK/ Epic 8 50365	2
90	—	BARTENDER'S BLUES JAMES TAYLOR/Columbia 3 10557	1
91	—	THE COWBOY AND THE LADY TOMMY CASH/Monument 45222	1
92	—	BEHIND BLUE EYES MUNDO EARWOOD/True 104	1
93	95	NEVER ENDING LOVE AFFAIR MELBA MONTGOMERY/ United Artists XW1008	2
94	—	TWEEDLE O'TWILL KATHY BARNES/Republic 389	1
95	96	MIDNIGHT TRAIN TO GEORGIA EDDIE MIDLTON/ Epic/Cleveland 8 50388	4
96	—	BABY, DON'T KEEP ME HANGIN' ON SUSIE ALLANSON/ Warner/Curb WBS 8429	1
97	99	IT'S BEEN A LONG LONG TIME BUCK OWENS/ Warner Bros. WBS 8395	2
98	—	PAINTED LADY CHUCK WOOLERY/Warner Bros. WBS 8381	1
99	49	BURNING MEMORIES MEL TILLIS/MCA 40710	13
100	—	I CAN'T STOP NOW MIKE LUNSFORD/Starday 160	1

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

JERRY JEFF WALKER—MCA 40760

MR. BOJANGLES (J. J. Walker; Cotillion/Danel, BMI)

Jerry Jeff is finally free from the contractual obligations which prolonged this long awaited release. Great live rendition of a classic song.

EDDY ARNOLD—RCA 11031

FREEDOM AIN'T THE SAME AS BEING FREE (J. Johnson; Contention, SESAC)

This mellow tune provides the perfect vehicle for Arnold's caressing vocals. It's a gem and should go all the way.

KENNY DALE—Capitol 4457

SHAME, SHAME ON ME (I HAD PLANNED TO BE YOUR MAN)

(W. W. Wimberly; Publicare, ASCAP)

Dale's second Capitol release proves that "Bluest Heartache of the Year" was no fluke. This follow-up sounds just as promising and should help launch a promising talent to the forefront.

DAVID ALLAN COE—Columbia 3 10583

JUST TO PROVE MY LOVE FOR YOU (D.A. Cee; Captive/Window, BMI)

This one's a peppy, good-timer which should find easy entry onto the playlists. Coe may not be pretty, but as a singer/songwriter he's a standout.

WILLIE RAINSFORD—Louisiana Hayride RPA 7629

CHEATER'S KIT (J. Wilson/G. Dobbins/R. Bourke; Chappell, ASCAP)

This could prove to be the sleeper of the year. Fine song—great vocal performance—tasteful production—all the ingredients for a hit.

FREDDY FENDER—ABC/Dot 17713

IF YOU DON'T LOVE ME (WHY DON'T YOU JUST LEAVE ME ALONE)

(T. McLain; Crazy Cajun, BMI)

Fender poses a classic question in his inimitable style on this easy-paced cut, which should be a strong contender.

REBA McENTIRE—Mercury 73929

GLAD I WAITED JUST FOR YOU (R. Porter/B.T. Jones; Ma-Ree/WB, ASCAP)

A perfect summertime record here with a positive lyric. McEntire sings like a bird and Jerry Kennedy's production is exceptional.

CHUCK PRICE—Playboy ZS 8 5811

COWBOY LEMONADE (D. Frazier/L. Lee; Acuff-Rose, BMI)

Eddie Kilroy's funky production is fitting for this humorous cut about a cowboy trying anything to drink his woman off his mind.

BILL WHITE—Prairie Dust 7615

MARY ANN (S. Pippen/L. Keith; Tree, BMI)

White should have a hit here with his fine delivery of this proven song. A memorable hook will help it along.

PAM ROSE—Capitol 4440

MIDNIGHT FLIGHT (M. McClellan; Beechwood, BMI)

Both the beat and the melody are solid on this pop-tinged cut which is already receiving some strong acceptance. Watch for it.

JIM WEST—Home Comfort 4502

GYPSY SALLY (J. West; ATV, BMI)

West's unique vocal style sets off this melodic self-penned ballad which is a definite chart contender.

RED STEAGALL—ABC/Dot 17709

FRECKLES BROWN (R. Steagall; Otter Creek, BMI)

An unusually good cowboy song about an unusual rodeo star—a bull. Texas Red is well suited to bring it home.

RONALD McCRANIE—Western News 339

HAVE YOU SEEN MY CHICKEN (Montgomery/Emerson; CBS, BMI/ASCAP)

This one is hot. McCranie is gifted; he's got an energetic cut; some fine pickers and a possible smash.



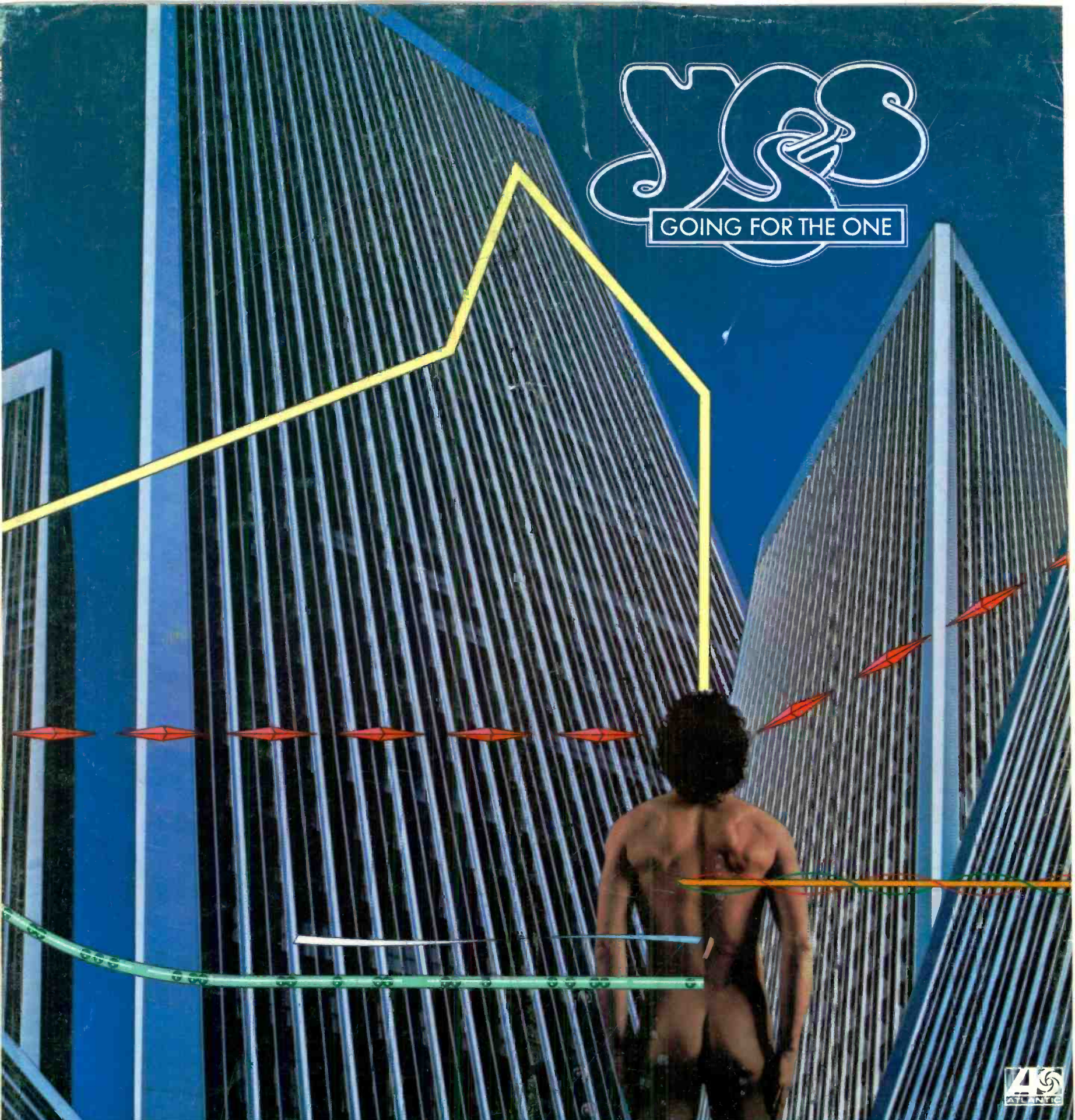
THE COUNTRY ALBUM CHART

JULY 16, 1977

JULY 16	JULY 9		WKS. ON CHART
1	1	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	9
2	3	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	21
3	2	KENNY ROGERS/United Artists LA689 G	36
4	4	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/RCA APL1 2188	20
5	5	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	7
6	6	BEST OF FREDDY FENDER/ABC/Dot DO 2079	9
7	7	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	8
8	14	DYNAMIC DUO CONWAY TWITTY & LORETTA LYNN/MCA 2278	3
9	9	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	10
10	10	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	46
11	12	PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/Mercury SRM 1 1144	6
12	8	I REMEMBER PATSY LORETTA LYNN/MCA 2265	13
13	16	RABBIT EDDIE RABBIT/Elektra 7E 1105	6
14	22	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	3
15	15	LET'S GET TOGETHER TAMMY WYNETTE/Epic KE 34694	7
16	11	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS. 2998	25
17	17	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	10
18	18	SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/Epic KE 34693	6
19	19	YOUR PLACE OR MINE GARY STEWART/RCA APL1 2199	13
20	20	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI/RCA APL1 1312	76
21	21	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/ RCA APL1 2261	14
22	23	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	17
23	24	FIRST CLASS MICKEY GILLEY/Playboy KZ 34776	5
24	30	THE BEST OF MOE BANDY/Columbia KC 34715	4
25	25	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601	18
26	29	LOVERS, FRIENDS AND STRANGERS BARBARA MANDRELL/ ABC Dot DO 2076	5
27	13	PLAY GUITAR PLAY CONWAY TWITTY/MCA 2262	26
28	27	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	11
29	26	ABOUT LOVE TOM T. HALL/Mercury SRM 1 1139	11
30	28	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	13
31	31	FARGO COUNTRY DONNA FARGO/Warner Bros. BS 2996	20
32	32	HEART HEALER MEL TILLIS/MCA 2252	20
33	36	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	31
34	33	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	30
35	34	ALL TIME GREATEST HITS, VOL. 1 GEORGE JONES/Epic KE 34692	6
36	37	THE PLEASURE'S BEEN ALL MINE FREDDIE HART/Capitol ST 11626	4
37	38	IT'S NOTHING TO ME JIM REEVES/RCA APL1 2309	4
38	40	THE VASSAR CLEMENTS BAND/MCA 2270	6
39	39	SNOWBLIND FRIEND HOYT AXTON/MCA 2263	12
40	42	JERRY REED RIDES AGAIN/RCA APL1 2346	4
41	43	SONNY JAMES IN PRISON—IN PERSON/Columbia KC 34708	4
42	41	TOUCAN DO IT TOO AMAZING RHYTHM ACES/ABC AB 1105	13
43	47	A RETROSPECTIVE LINDA RONSTADT/Capitol SKBB 11629	16
44	44	VISIONS DON WILLIAMS/ABC Dot DOA 2064	23
45	51	BEST OF DOLLY PARTON/RCA APL1 1117	60
46	49	THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125	24
47	48	BEST OF DONNA FARGO/ABC Dot DO 2075	21
48	35	SCORPIO BILL ANDERSON/MCA 2264	7
49	50	STACKED DECK RUSTY WIER/Columbia PC 34775	5
50	—	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/MCA 2280	1
51	—	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	1
52	64	MIRRIAM JESSI COLTER/Capitol ST 11583	2
53	55	RONNIE MILSAP LIVE/RCA APL1 2043	33
54	56	HIGH RIDING ALVIN CROW & THE PLEASANT VALLEY BOYS/ Polydor PD 1 6102	10
55	60	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	92
56	61	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	73
57	62	BOBBY BORCHERS/Playboy KZ 34829	2
58	53	LONESOME ROAD DOC & MERLE WATSON/United Artists LA725 G	9
59	—	CHET, FLOYD AND DANNY CHET ATKINS, FLOYD CRAMER & DANNY DAVIS/RCA APL1 2311	1
60	52	HAPPINESS MARGO SMITH/Warner Bros. BS 3049	7
61	63	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755	45
62	57	THE BEST OF JOHNNY CARVER/ABC Dot DO 2083	4
63	67	HOTEL CALIFORNIA EAGLES/Asylum 7E 103	23
64	46	THE WHEEL ASLEEP AT THE WHEEL/Capitol ST 11620	16
65	65	REUNITED RAY PRICE & THE CHEROKEE COWBOYS/ABC Dot DO 2073	13
66	66	BEST OF CHARLEY PRIDE, VOL. III/RCA APL1 2023	37
67	68	JOHN DENVER'S GREATEST HITS, VOL. 2/RCA APL1 2072	18
68	45	I NEED YOU ALL THE TIME EDDY ARNOLD/RCA APL1 2277	10
69	54	ONE MAN SHOW FREDDY WELLER/Columbia KC 34709	7
70	59	REX REX ALLEN, JR./Warner Bros. BS 3054	8
71	58	LILY DALE DARRELL McCALL/Columbia KC 34718	5
72	72	DAVID GRISMAN QUINTET DAVID GRISMAN/Kaleidoscope F-5	3
73	70	CONWAY TWITTY'S GREATEST HITS, VOL. II/MCA 2235	35
74	74	THE TROUBLEMAKER WILLIE NELSON/Columbia/Lone Star KC 34112	40
75	75	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS/ RCA APL1 1816	53



YES
GOING FOR THE ONE



YES ON TOUR

July 30	St. John's Arena, Columbus, Ohio	20	Buffalo Bill Stadium, Buffalo, New York	23-24	Forum, Los Angeles, California
31	Wheeling, West Virginia	21	Rain Date for Buffalo	25	Sports Arena, San Diego, California
August 1	Hampton Coliseum, Hampton, Virginia	22-23	Cobo Hall, Detroit, Michigan	26	Long Beach Arena, Long Beach, Ca.
2-3	Spectrum, Philadelphia, Pa.	25	Omni, Atlanta, Georgia	27	Aladdin Theatre, Las Vegas, Nevada
5-7	Madison Square Garden, New York, N.Y.	28-29	Riverfront Coliseum, Cincinnati, Ohio	29	El Paso, Texas
8-9	New Haven Coliseum, New Haven, Connecticut	30	Market Square Arena, Indianapolis, Indiana	30	Abilene, Texas
10	Civic Center, Springfield, Massachusetts	31	Dane County Coliseum, Madison, Wisconsin	October 1	Houston Coliseum, Houston, Texas
12-13	Boston Gardens, Boston, Massachusetts	Sept. 1	Summerfest, Milwaukee, Wisconsin	2	Moody Coliseum, Dallas, Texas
14	Civic Center, Portland, Maine	3	Soldier's Field, Chicago	3	Myriad, Oklahoma City, Oklahoma
15	Civic Center, Providence, Rhode Island	6-16	Vacation	4-5	Kiel Auditorium, St. Louis, Missouri
16	Largo, Maryland	17	Coliseum, Vancouver, B.C.	6	Kansas City, Missouri
17	Richfield Coliseum, Cleveland, Ohio	18-19	Coliseum, Seattle, Washington	8	Shreveport, Louisiana
19	Pittsburgh Civic Arena, Pittsburgh, Pa.	21-22	San Francisco	9	Municipal Auditorium, New Orleans, Louisiana

ON ATLANTIC RECORDS AND TAPES