

RECORD WORLD



Who In The World: Barry White

HITS OF THE WEEK

SINGLES

BARRY MANILOW, "DAYBREAK" (prod. by Ron Dante & Barry Manilow) (writers: Manilow-Anderson) (Kamakazi/Angeldust, BMI) (3:36). A live recording with a handclapping, singalong style, this latest Manilow single should be another of his mass-appeal hits. It has a bright, breezy pop flavor that will remind audiences of summer. Arista 0273.

BEE GEES, "HOW DEEP IS YOUR LOVE" (prod. by group, Karl Richardson & Albhy Galuten) (writers: B., R. & M. Gibb) (Stigwood/Unichappell, BMI) (3:00). The Bee Gees' new release is one of their most controlled, delicate efforts, with the vocals almost whispered at times. A good melody and expressive love lyric should guarantee success. RSO 822 (Polydor).

ENGELBERT HUMPERDINCK, "LOVER'S HOLIDAY" (prod. by Joel Diamond & Charlie Calello) (writers: Bernstein-Adams) (Silver Blue, ASCAP) (3:36). That big-band-style intro should win many adult listeners, and the sensual pillow talk ballad—with an appropriately smooth vocal—that follows ought to be a solid MOR and pop item. Epic 8-50447.

CARPENTERS, "CALLING OCCUPANTS OF INTERPLANETARY CRAFT" (prod. by Richard Carpenter) (writers: Klaatu) (Klaatoons/Welbeck, ASCAP) (3:59). Needless to say, a major departure for the duo—the ethereal, flowing song that opens Klaatu's first lp retains some bizarre production effects here, and Karen's vocal fits in quite well. A&M 1978.

SLEEPERS

LAKE, "TIME BOMB" (prod. by James Hopkins-Harrison & Geoffrey Peacey) (writers: same as prod.) (Colgems-EMI, ASCAP) (3:15). The second single from this German group sounds like a pop radio natural. The melody and chorus hook are instantly memorable, and the light bounce of the vocal and playing should appeal to teens and adults. Columbia 3-10614.

MAC McANALLY, "BAD BOY" (prod. by Clayton Ivey & Terry Woodford) (writer: McAnally) (I've Got The Music, ASCAP) (3:06). McAnally's unaffected manner made "It's A Crazy World" one of the year's left-field hits, and this dramatic tale of love, crime and punishment should build his following with pop and MOR audiences. Ariola America 7671.

K & K SUPER CIRKUS, "HEART GET READY FOR LOVE" (prod. by Kasenetz-Katz) (writers: Bugatti-Musker) (Keyboard Pendulum/Chappell, ASCAP) (3:04). The basic, loping rock 'n' roll of this Kasenetz & Katz opus makes the repeated title/chorus all the more captivating, and the singalong finish should give listeners a powerful hint. Epic 8-50443.

PLAYER, "BABY COME BACK" (prod. by Dennis Lambert & Brian Potter) (writers: Beckett-Crowley) (Touch Of Gold/Crowbeck/Stigwood, BMI) (3:28). Lambert & Potter bring out the r&b leanings in this British pop group, and the result is a mid-tempo song with a good hook that could cross from pop to r&b stations. RSO 879 (Polydor).

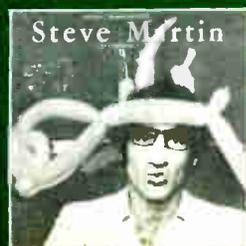
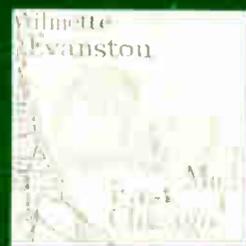
ALBUMS

"CHICAGO XI." With a number one single under their belts after a history studded with platinum lps, Chicago's latest set is dominated by more potential hits. "Baby, What A Big Surprise" and "Take Me Back To Chicago" are a couple of smooth melodies rounded out by their distinctive harmonies and brass. Chaka Khan guests on the latter. Columbia JC 34860 (7.98).

DWIGHT TWILLEY BAND, "TWILLEY DON'T MIND." Twilley and Phil Seymour have come a long way with just their second lp. Their blend of Anglo-American rock textures will find a greater audience with songs like "Looking For The Magic," and "Trying To Find My Baby." "Sleeping" suggests a new direction with strings by James Newton Howard. Arista AB 4140 (7.98).

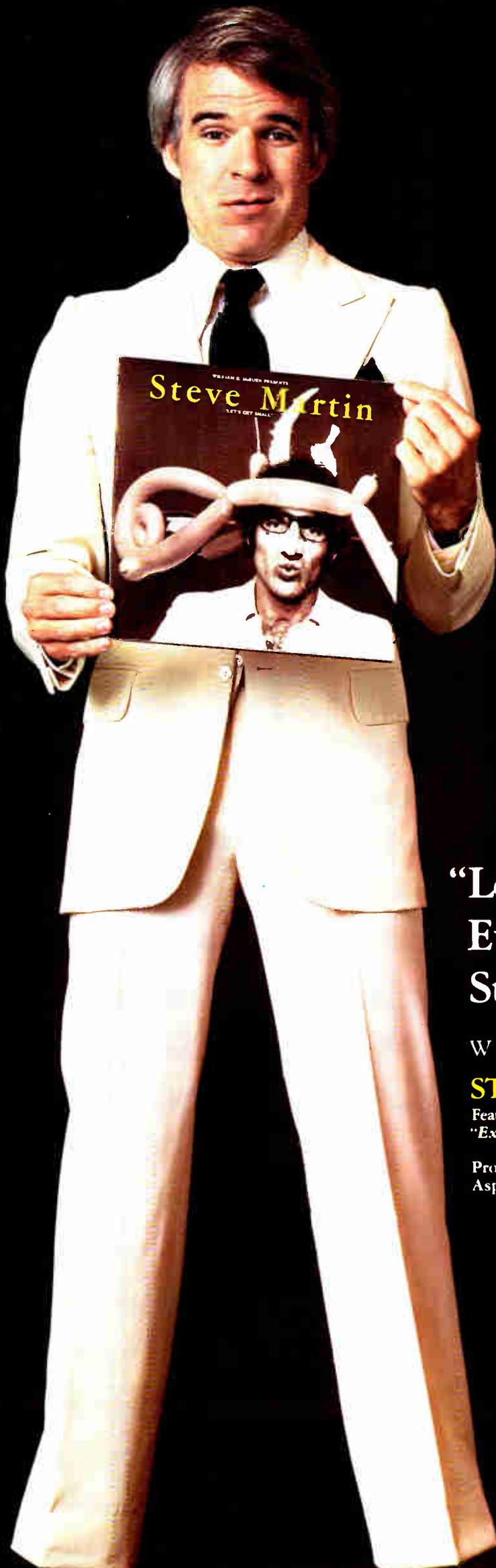
THE BLACKBYRDS, "ACTION." The Donald Byrd produced group should get a good start at the gun from the opening high kicker, "Supernatural Feeling." Songs like "Lookin' Ahead" and "Mysterious Vibes" should hurdle jazz, r&b and rock barriers with little difficulty with the quintet's smooth vocals and authoritative instrumental touch. Fantasy F 9535 (7.98).

STEVE MARTIN, "LET'S GET SMALL." One of the country's hottest comics, Martin's first lp was recorded live at the Boarding House and features just about all the bits he's mastered over the past couple of years: "Getting Small," "I'm Mod at My Mother," "Ramblin' Man." This is the type of comedy lp one will want to play more than once. WB BSK 3090 (6.98).



**STEVE
MARTIN
IN
CONCERT**

- SEPT. 15 Washington, D.C.
Kennedy Center (2 shows)
- SEPT. 16 New York City
Avalon Theatre (2 shows)
- SEPT. 17 New York City
Symphony Hall (2 shows)
- SEPT. 18 Pittsburgh, Pennsylvania
Heinz Hall
- SEPT. 20 Rochester, New York
Eastman
- SEPT. 21 Syracuse, New York
War Memorial
- SEPT. 23 Buffalo, New York
Melody Fair
- SEPT. 28 Winston-Salem, N.C.
Wake Forest University
- SEPT. 29 Saginaw, Michigan
Civic Center
- SEPT. 30 Kalamazoo, Michigan
Western Michigan University
- OCT. 1 Flint, Michigan
Whiting Auditorium
- OCT. 2 Detroit, Michigan
Ford Auditorium
- OCT. 3 East Lansing, Michigan
Michigan State
- OCT. 4 Philadelphia, Pennsylvania
Academy of Music
- OCT. 5 Athens, Ohio
Memorial Auditorium
- OCT. 6 Columbus, Ohio
Mershon Auditorium
- OCT. 7 Bloomington, Indiana
University of Indiana
- OCT. 9 Bowling Green, Ohio
Bowling Green University
- OCT. 20-26 Lake Tahoe, Nevada
Harrah's
- OCT. 28 Tempe, Arizona
Arizona State University
- OCT. 29 Tucson, Arizona
Community Center
- OCT. 30 Chicago, Illinois
McCormick Place
- NOV. 1 Milwaukee, Wisconsin
Performing Arts Center
- NOV. 2 Davenport, Iowa
Masonic Auditorium
- NOV. 3 Hattiesburg, Mississippi
University of So. Mississippi
- NOV. 4 Champaign, Illinois
University of Illinois
- NOV. 5 Omaha, Nebraska
Orpheum Theatre
- NOV. 6 St. Louis, Missouri
Kiel Opera House
- NOV. 7 Ames, Iowa
Iowa State University
- NOV. 9 Indianapolis, Indiana
Clowes Hall
- NOV. 10 Madison, Wisconsin
Dane County Coliseum
- NOV. 11 Minneapolis, Minnesota
Northrup Auditorium
- NOV. 12 Boulder, Colorado
University of Colorado
- NOV. 15 Nashville, Tennessee
Opry House
- NOV. 16 Peoria, Illinois
Bradley University
- NOV. 18 Norman, Oklahoma
University of Oklahoma
- NOV. 19 Tulsa, Oklahoma
Performing Arts Center
- NOV. 21 Austin, Texas
Municipal Auditorium
- DEC. 1 Claremont, California
Bridges Auditorium
- DEC. 2 Pasadena, California
Civic Auditorium
- DEC. 3 Berkeley, California
Berkeley Community Theatre
- DEC. 4 San Jose, California
Center for the Performing Arts
- DEC. 5 Sacramento, California
Community Theatre
- DEC. 6 Portland, Oregon
Civic Auditorium
- DEC. 7 Seattle, Washington
Opera House
- DEC. 8 Missoula, Montana
Harry Adams Fieldhouse
- DEC. 9 Boise, Idaho
Idaho State University
- DEC. 10 San Diego, California
Golden Hall
- DEC. 11 Bakersfield, California
Civic Auditorium



**“Let’s Get Small”
Every Bit as Funny as
Steve Martin**

WILLIAM E. McEUEEN PRESENTS
STEVE MARTIN/Let’s Get Small

Featuring the hits
“Excuse Me,” “Ramblin’ Man,” and “Vegas”

Produced by William E. McEuen,
Aspen Recording Society.



for Warner Bros. records & tapes. BSK 3090



RECORD WORLD

Carter Names Ferris New FCC Chairman

■ WASHINGTON—As expected, President Carter has named Charles D. Ferris, a close aide to House Speaker Tip O'Neill, as the next chairman of the Federal Communications Commission. Ferris, 44, has been nominated for the full, seven-year term vacancy which fell open last June when current chairman Richard Wiley's term expired.

At the same time, the leading candidate for another FCC vacancy, Tyrone Brown, a Washington, D.C. attorney who was once counsel to the Post-Newsweek stations, has withdrawn his name from consideration. The second vacancy, which came open when commissioner Benjamin Hooks left the FCC to head the National Association for the Advancement of Colored People, has only 21 months left to run. Brown would not comment on whether his decision to withdraw was based on the shortness of the tenure of the only available FCC seat.

Hearings on Ferris' nomination have not yet been scheduled by the Senate Communications Subcommittee chairman, Sen. Ernest Hollings (D-S.C.). Confirmation is considered a virtual certainty.

Newspaper Story Clouds White House-Industry Meeting

By MICHAEL SHAIN

■ WASHINGTON—A large group of top-level record executives sat down in Washington last week with President Carter and his staff, in what was billed as a "discovery meeting." The meeting with 16 label presidents was conducted, however, under a cloud of suspicion because of an August 23 story in the Knight-Ridder newspapers claiming that the execu-

tives were going to the White House "with some IOU's they want to cash."

The story, which went pretty much unnoticed until last week, sparked members of the White House press corps to demand entrance to the Administration-record industry meeting. However, except for some remarks by the President and E/A chairman Joe Smith, the press was barred.

As well, the flap over the Knight-Ridder story dampened the spirits, if not the questioning tongues, of several label heads who might have otherwise pressed for support on some sensitive issues.

The newspaper story, written
(Continued on page 74)

Fleetwood Mac Reaches Chart Milestone; Equals Frampton's Mark of 17 Weeks No. 1

By LENNY BEER

■ Fleetwood Mac (WB) equaled the all-time record for weeks at #1 this week as their "Rumours" album recorded its seventeenth week in the top position. The album will now seek to better Peter Frampton (A&M) next week and set the new mark at

eighteen. However,

Chart Analysis this week's race, which was really a two album battle between "Rumours" and the "Star Wars" soundtrack (20th Century), was the closest in the
(Continued on page 6)

By SAM SUTHERLAND

■ LOS ANGELES — In its 17th week at the top position on the RW album chart, Fleetwood Mac's "Rumours" (WB) now shares the record for the longest domination of that slot in the history of the chart with Peter Frampton, whose epic "Frampton Comes Alive" (A&M) live album snared that distinction from Carole King's "Tapestry" (A&M) last year.

With sales for "Rumours" continuing at the same peak level, a possible extension of its hold over the number one perch is being challenged by significant gains in national tallies for the "Star Wars" original soundtrack album (20th Century). This week, RW research showed "Rumours" sustaining its edge by the narrowest margin in two
(Continued on page 22)

Mercury A&R Team Takes Eclectic Approach

By ALAN WOLMARK

■ NEW YORK — With headquarters in Chicago and major branches in New York and Los Angeles, effective staff coordination and communications are essential factors for the continued success of Mercury Records. To better coordinate the company and keep a pulse on rapidly fluctuating national and regional tastes, Mercury recently acquired Gerry Hoff, former president of Threshold Records, to head west coast a&r; and Steve Katz, best known for his guitar work with Blues Project and Blood, Sweat and Tears, to do a&r for the east.

Katz and Hoff boast backgrounds in music and promotion and feel that their wide range of previous work will broaden the horizons of the label. They are consistently in touch with each other by phone and will meet every six weeks at the Chicago office. But most importantly both men agree on a basic philosophy;
(Continued on page 10)

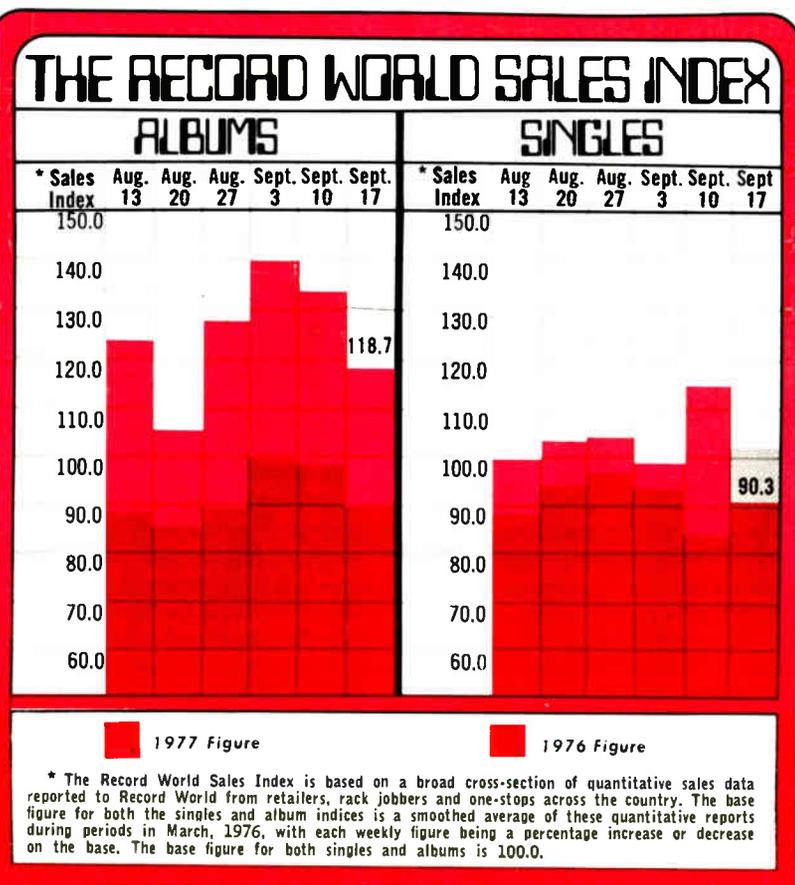
FCC Rep Meets with NATD, Label Execs To Set Guidelines on 'Free Talent' Shows

By MICHAEL SHAIN and LUKE LEWIS

■ WASHINGTON — The Federal Communications Commission probe of alleged payola and plugola in the radio and music industries was summoned to Nashville last week by a group of talent bookers intent on stemming the practice of providing radio stations with free concert performers. Members of the Nashville Association of Talent Directors (NATD) invited the FCC to attend its monthly meeting last Tuesday (13), at which representatives of major country music record labels were also asked to sit in. The bookers have become increasingly uneasy over continued requests by radio stations for free or cut-

rate performances for station-sponsored concerts, in the face of an FCC investigation into such practices.

The bookers, who stand to lose commissions on free dates played by their artists for stations, called on the FCC to provide them with guidelines and advise on how to deal with the station appeals for talent. John McDonald, a member of the FCC's three-man team probing the relationship between radio and the music business, travelled to Nashville last Monday (12). Not all the members of NATD were happy about McDonald's presence at the Tuesday
(Continued on page 75)



Newark Prosecutor Resigns Under Pressure

By MICHAEL SHAIN

■ WASHINGTON — Jonathan L. Goldstein, the blustering prosecutor who pressed cases against some of the music business' most prominent personalities, has been forced to resign as U.S. Attorney for northern New Jersey under heavy White House pressure. Goldstein, in a seven-page resignation letter made public last week, charged the Carter Administration with going back on its campaign promise to de-politicize appointments to U.S. Attorney posts and federal judgeships. Goldstein told Carter that "you and Attorney General (Griffin)

Bell have determined that my record of accomplishment on behalf of the United States must give way to the dictates of politics."

Goldstein is a Republican and was appointed U.S. Attorney by former President Richard Nixon in June, 1974. Traditionally, federal prosecutors resign upon the inauguration of a new Administration and their successors are appointed from lists supplied by Senators from each area. Carter has been under pressure from Sen. Harrison Williams (D-N.J.) to replace Goldstein. The next U.S. Attorney
(Continued on page 79)

Arista Realigns Sales/Mktg. Division

■ NEW YORK—Judd Siegal, vice president of sales and distribution of Arista Records, has announced a major reshaping and expansion of the company's sales and marketing division, involving six individuals who have been promoted or added to the staff.

Siegal named Chris Tobey na-

tional sales coordinator. In his new capacity, Tobey will be responsible for coordinating the marketing of label product and Arista's efforts through its field marketing staff and the company's independent distributors. Direction of the east coast region in the marketing and distribution of Arista product will also be Tobey's responsibility. Prior to this appointment, Tobey was the label's west coast regional marketing manager, and before joining the company he was a salesman for five years for Schwartz Brothers Distributors in Washington, D.C.

Siegal also named Bryan Blatt as Arista's new west coast regional sales director. Blatt, who rejoins Arista after a year with United Artists Records, will now direct the marketing of Arista product throughout the 11 western states, and he will coordinate these efforts with the company's field
(Continued on page 79)

Ed Levine Named Blue Note Chief

■ LOS ANGELES — Artie Mogull, president of United Artists Records, has announced the appointment of Ed Levine to the post of director and general manager of Blue Note Records. Levine will be responsible for all aspects of the label's activities.



Ed Levine

Levine's experience in the music industry spans 15 years, beginning as a distributor and retailer, operating two record stores. He later went into management where he represented, among others, the Duprees. From there Levine entered the promotion field, joining Kama Sutra in a national promotion. Levine later left United Artists for a short time to do promotion work for Map City and Delite Records with Kool and the Gang.

In 1972, Levine rejoined the UA family, this time as national promotion director of Blue Note.

There are no Powerhouse Picks this week.

Phonogram To Raise Album List Prices

■ CHICAGO — Effective October 1, Phonogram, Inc./Mercury Records will raise the list price on select catalogue pop and r&b albums, as well as all future pop albums, from a \$6.98 suggested retail price to \$7.98. In conjunction with that, Philips Import classical records and tapes will be boosted from a \$7.98 to an \$8.98 suggested list, according to Jules Abramson, senior vice president/marketing.

The list price of the related tape items for pop albums will remain at a \$7.98 list. The list price on multiple record sets in the classical line will be raised a dollar per record. Abramson pointed out that catalogue and future country records will remain at \$6.98 as would the Mercury Golden Imports classical line. Monument Records, marketed by Phonogram, will also remain at \$6.98.
(Continued on page 74)

UA Hikes Price On Catalogue LPs

■ LOS ANGELES—United Artists Records is the latest label to unveil price changes in its current catalogue, with hikes in two-record packages, soundtrack and Broadway show titles, tape packages culled from two-disc sets, and catalogue lps by acts War and the Electric Light Orchestra included.

UA distributors were notified by early last week that all list price changes would be effective by Friday (16).

Specific increases include all two-record packages previously
(Continued on page 81)

WEA Names Three Vice Presidents

■ LOS ANGELES—Joel Friedman, president of the Warner-Elektra-Atlantic Corp., has announced the appointment of three new vice presidents to the company's roster of officers, before an audience of more than 600 attending the company's national sales

meeting at the Diplomat Hotel here.

Named to vice presidencies were Mike Spence, regional branch manager, Cleveland; Oscar Fields, director of black music marketing; and Irwin Goldstein, national credit manager.



From left: Mike Spence, Oscar Fields, Irwin Goldstein



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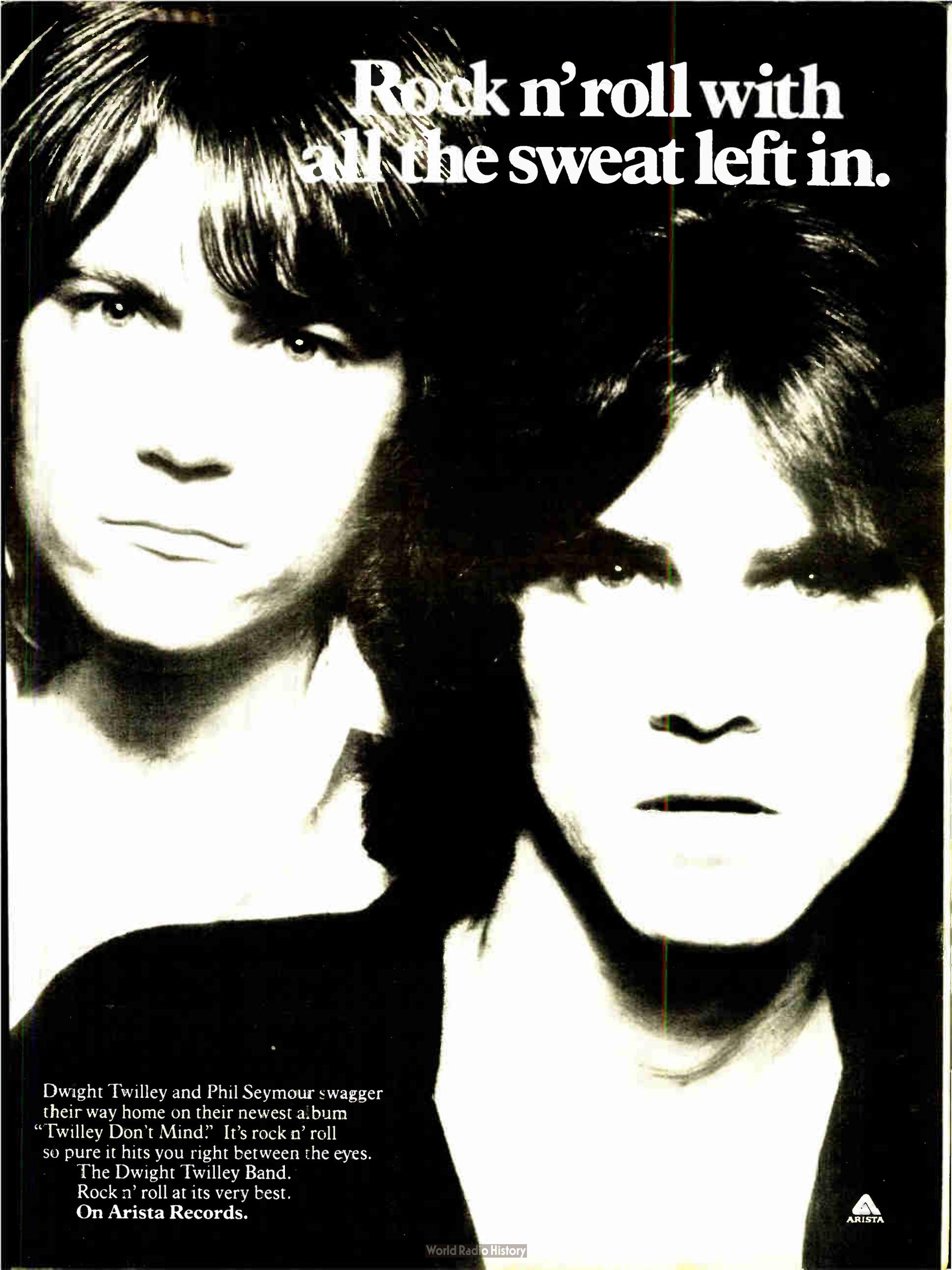
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**Rock n' roll with
all the sweat left in.**

Dwight Twilley and Phil Seymour swagger
their way home on their newest album
"Twilley Don't Mind." It's rock n' roll
so pure it hits you right between the eyes.

The Dwight Twilley Band.
Rock n' roll at its very best.
On Arista Records.



'Cohen's Commandos': Aggressive UA Field Force

By MIKE FALCON

■ LOS ANGELES — With the re-emergence of United Artists Records as a major sales force (RW) an increasing amount of attention is being focused on their merchandising field people, who operate under the guidance of Larry Cohen, vice president in charge of merchandising.

The attention being given the "local merchandising coordinators" is both from company personnel and other manufacturers curious about the fledgling program which began last November.

Although some other manufacturers and distributors have field forces that exceed the 11-person team from UA, few can boast a more aggressive crew. And while other companies have allowed their local merchandising personnel to tack up the usual wall displays, Cohen insists that the field merchandising coordinators take "an active interest in sales and marketing patterns."

In practice, the first thing the UA merchandising force looks for in visiting local stores is "that current product from the catalogue is where it should be," said Cohen. "We could get all the airplay in the world," explained the vice president, "but if it's not in the stores in the correct proportion, according to the account and the market, it doesn't do us much good. If we make a television buy in a particular area, we have to make certain that not only is there product in the stores during the television date, but also that the product remains available."

This localized input, which starts in retail store examinations, may be cross-referenced with spot phone checks if a pattern seems to be developing. Inventory feedback is then given to salespeople and the regional sales manager is also notified.

Other duties of the UA local merchandising coordinators include setting up store displays and promotions; coordinating store reports with activities of local promotion personnel regarding concerts and appearances; the distribution of a UA weekly retailer newsletter; and the maintenance of relationships with key press people and concert promoters in order to supplement the actions of promotion personnel. Additionally, the merchandisers make written reports of their weekly activities, and submit them to one of the four regional sales managers with Cohen receiving a copy.

The retail reports, however, remain the most important aspect of the job. "We need to come in on these early trends," observed

Cohen, "and there's a major difference between our reports and the type of reports that go to the trades. We need specific localized information on our product, and we need it almost immediately." Consequently, any sort of unusual pattern has to be investigated quickly and thoroughly.

On the field level these plans seem to be followed and produce the results intended. **Record World** followed Los Angeles area local merchandising coordinator Howard Bernstein on a day's rounds. After setting up displays and following the directives issued for spotting trends by checking inventory and talking with store managers for a morning, Bernstein came upon a shortage of "The Spy Who Loved Me" soundtrack in a small San Fernando Valley retailer, his fifth stop that day.

He then visited the local MS Distributing warehouse in Sun Valley, a Los Angeles suburb, and began phone checks of other retailers, finding a number of them out of stock on the lp. This was in line with a note on a recent memo to the local merchandisers from Cohen, who noted that the soundtrack might experience strong sales as the Carly Simon single garnered airplay. Bernstein then notified MS and UA sales people, and reported the shortages to Cohen. The episode was a perfect example of what might have happened had UA chosen to rely entirely on sales reps for

inventories. The new merchandisers fill in the gaps where sales personnel do not have time to investigate.

While it might seem that the entire process could be handled by phone, the reliability of reporting managers is crucial. Sometimes a store clerk or assistant will give a convenient report, rather than an accurate one, and here the credibility and familiarity of the local merchandiser plays an important part.

Bernstein appeared, in making his rounds, to have an excellent acquaintance with both product and individual store personnel. This rapport resulted in being able to locate the correct person at each account he phone-checked, and these people were obviously more likely to go to bins and check individual items for him than they were to tally sales figures for someone they did not know. In commenting about this, Cohen suggested that credibility was a two-way street, with both parties committed to accurate interchange because of a face-to-face relationship. "We could put anybody on the street to do display material alone," observed Cohen, "but if they don't know product and don't take the time to get to know the area managers their value would be very limited."

While the field reports and displays are integral, then, to the company, the personal relation-

(Continued on page 78)

WEA International Names Bunders VP



Phil Rose, Ben Bunders, Nesuhi Ertegun

■ NEW YORK—Ben Bunders has been promoted to vice president, WEA International, according to Nesuhi Ertegun, president of the company.

Bunders is managing director of both WEA companies in the Benelux: WEA B.V. in Holland

and the newly-formed WEA S.A. in Belgium.

Before coming to WEA, Bunders was director of international a&r for Phonogram International, Holland. Prior to that, he was a journalist in the entertainment fields.

Feuerstein Named Dir. Phonogram Publicity

■ CHICAGO — Irwin Steinberg, president of the Polygram Record Group, has announced the appointment of Sheryl Feuerstein to the position of national publicity director for Phonogram, Inc. She is replacing Mike Gormley, who will be working directly with Steinberg on special assignments involving the Polygram Record Group and its companies: Phonogram, Inc./ Mercury Records, Polydor and Phonodisc.



Sheryl Feuerstein

Ms. Feuerstein will oversee the activities of the entire publicity department for Phonogram/Mercury. The department, formerly based in Mercury's home office in Chicago, will be directed by Ms. Feuerstein out of New York. Gormley will remain based in Chicago. Ms. Feuerstein has indicated additions to the publicity staff will be announced today.

Ms. Feuerstein came to Mercury in February of 1975 as east coast publicity manager from Connie De Nave's International Media Associates, where she was vice president.

Peter Paul Named Tappan Zee GM

■ NEW YORK — Producer Bob James, president of Tappan Zee Records, has announced the appointment of Peter Paul as general manager of the label.



Peter Paul

An industry veteran, Paul comes to Tappan Zee from CTI Records, where he was for six years that label's vice president/business affairs and talent director. Prior to that, Paul headed his own management firm, and was involved in songwriting and producing.

TAKE THE CIRCUS CHALLENGE. EXPLODE THE ROLLING STONE MYTH.

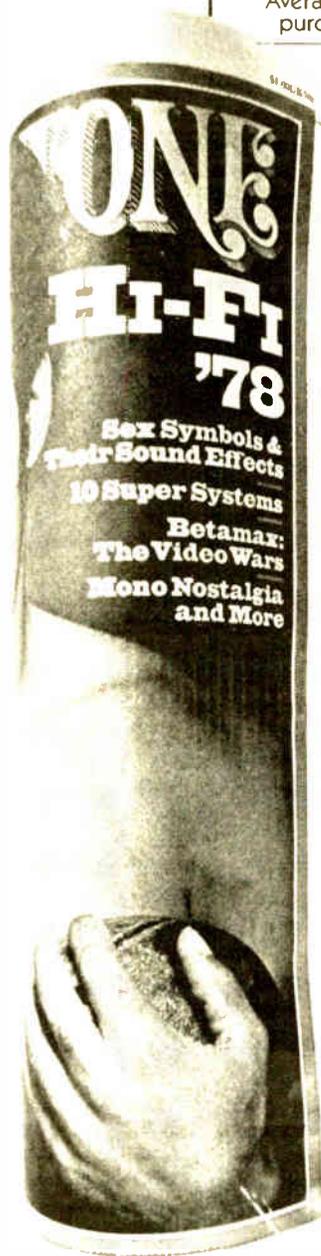
Conduct your own side-by-side market test with Circus Magazine and Rolling Stone. You'll find that dollar for dollar Circus Magazine delivers the active reader.

We have been saying that Circus Magazine is the best place to advertise for the prime record market. But for some reason you've made Rolling Stone your first choice. It may be that you, like many record advertisers, view Rolling Stone as the conventional buy. Why not take the Circus challenge? Test both magazines.

Here's the deal.

Place a direct response ad in our magazine, and the same ad in theirs. This way you can determine which magazine is really giving you the most for your advertising dollar. The ad can be a special giveaway offer featuring a poster, T-shirt, or any other merchandising items you may be using in a current promotional effort. Key the return stubs on both ads with a different code number and then wait for the returns to come in.

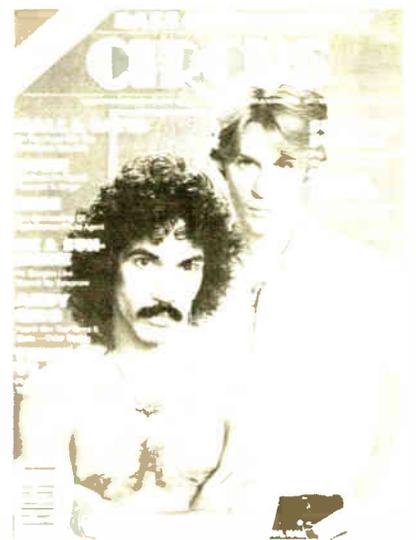
You should expect Rolling Stone's larger circulation to produce at least four times as many returns as Circus Magazine.



CIRCUS CHALLENGE FACT SHEET			
	CIRCUS	ROLLING STONE	THE DIFFERENCE
Readers under 24 years old.	78.1%	57.5%	20.6%
Total Circulation	135,000	600,000	More than 4X
Average record albums purchased per month.	4.4	5.1	0.7
Cost per page.	\$2,000	\$7,020	More than 3X

By proportion, Rolling Stone should pull four times as many advertisers as Circus Magazine. For example, if you receive 2,000 responses from Circus, you should receive 8,000 or better from Rolling Stone.

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THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **AHA:** "Aja," which is pronounced A-zha (the second syllable sounding not unlike one half of Zsa Zsa), is set to ship this Wednesday (21), which should finally satiate **Steely Dan's** (ABC) not inconsiderable legion of supporters. Per usual, there were technical gremlins to further heighten the suspense after the final mix, and the widely rumored Dan tour has yet to be finalized, but at least there's the wax, and, for the moment, that's more than enough.

Discerning ears will feast on some furious tenor lines on the title track, courtesy of **Wayne Shorter**, the usual smorgasbord of crack guitarists and rhythm sections, and the allusive lyrics (we hear echoes of **Homer**, a **Charlie Parker** rhyme, and, ahem, pornography among the grooves, and that's just the first run). Production sound is what **Becker** has called "very hi-fi," long a goal and here reaching a new peak. And, for the first time, the liner actually notes soloists on each track, thus avoiding annoying queries from interviewers (it also verifies Becker's greater profile as a guitarist, and he's hot).

FURTHERMORE: Rumor central also indicates that **Joni Mitchell's** next Asylum album is nearly wrapped, with the title to be (catch your breath) "Cotton Avenue With Otis and Marlena and The Dance Whiz Kids." Auxiliary support comes from **Weather Report**, **Chaka Khan** and **Airto**, along with some spoken word intervention by one "Split-Tongued Devil," who turns out to be graphic artist **Boyd Elder**, a Mitchell pal and **Eagles** lp cover alumnus . . . Also, word from **E/A** on **Steve Goodman's** first collaboration with producer **Joel Dorn** verifies early COAST predictions that Dorn might well be the man to bring Goodman's embarrassment of riches into proper vinyl perspective. We're told the set should be ready in October.

PASS THE VALIUM: Just thinking about Mercury Records' late September tour activity has been driving **Eileen Bradley** and others in the Phonogram/Mercury west coast office to serious contemplation of tranquilizers as a way of life. In a single four-day period **Thin Lizzy**, **Graham Parker and The Rumour**, **Rush**, **Larry Gatlin**, **Max Webster** and **Fun Zone** will all be performing in the L.A. area. A big label bash is planned to coincide with the dates, with a number of other roster talents expected to fly in and help celebrate at El Privado. "Mercury at Midnight" will be the theme, with the 29th, the night of the Lizzy/Parker date, target time. But Mercury is keeping the actual specifics of the party a mystery.

Fun Zone, the first act on First Artists Records, will be unveiled with a four-walled showcase at the Roxy on Sept. 18. Group is led by **John Rubinstein** (son of Artur) and **Tim McIntyre** (lead in "The Choir-boys," son of **Jeannette Nolan** and **John McIntyre**.) There'll be duck for dinner . . .

PHI ZAPPA CRAPPA REVISITED: We understand that **Frank Zappa** has a four, count 'em, four-record set in the can for his next album. It'll be on Frank's own Zappa label, apparently—he's still looking for a major distribution deal, with Phonogram among the possible candidates. Anyway, when Frank and his gooiy gang play at the Dallas Convention Center, lucky concertgoers there will experience first hand an ineffably Zappoid alternative to the old album give-away routine: Zappa will instead be handing out personally autographed rolls of bum-wad (toilet paper to you squares). Frank himself picked out the color, which will be pink. Raising his lonely dental floss, indeed . . . (As a tragic footnote to this item, we must also report that **Ron Nehoda**, who masterminded the plan, recently died in Las Vegas.)

CONCEPTUAL WHAT? Up in the bay area, aesthetic significance remains paramount. So when **Joel Tornabene** and **Kazi Mohamed** decide to have a party for rock and rollers at their gallery, Art For Art Sake, they want to integrate the gathering into, like, the overriding gestalt. The gallery, we're told, is less a place to hang art than, uh, a "conceptual work" itself, if you know what we mean. All of which is to say that when **Tom Petty and the Heartbreakers** were feted there last week by ABC Records and gallery staff, guests like **Todd Rundgren**, **Greg Kihn**, **Paul Kantner**, **Dwight Twilley**, **Phil Seymour**, **Jerry Shirley** and members of the **Tubes** (whose own **Prairie Prince** and **Michael Cotten** are currently having their works shown there) were, in effect, elements in a master work. Whether or not the area press, radio types and retail honchos in attendance were aware of this distinction is hard to say, but ABC's **Shelley Selover**, who came up with the idea for the bash, tells us that they did indeed know that Petty and band were looking at the post-gig affair (they'd played at Winterland with **Be Bop Deluxe**) as a thank you to San Francisco for its

(Continued on page 80)

Pablo Gets Gold



A&M executives and the members of A&M rock band Pablo Cruise are pictured at a reception held in a San Francisco mansion, honoring the band on the occasion of the certification of their A&M album "A Place in the Sun," as gold. Shown (from left) are: Kip Cohen, A&M vice president, a&r; Pablo Cruise's David Jenkins; Bill Schnee, producer of the album; Pablo Cruise's Cory Lerios; Gil Friesen, president, A&M Records; Pablo Cruise's Steve Price; Bob Brown, manager of the group; and Pablo Cruise's newest member, Bruce Day.

Katz, Hoff Give Mercury An Eclectic A&R Approach

(Continued from page 3)

Hoff is surveying acts from all areas—AOR, MOR, Top 40 and Katz emphasizes, "The way I see it is bottom line hit records. We should be going in) all directions. As far as my signings and acts in my domain, I'd like to see an eclectic label."

Mercury's current large acts are primarily appealing to specialized audiences, acts like **Graham Parker**, **Thin Lizzy** and the **Runaways**, but while they are growing in popularity and are potentially huge money-makers, Hoff feels that Mercury "lacks a **Fleetwood Mac** or **Eagles** type act—popular and accepted in all areas." Such appeal demands hit songs, the point at which both Katz and Hoff agree on the primary role of the a&r man.

Long Relationships

To attain such widespread appeal the label must systematically and sensitively develop its talent. "We must have long relationships with our acts, develop them. And we must believe in them and put support and money behind them," says Hoff, who dealt closely and very successfully for years with the **Moody Blues**. "They (the artists) must develop a rapport with the company . . . have day-to-day personal input rather than just (being) part of a monolithic computer-run organization."

As a former recording artist, Steve Katz is very attuned to this concept: "I like to make sure artists are happy because I can understand what they need." With this understanding it's no wonder that the aspect of a&r which Katz finds most fascinating is linking the proper song, producer and artist. "I would like to see myself as an **Irving Thalberg**. He got

along with artists, directors and retained integrity as a businessman."

While the new east and west a&r men would not reject lucrative master deals, singles might be preferable for the creative liberty they afford. Katz is a strong believer in individual songs and in order to get that hit disc he, and Hoff, are looking into new producers to couple with their artists. Both men feel that the right producer with a young band can make all the difference. Katz notes that the current new wave scene which Mercury is studiously monitoring has yet to spawn a really big hit. "I haven't heard anything that's been transferred to disc properly by any punk band. Production or sound-wise."

Gerry Hoff has been west coast a&r director for two months and has thus far signed **John Kay** (ex-**Steppenwolf**) and comedy act, **Procter and Bergman**. After one month at it, Steve Katz has yet to sign an act but both continue to look for the right material. From there lasting and honest relationships could evolve and Mercury will increase its active involvement with its artists' careers. Katz outlines the approach with a series of beliefs, "I really believe in material first. I believe in good songs. I believe in live performances. I believe in good management." Dedication from both artist and company is necessary. With the commitment of Steve Katz and Gerry Hoff, Mercury is fostering a very solid trans-continental structure which should produce artists and material which "a lot of people want to listen to and a lot of people want to buy . . . After all, the bottom line is to sell records."

“Three days in Burbank, watching the Warners team, convinced me that they were the right company for Sire at this stage of our development.”

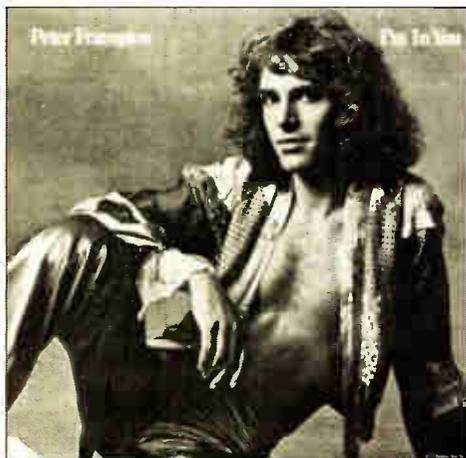
—Seymour Stein

The ‘right company’ takes great pleasure in announcing its exclusive agreement to manufacture and market Sire Records in America. Warner Bros. Records takes pride in welcoming President Seymour Stein and the family of artists who comprise this most unique recording organization.

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Climax Blues Band
Dead Boys
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Focus
Richard Hell & the
Voidoids
Bo Hansson
Metro
Paley Brothers
Ramones
Renaissance
Jean Ritchie
The Saints
Shangri-La’s
Stanky Brown Group
Talking Heads
Martha Velez**



THERE'S MORE TO THE YEAR'S BEST ALBUMS



PETER FRAMPTON

I'm In You (SP 4704) — Peter means platinum. His new multi-million album includes the already classic "I'm In You" (AM 1941) single and his latest, "Signed, Sealed, Delivered" (AM 1972)

Produced by Peter Frampton



CAT STEVENS

Izitso (SP 4702) — The unpredictable and inevitable triumph. Includes the dynamic "Old School-yard" (AM 1948)

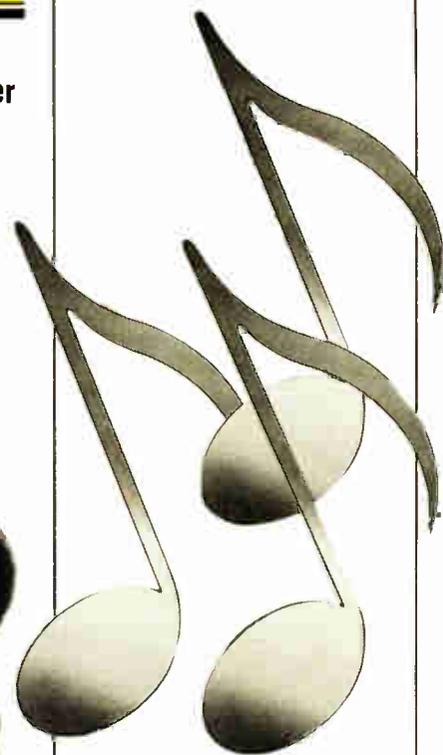
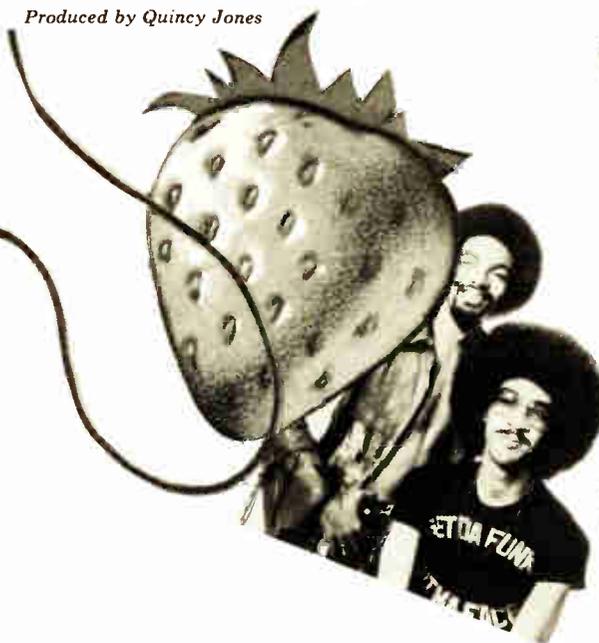
and the just-released "Sweet Jamaica" (AM 1971).

Produced by Cat Stevens with Dave Kershenbaum

THE BROTHERS JOHNSON

Right On Time (SP 4644) — There's no funk like the best funk. If "Strawberry Letter 23" (AM 1949) don't getcha "Runnin For Your Lovin'" (AM 1982) will.

Produced by Quincy Jones



RITA COOLIDGE

Anytime... Anywhere (SP 4616) — Now everyone knows she was born a star. "Higher And Higher" (AM 1922) is soon to have company in her new single, "We're All Alone" (AM 1965).

Produced by David Anderle

THAN A DOZEN OF THE YEAR'S BIGGEST SONGS.

pablo cruise

PABLO CRUISE

A Place In The Sun (SP 4625) — Pablo Cruise turns sun into gold. "Whatcha Gonna Do?" (AM 1920) set the pace. "A Place

In The Sun," (AM 1976) the single, follows.

Produced by Bill Schnee



SUPERTRAMP

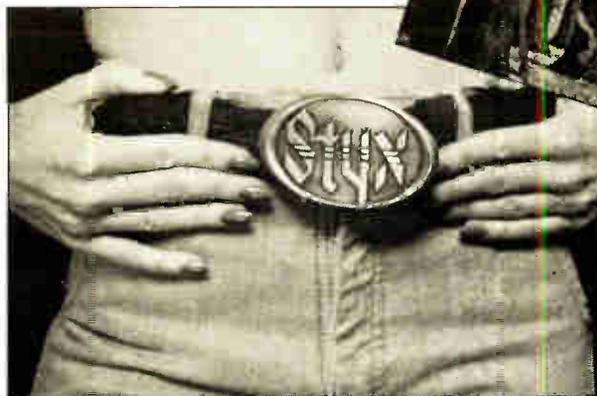
Even In The Quietest Moments (SP 4634) — A cult surfaces. A unique sound flourishes. A great group finds an

immense following. And "Give A Little Bit" (AM 1938) paves the way.

Produced by Supertramp

STYX

The Grand Illusion (SP 4636) — Elegant hard rock at its thundering best. Flashy but classy. Their new single



"Come Sail Away" (AM 1977) is no illusion, but a real hit.

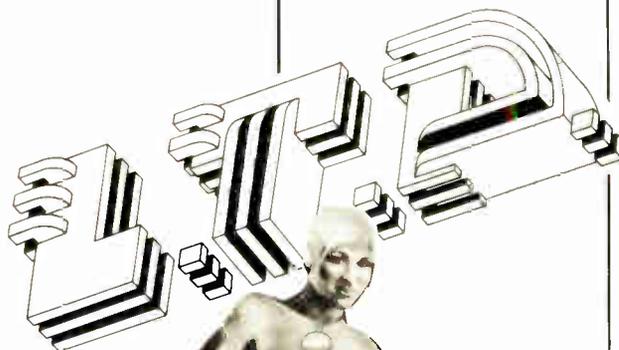
Produced by Styx



L.T.D.

Something To Love (SP 4646) — A 10-man funk powerhouse plugged into a master of the Philly sound, Bobby Martin. With "Back In Love Again" (AM 1974) L.T.D. is in orbit.

Produced by Bobby Martin



ON A&M RECORDS & TAPES

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Horowitz Lauds WEA's Unique Style

■ Following are excerpts from David H. Horowitz's speech at the 1977 WEA sales meeting, September 9 in Hollywood, Fla.)

I am very happy to be here this morning among all of you, with whom I've shared three very exciting days. The energy, the creativity, the drive and the professionalism of this group—the contagious enthusiasm which has filled this hotel all week—shows that the momentum of the WCI record companies continues to build. Based on the product—and on the people—I have seen here, there is no doubt in my mind that we will achieve our goal—which is, very simply, to exceed our own past accomplishments. The record we are determined to beat is not that of any other company, but our own.

As a result of all this effort, in the period from 1971 to 1976 our domestic revenues doubled; last year sales jumped more than 28 percent to approximately 280 million dollars (that's an awful lot of records—more than are sold by any other record group); and this year sales are running even higher and heading to a new record. Even more important, we have consistently achieved profit margins which have enabled us to reinvest in our business and provide a fair return for our shareholders. We have never forgotten that the purpose of our business, like any business, is to generate profits.

In that same 1971 to 1976 period our foreign revenues more than quintupled; and even today our international growth rate far exceeds that of any other record company in the world.

What are the factors that made this growth possible? I would say that, first, it has been the corporate commitment to this business. We have from the start believed in the record business and backed that belief with effort and dollars. Of all of WCI's divisions, the record and music group today makes the largest contribution to the corporation's earnings. WCI thus has a huge stake in the music business and its record group has the full and continuing attention and support of corporate management.

A second major factor in our growth has been a fundamental and I believe unique manage-

ment philosophy. The businesses WCI is in—motion pictures, television, book publishing, cable TV, toys and electronic games—all depend ultimately upon creativity both in product development and in marketing. They are entrepreneurial businesses requiring exceptional people. These people have been attracted to our company because they find there a climate, an environment, which encourages creativity, chance-taking, innovation. Each of our divisions operates autonomously; each has its own idiosyncratic style and method of operation; each executive feels like a functioning individual, not a cog in a huge corporate bureaucracy. Because of this, WCI has succeeded in attracting outstanding people in each of the industries in which it is engaged. In particular, the group of men and women who operate the WCI record companies both here and abroad comprise, I believe, the most extraordinary constellation of executives which has ever been assembled in a single record company.

Another critical factor in our growth has been the unique structure of our record division, one that has no counterpart elsewhere in the industry. In Atlantic, Warner and Elektra/Asylum we have three separate and independent companies. These are *full line* record companies, not merely different labels as in the case of some of our competitors; each of our companies has its own management operating with full autonomy, and each has its own

particular personality and style. As a result, we have three different groups of executives signing and developing artists; and artists have three very distinctive companies to choose from, each of which is more than a match for every other record company out there. As a result, the artist has the best of both worlds. He has the greater intimacy and sense of connection which a smaller company, a company with its own personality, can give him. But where size and power count, out in the marketplace, he has the benefit of the strength and skill of WEA, distributing the combined product of all three labels. This is certainly one of the reasons why our three companies collectively have the broadest roster of major recording artists of any record company in the world—a fact which was so dramatically shown in Wednesday's "Star Trx" presentation.

A funny thing has happened since we built ourselves into the number one company in the United States: the business has grown—it is up 17 percent over last year alone; tape sales, and especially cassettes, are on the rise. Our music is appealing to a broader spectrum of the population. (In this connection, we are currently engaged in the most ambitious market research project ever undertaken in this industry, one which will shed new light on the demographics of our business.) Sales of individual lps have reached heights never before dreamed possible. And I cannot refrain from adding

(Continued on page 75)

Gibb Gets Gold



Robert Stigwood, chairman of the board of directors, Stigwood Group, Ltd., recently presented Andy Gibb with a gold record for his debut RSO single, "I Just Want To Be Your Everything." The presentation, announced by RSO Records president Al Coury, took place during Gibb's four day headlining engagement at The Roxy in Los Angeles. Pictured at the presentation, from left, are: Gibb, Stigwood and Coury.

Capitol Promotes Two In Sales Department

■ LOS ANGELES — Jim Mazza, vice president, marketing, Capitol Records, Inc., has announced the promotions of two national sales department executives. Walter Lee has been promoted to divisional vice president, sales, and his previous position as national sales manager is now filled by Larry Hathaway.



Walter Lee

Lee replaces Dennis White, who has been promoted to vice president, marketing, with Capitol Records-EMI of Canada, Limited.

Lee joined Capitol in September, 1969, as a promotion manager in Massachusetts. He later served as district album specialist, regional promotion manager, district sales manager in Detroit and, most recently, national sales manager working out of Capitol's Tower headquarters in Hollywood.

Hathaway was hired by Capitol in July, 1965, as district promotion manager in Cincinnati, Ohio. Since then he has worked as field merchandising manager in South Carolina, district sales manager in North Carolina, divisional promotion manager in Texas, district album specialist, national singles marketing specialist, special accounts manager in Los Angeles and, just prior to his promotion, district manager in Los Angeles.

Janus Restructures

■ LOS ANGELES — Ed De Joy, president of Janus Records, has announced a major restructuring of the company's staff. Steve Begor recently moved from Atlanta to Los Angeles to become director of advertising and merchandising and will assist De Joy in general management of the label.

Louis Newman, national promotion director, will also coordinate all west coast singles promotion and Michael Plummer, national album coordinator will also handle west coast regional promotion. Chuck Reichenbach, formerly west coast regional promotion man, will relocate in Chicago as mid-west regional promotion man.

Allan Mason, vice president of a&r, has announced the appointment of Marla Banks to the position of assistant a&r coordinator.

WEA Convention photos on page 24.

New York, N.Y.

By DAVID MCGEE and BARRY TAYLOR

■ OH JESUS CHRIST, NOT ANOTHER STORY ABOUT A PRIVATE STOCK ARTIST! Not yes, but hell yes is our answer to that one, since we journeyed to Robert Gordon's humble abode on West 88th Street this week for a leisurely chat regarding the former Tuff Darts lead singer's budding solo career. "Red Hot," the 1955 Billy Emerson Sun recording that Gordon re-recorded on his first album ("Robert Gordon with Link Wray") and which has subsequently been released as a single, checks in at 81 with a bullet on the latest Singles Chart, making Gordon the first of the young New York artists to score a significant chart success. Of course, Gordon is about as far removed these days, in musical sensibility, from punk rock as one can imagine. More precisely, rockabilly is his mealticket, as his first album proves, chock full as it is of such obscure classics as Billy Lee Riley's "Flying Saucers Rock and Roll" and, of course, "Red Hot." Always a fine singer, Gordon, during recent dates at the Bottom Line, showed that he is on the way to becoming a distinctive, compelling performer as well.

But Gordon's solo career has been brief—he has appeared live only four times with his current band. With "Red Hot" taking off, though, Gordon is assembling a band for a major city tour slated to begin during the second week of October.

Considering the drastic change in musical direction Gordon has undergone, we wondered (a) why he left Tuff Darts and (b) if he considers his solo career a personal crusade to insure that rockabilly not fade away from the public's consciousness.

A serene and soft-spoken person who really does look like his album cover, Gordon considered our questions for a moment before answering in, shall we say, muted tones. "I feel like I've said this a million times," he smiled, "but I really just didn't want to sing songs that had a negative sort of connotation. I think for the time it was together Tuff Darts was a good, tight band. There were some hassles with other people in the group, but mainly I left over music differences. I wanted to sing songs; I didn't want to yell and scream my brains out. I'm a singer; I wasn't getting off on what I was doing in Tuff Darts.

"I don't think of what I'm doing now as any crusade at all. When I left Tuff Darts I really had no idea what I was going to do at all. I knew I was going to pursue a solo career, and I knew I wanted to go in this direction. The reason I did a lot of old tunes is because I just didn't have any new songs of that calibre."

Such material, combined with Gordon's funky (to say the least) appearance, has caused some critics to complain that his image is too calculated; that his devotion to rockabilly need not extend to the wearing of his hair in a pompadour or to the donning of baggy (again, to say the least) sharkskin suits. Gordon finds this complaint at once amusing and disconcerting. "I know that a lot of people feel I'm trying to recreate something, but I'm not doing that at all. I'm just doing the type of music I really enjoy. I think when people see me perform they realize that I'm not a parody on a period but that I'm genuine about the type of music I do. Sha Na Na is just a goof. I'm real serious about this. I'm performing the same way I did when I was in a punk group. I guess, because I'm doing this type of music, it comes off like I'm trying to cop an attitude. But I'm not."

Even as "Robert Gordon with Link Wray" and "Red Hot" continue selling, Gordon, with producer Richard Gotterher, is thinking about a second album, which he says will be "half original songs and half old things.

"I want to keep it as basic as possible. I've always wanted to use a Jordanaires-type background group, or one like Jack Scott used to use. Richard's been in touch with Jack Scott, who's been writing. We might get some new songs from him. Maybe we'll even go so far as to get James Burton to do a couple of cuts."

And maybe, we might add, with "Red Hot" looking like a hit, another artist—one of a handful who's honest and uncompromising about his music and his career—will get his just due. Rock on, Robert.

ODD COUPLES: If you think it's strange that Pink Floyd's Nick Mason should be producing the new Damned album, how about Robert Fripp producing Daryl Hall's solo album?

WINNERS, WINNERS, WINNERS, WE GOT WINNERS: Readers of this column will be happy to learn that Mercury's Mike Bone has

(Continued on page 54)

Money in the Bank



Eddie Money is the first artist brought to Columbia Records under the terms of a newly signed production association with Bill Graham's San Francisco-based Wolfgang Productions. The artist's debut album, entitled "Eddie Money," is scheduled for release later this month and will coincide with a 30-40 date national tour booked by Premier Talent. "Eddie Money" will carry a Wolfgang Productions logo on a Columbia Records label. Shown looking at a copy of the forthcoming "Eddie Money" album cover are (from left): Ken Sasano, associate director, product development/west coast, Columbia Records; Don Dempsey, vice president, marketing, Columbia Records; Bruce Lundvall, president, CBS Records Division; Bill Graham; Jack Craig, senior vice president and general manager, marketing, CBS Records; and Jonathan Coffino, director, new artist development, Columbia Records.

ABC International Pacts with RPM

■ LOS ANGELES—Sheldon Heller, president, ABC Records International, has announced the signing of a distribution agreement between ABC Records and Record Producers and Manufacturers (Pty.) Ltd. (RPM) for exclusive representation of all ABC owned labels in the Republic Of South Africa and other neighboring territories in Southern Africa.

The new agreement, finalized in Johannesburg last month by Heller and RPM managing director Matt Mann, was necessitated by the abrupt recent cessation of operations of former ABC licensee Satbel Record Company, and comes following a careful on-the-spot survey of available local companies.

Mann has named Paul Zamek as exclusive label manager for ABC in the territory.

Danny Goldberg Inc. Opens Coast Office

■ LOS ANGELES—Danny Goldberg has announced the opening of a west coast office of his New York-based public relations and personal management firm. Harvey Kubernik has been named west coast director of publicity and Lauren Glassman named west coast tour/press manager, Danny Goldberg, Inc. is located at 2049 Century Park East in Los Angeles.

Kubernik has been Melody Maker's L.A. correspondent for three years; he also has been published in the L.A. Times, L.A. Free Press, Crawdaddy, Phonograph Record Magazine and Der Spiegel. He previously did publicity for Phil Spector.

Lauren Glassman was promotion director for WBCN and for WCOZ/WHDH, in Boston.

Volturo Joins De-Lite

■ NEW YORK—Fred Fioto, president, De-Lite Records, has announced the addition of Vincent Volturo as Comptroller.

Volturo will work directly with Fioto and will be responsible for all the financial aspects of the corporate structure, including the recording companies, music publishing companies and independent production company.

Volturo has spent 15 years in the financial end of the music industry. He has worked for such companies as CTI, A. Schroeder International, Ltd. and most recently Sire Records.

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Kaminstein, Former Register of Copyrights, Dead at 65

By MICHAEL SHAIN

■ WASHINGTON — Abraham L. Kaminstein, the retired register of copyrights and the man whose work more than anyone else in government shaped the copyright revision law passed last fall, died last week (10) of a stroke at the age of 65. "Kammie," as he was known to his friends and colleagues, was a constant observer and advisor on copyright law reform even after retiring in 1971. He rarely missed a hearing or a mark-up session on omnibus revision bills all during the time he was in private life. Barbara Ringer, the current register whom Kaminstein brought into the U.S. Copy-

right Office in 1949 as an examiner, last week called her predecessor "an invaluable colleague and an inspiring leader."

Named Register in 1960

When Kaminstein became register in 1960 following the death of Arthur Fisher, only the preliminary work of what would turn out to be the protracted and frustrating effort at copyright law reform had been completed. It was up to the New York-born Kaminstein to shepherd the bill through Congress. Kaminstein suffered more than ten years of Congressional waffling, inaction, and in at least two cases double-crosses before being forced to retire in 1971 after a previous stroke limited the use of his right arm and stunted his speech. Still, his mind remained clear and sharp and he served as a consultant to the Library of Congress after he left the Copyright Office. He also was called up on several occasions to testify on copyright revision before Congressional committees after retirement.

Used To Disappointment

In an interview two years ago, Kaminstein looked back on his years of work on the revision bill and said that the experience had made him "used to being disappointed." Nonetheless, Kaminstein did live to see what he called "nearly a life's work" passed by the 94th Congress last September. "All Americans are in his debt," said House Judiciary Subcommittee Chairman Robert Kastenmeier (D-Wis.), "because of (his) constant concern and continuous efforts in their behalf."

Kaminstein was a graduate of the City College of New York and earned law degrees, including a masters, from Harvard in the mid-1930s. He joined the Copyright Office in 1947 as chief of the examining division. This year, he received the 1977 Award of the Copyright Society of the U.S.A.

He was a strong supporter of a performer's right in recorded music, the inclusion of jukeboxes in performance rights liability, and a friend of music publishers wanting a rate increase in the mechanical licensing statutory fee. "All of us are special pleaders," he told the House Judiciary subcommittee on copyrights in 1975, "no matter how moral we feel our case to be. For my part, I make no bones about favoring authors, composers, and artists..."

Bill Passes

Though Kaminstein's retirement came five years before the revision bill was finally passed and signed into law, it was essentially the measure that was crafted under his supervision that was enacted. "It is hard to tell whether all this effort has served any useful purpose," Kaminstein told Sen. John McClellan (D-Ark.) in 1968, "but whatever happens we want to be able to say to ourselves that we recognized the problem and tried to do something about it."

Two Appointed at CBS Special Markets

■ LOS ANGELES—Win Wilford, director, press information and artists affairs, special markets at CBS Records, has announced two new appointments in his department.

Sandra Trim-DaCosta has been named associate director, press information and artists affairs, special markets/east coast. Ms. DaCosta joined CBS in 1976.

Vaughn Thomas has been named associate director, press information and artists affairs, special markets/west coast. Prior to joining the company, Thomas was assistant to Quincy Jones in the Musical World of Quincy Jones tour. He also served as press representative for Mandrill.

Nathan to Mushroom

■ LOS ANGELES—Marc Nathan has joined Mushroom Records as national promotion director, according to Shelly Siegel, vice president and general manager of the label. Nathan will be based out of Mushroom's offices in Los Angeles, teaming with Susie Gershon, who joined the label earlier this year.



Marc Nathan

Nathan comes to Mushroom from Playboy Records, where he most recently served as assistant national promotion director. Prior to his association with Playboy, he handled various roles in the area of national promotion for Casablanca Records and Bearsville Records.

Assoc. Artists Taps Kutner

■ LOS ANGELES—Mark Hyman, president of Associated Artists, has announced the appointment of Steve Kutner to the position of agent with his agency.

Austin Joins De-Lite

■ Fred Fioto, president, De-Lite Records, has announced the appointment of Karen Austin to the newly created position of director, public relations.



Karen Austin

In this capacity, Ms. Austin will be working closely with the company's complete artist roster. She will be responsible for all press releases, feature articles, biographies, interviews, etc., and will also act as liaison between De-Lite's promotion, a&r and advertising departments.

Ms. Austin has held publicity positions with Columbia Records and Wes Farrell, and has been manager, popular publicity for Polydor, and director of press and public relations for Directions Unlimited, Ltd.

UA Promotes Sekuler

■ LOS ANGELES — Iris Zurawin, director of advertising and artists campaigns for United Artists Records, has announced the appointment of Susan Sekuler to the position of media coordinator for United Artists Records.



Susan Sekuler

In her new position, Ms. Sekuler will be responsible for coordinating United Artists advertising campaigns with all media outlets as well as the preparation and distribution of all field advertising materials.

Prior to her appointments, Ms. Sekuler was assistant to the director of advertising at UA. In addition, she worked at Record World in west coast production and at Cashbox.

Rabbitt Comes To N.Y.



Elektra/Asylum's Eddie Rabbitt recently drew the second-largest crowd ever last month for a Harmony Hut autograph session at the Paramus Mall, N.J. (left). Rabbitt and his band later performed a 40-minute set at the Mall. He's pictured at right with manager Stan Mores, Jessie Berman of WHN, Lone Star Cafe owner Muri Cooperman and Ralph Ebler, E/A general manager/east coast, after his performance at the N.Y. club the same weekend. His opening night performance there was broadcast live over WHN.

HELEN REDDY'S

New Single

“THE HAPPY GIRLS”

is the (EAR CANDY) album's epic cut, an exploration of the male/female interaction/loneliness syndrome in three verses. Surely Fowley must've been the author of these weirded out lines: "Nancy saw him on the street/His shoes were shined, his suit was neat/She couldn't see his broken mind/Behind the mask of being kind/He sleeps inside the iron bars..." This stuff is sung to a fine melody, of course, with a fabulous fade-out of 'Happy...happy...happy'. The part where the strings are joined by waves of crystalline acoustic guitars is overwhelming, beyond words. ”

—Sandy Robertson
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Produced by Kim Fowley
and Earle Mankey
Management: Jeff Wald



Single 4487
Album SO-11640

Written by Helen Reddy,
Kim Fowley, Earle Mankey, Rick Henn
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NEW WAVE TOP 20

SEPTEMBER 24, 1977

1. **ANARCHY IN THE U.K.**
SEX PISTOLS/EMI (import)
2. **GOD SAVE THE QUEEN**
SEX PISTOLS/Virgin (import)
3. **PRETTY VACANT**
SEX PISTOLS/Virgin (import)
4. **NEAT, NEAT, NEAT**
THE DAMNED/Stiff (import)
5. **MIRACLE MAN**
ELVIS COSTELLO/Stiff (import lp cut)
6. **GARY GILMOUR'S EYES**
ADVERTS/Anchor (import)
7. **IN THE CITY**
THE JAM/Polydor (import)
8. **SHEENA IS A PUNK ROCKER**
RAMONES/Sire
9. **PISS FACTORY/NEW ROSE/LOVE
COMES IN SPURTS**
SMITH/DAMNED/HELL/Vertigo
(import lp cuts)
10. **BOYS FROM NOWHERE**
DMZ/Rat (lp cut)
11. **WHITE RIOT**
CLASH/CBS (import)
12. **BORED WITH THE U.S.A.**
CLASH/CBS (import lp cut)
13. **MONGOLOID**
DEVO/Booji Bay
14. **HE'S A REBEL**
ZIPPERS/Back Door Man
15. **BOWI**
NICK LOWE/Stiff (import lp)
16. **DO ANYTHING YOU WANNA DO**
RODS/Island (import)
17. **BABY, BABY**
VIBRATORS/Epic (import)
18. **SOMETHING BETTER CHANGE**
STRANGLERS/UA (import)
19. **FORMING**
GERMS/What
20. **I GOT A RIGHT**
IGGY POP/Stamese

Fleetwood Mac Chart Milestone

(Continued from page 3)

months; where RW reports have indicated Fleetwood Mac's set maintaining a lead of over 30,000 units per week against its nearest competitors, "Star Wars" has generated across-the-board increases that narrowed this margin to an estimated 10,000 pieces.

According to label VP, sales and promotion, Ed Rosenblatt, "Rumours" sales aren't slowing. "It's staying as strong as ever," he told RW. "If you don't count the initial order stage, when the first product was laid out, it's selling as strongly today as it did in its first months out." With sales now approaching 5.5 million units (representing sales through WEA to retailers), Rosenblatt says the lp is still sustaining roughly 800,000 pieces a month; the most recent 10-day printout nearly matched the album's average 10-day sales despite a computer omission of sales through key branches averaging 25 percent of national tallies.

NEW WAVE NEWS

By BARRY TAYLOR & ALAN WOLMARK

■ **ANIMAL JUSTICE** is the name of the first new recording by **John Cale** since his "Helen Of Troy" album two years ago. The record has been released by Illegal in the U. K. and has been pressed on a 12" disc. Song titles are "Chicken Shit" (a tune about Cale's decapitating a chicken on stage last year which prompted his band to walk out on him), "Memphis" (the **Chuck Berry** song) and "Hedda Gabbler" which is in his "Paris 1919" style. Cale has also been busy lately recording the **Squeeze**, the **Police** and **Sham '69** in England.

The first and what could be the only joint venture from Stiff and Chiswick Records will be a **Wayne Kramer** single ("Ramblin' Rose"/"Get Some" on the Chistiff (Stiffwick) label. Kramer was a guitarist with the **MC5** now serving a jail term for a drug bust. All proceeds from the record will go to a bank account held in Kramer's name in Detroit.

Glen Matlock, formerly the bass player with the **Sex Pistols** has formed the **Rich Kids**. Matlock left the group shortly before their brief tenure with A&M, but managed to co-write "Anarchy In The U.K.," "God Save the Queen" and "Pretty Vacant." Speaking of the Sex Pistols, word on the street is that they are the group behind the single "Bend and Flush" by the **Pork Dukes** (Wood). Other names the group has been going under lately in addition to the **Spots** (as reported in the last column) are the **Tax Exiles** and the **Hamsters**.

EVENTS: A "Punk In the Park" celebration will be held in San Francisco on October 1 featuring **Nuclear Valdez**, **Novak**, **Street Punks**, and **Magister Ludi**. The site has yet to be announced . . . The Hollywood Palladium will be holding a concert starring **Blondie** with the **Wierdos**, **Devo** (we hear they are taking the coast by storm) and special guests, **The Damned**. **Rodney Bingenheimer** (the perpetual rock hanger-on) will host the show.

EXPOSE 'EM: Always the best form of exposure, especially for British bands, is to hit the road. **The Jam** and **Elvis Costello** have separate fall-winter tours scheduled . . . **The Clash**, too? . . . New clubs around the country include **Mabuhay Gardens** and **Tattoo Lagoon** in San Francisco, and **The Great Gildersleeves**, just up the Bowery from **CBGB's** in New York.

RADIO REACTS (MAYBE!): While bands are getting in-store and concert exposure, RW's recent two-week probe revealed radio to be

(Continued on page 66)

New Wave Hit Parade

GOLDEN DISK/NEW YORK CITY

- ANARCHY IN THE U.K.**—Sex Pistols—EMI (import)
- GOD SAVE THE QUEEN**—Sex Pistols—Virgin (import)
- PRETTY VACANT**—Sex Pistols—Virgin (import)
- NEAT NEAT NEAT**—The Damned—Stiff (import)
- ALEX CHILTON**—Ork ep
- SUMMER SUN**—Chris Stamey—Ork
- LITTLE JOHNNY JEWEL**—Television—Ork
- SNEAKERS**—Bimbo ep
- STREET WAYS**—Pere Ubu—Harthan
- FINAL SOLUTION**—Pere Ubu—Harthan

AQUARIUS/SAN FRANCISCO

- GOD SAVE THE QUEEN**—Sex Pistols—Virgin (import)
- NEAT NEAT NEAT**—The Damned—Stiff (import)
- ANARCHY IN THE U.K.**—Sex Pistols—EMI (import)
- WHITE RIOT**—Clash—CBS (import)
- BOWI**—Nick Lowe—Stiff (import ep)
- SHEENA IS A PUNK ROCKER**—Ramones—Sire
- BABY BABY**—Vibrators—Epic (import)
- I'M STRANDED**—Saints—EMI (import)
- LONDON LADY b/w GET A GRIP**—Stranglers—UA (import)
- PRETTY VACANT**—Sex Pistols—Virgin (import)

HARVARD COOP/CAMBRIDGE

- PRETTY VACANT**—Sex Pistols—Virgin (import)
- BORED WITH THE U.S.A.**—Clash—CBS (import lp cut)
- IN THE CITY**—The Jam—Polydor
- GOD SAVE THE QUEEN**—Sex Pistols—Virgin (import)
- PISS FACTORY/NEW ROSE**—Smith/Damned—Vertigo (import lp cuts)
- YEAH, YEAH, YEAH/PURE MANIA**—Vibrators—Epic (import lp cuts)
- CHINESE ROCKS**—Heartbreakers—Track (12" import)
- HARD LOVIN' MAN/DON'T NEED IT**—Johnny Moped/Eater—EMI (import lp cuts)
- LONDON'S BURNING**—Clash—CBS (import)
- JO JO GUNNE**—Dave Edmunds—Stiff (import lp cut)

BOMP/HOLLYWOOD

- ANARCHY IN THE U.K.**—Sex Pistols—EMI (import)
- MONGOLOID**—Devo—Booji Bay
- HE'S A REBEL**—Zippers—Back Door Man
- GARY GILMOUR'S EYES**—Adverts—Anchor (import)
- FORMING**—Germs—What
- LET'S MAKE THE SCENE**—Rodney Bingenheimer—Razor
- I GOT A RIGHT**—Iggy Pop—Stamese
- PLAY WITH FIRE**—Mick Farren—Ork
- PRETTY VACANT**—Sex Pistols—Virgin (import)
- SHEENA IS A PUNK ROCKER**—Ramones—Sire

Arista Taps Gibbs

■ **NEW YORK**—Clive Davis, president of Arista Records, has announced the appointment of **Vernon Gibbs** to the position of a&r director for r&b on the label. Gibbs will be responsible for the acquisition of talent, and for the evaluation of product for Arista.

Prior to joining Arista, Gibbs was east coast a&r director of r&b at Mercury Records. He also worked as a publicist for Atlantic Records.



Vernon Gibbs

Mike Love Group To Benefit TM

■ **LOS ANGELES**—Mike Love of the Beach Boys has formed a musical group called **Waves** and will do a series of benefit concerts in October to aid the transcendental meditation movement.

Waves will consist of musician **Ron Altbach**, jazz saxophonist **Charles Lloyd** and noted session musicians. According to Love, **Al Jardine** of the Beach Boys will also be a guest performer for the October concerts.

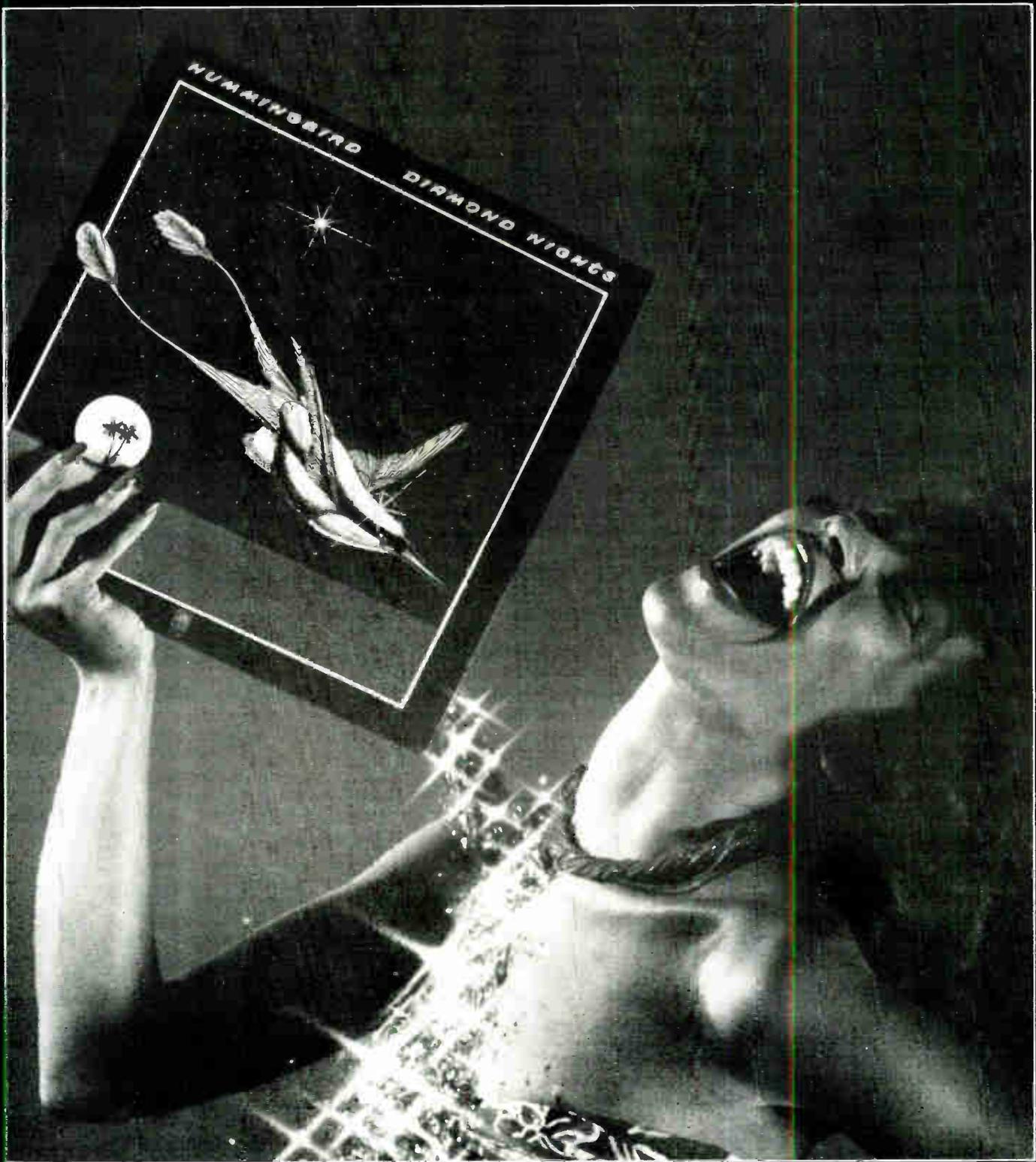
Concerts have been set for the Berkeley Community Theatre, Berkeley, Oct. 17 Music Hall, Houston, Tex., October 19; El Camino College, Los Angeles, Oct. 21, and the California Theatre, San Diego, Oct. 23. These dates will serve as a kind of "dress rehearsal," said Love, in preparation for a much larger concert being planned in Hawaii for January.

Love, long a follower of the **TM** movement, having been earlier schooled by **Maharishi Mahesh Yogi**, just finished writing some 50 different songs while taking an advanced **TM** course in Switzerland.

Love also plans to do other benefits at prisons, as well as in New York on Oct. 26 to boost the National Council on Alcoholism.

The Hawaii concert will be the first leg of a planned Orient tour, Love said, and before this, the Beach Boys will be doing a new album at the Maharishi International University in Fairfield, Iowa. Also, **Waves** will record some material at **MIU**.

HUMMINGBIRD



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 & Hummingbird 

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WRPL - Charlotte
WCMF - Rochester
KMYR - Albuquerque
KTIM - San Rafael
KZAP - Sacramento
WGOE - Richmond
WGTB - Wash., D.C.
KVAN - Portland

WQSR - Tampa
WQDR - Raleigh
KSAN - San Francisco
WVUD - Dayton
KTYD - Santa Barbara
WEAS - Savannah
WHAT - Philadelphia
WGOK-FM - Mobile
WERD - Jacksonville

WNEW-FM - NYC
WDEK - De Kalb
WMDI - Erie
KAWY - Casper
KFMF - Chico
WIQB - Ann Arbor
WRXL - Richmond
KLAY - Tacoma

KZEL - Eugene
WAAL - Binghamton
WKGN - Knoxville
KLRB - Monterey
KBLE - Des Moines
WJBE - Knoxville
WJZZ - Detroit
WCKO - Ft. Lauderdale

WRXB - St. Petersburg
KDKB - Phoenix
WWWZ - Charleston
KZOZ - San Luis Obispo
KTCL - Fort Collins
KCAL - Redlands
WAHR - Huntsville
WSEA - Georgetown Del.
KFLY - Corvallis

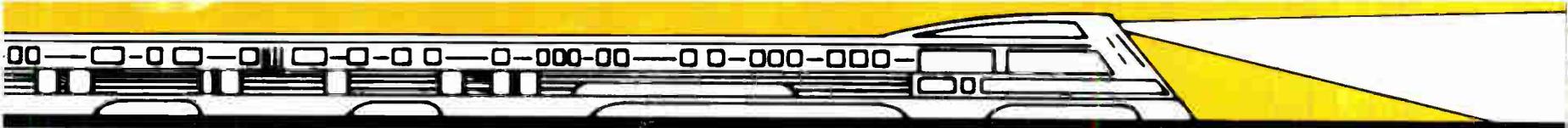
WLBJ - Bowling Green
WIBA - Madison
WBBS - Durham
KPFT - Houston
WPGU - Champaign
WXEL - New Orleans
WGOK - Mobile
WRBD - Ft. Lauderdale
WSOK - Savannah

WEA Convention Highlights



Pictured at the recent WEA Convention in Hollywood, Fla. are, top row, from left: Ahmet Ertegun, chairman of the board, Atlantic Records; Joel Friedman, president of WEA; Joe Smith, chairman of the board of Elektra/Asylum Records; Stan Cornyn, executive vice president of Warner Bros. Records; and David Horowitz, president of Warner Communications, Inc.; Cornyn is shown presenting a platinum record to WB artist Leo Sayer; pictured at the sales programming marketing workshop are Bob Moering, national director of merchandising, director of national operations Joe Kleinhandler, credit vice president Irwin Goldstein, national advertising manager Alan Perper, national director of advertising and public relations Skid Weiss and national director of special projects Fred Salem; pictured at the manufacturers' panel are Ahmet Ertegun, Joe Smith, Stan Cornyn and Joel Friedman; pictured at "The Radio Habit" workshop are Bob Pittman, program director of WNBC, New York; Gary Stevens, vice president and general manager of KDWB, Minneapolis; Lee Abrams, Burkhart/Abrams; Gary Granger, program director WSHQ, Miami; Mike Harrison of Radio & Records; and Alan Perper. Second row, from left: L.A.'s Russ Bach receives award as branch manager of the year, surrounded by Rich Lionetti, vice president of sales, a Hotel Diplomat representative, Joel Friedman, Henry Droz, executive vice president, and Vic Faraci, marketing vice president; Joel Friedman receives an award from Stan Marshall, vice president of Elektra/Asylum, as Joe Smith looks on; pictured presenting another award to Friedman are WEA branch managers Bill Biggs-Atlanta, George Rossi-New York, Russ Bach-Los Angeles, Don Dumont-Boston, Mike Spence-Cleveland, Al Abrams-Chicago, Tom Sims-Dallas and Peter Stocke-Philadelphia; Fred Katz-Cleveland and Dave Benjamin-Miami (center) share sales manager of the year award

presented by Rich Lionetti, one of WEA's hostesses, Henry Droz and Vic Faraci; Elektra artist Eddie Rabbitt performs for the 600 attendees. Third row: Atlanta's James Woods is presented with WEA marketing coordinator of the year award by Joel Friedman while Droz, Faraci and Lionetti look on; Bob Greenberg, vice president and general manager/west coast, Dave Glew, senior vice president of marketing, Jerry Greenberg, president, Ahmet Ertegun, and Sheldon Vogel, vice president of finance (all Atlantic Records) attend one of the meetings, WEA International president Neshui Ertegun is pictured in second row; Atlantic group Slave performs for the conventioners; Jere Ward, Atlanta, is presented WEA buyer of the year award by Jack O'Connell, vice president of finance, Joe Kleinhandler, director of national operations, and Jac Lee, national inventory manager; Henry Allen, president of Cotillion Records, shown addressing the marketing staff. Fourth row: WB artist Steve Martin is shown during his performance; Jerry Greenberg, Dave Glew and Ahmet Ertegun at product presentation; Atlantic Records' executives Mark Shulman, advertising director; Bob Greenberg; and Dick Kline, senior vice president of promotion; Joe Smith is shown on stage with Marvin Hamlisch, Eddie Rabbitt, Carole Bayer Sager and Bruce Roberts; Hamlisch and Rabbitt. Fifth row: Leo Sayer is shown during his performance; Mel Posner, vice chairman of the board of Elektra/Asylum, Joel Friedman and Jerry Greenberg at the opening cocktail party; Mike Klentfner, senior vice president and executive assistant to the president of Atlantic Records; Joel Friedman and David Horowitz; Henry Droz, Vic Faraci, Rich Lionetti, Joel Friedman and Oscar Fields, vice president and director of black music marketing, at the marketing workshop.



Neil Sedaka
Greatest Hits
PIG-2297

Brian & Brenda
Supersonic Lover
PIG-2290

Brian & Brenda Russell
Supersonic Lover

China
PIG-2292

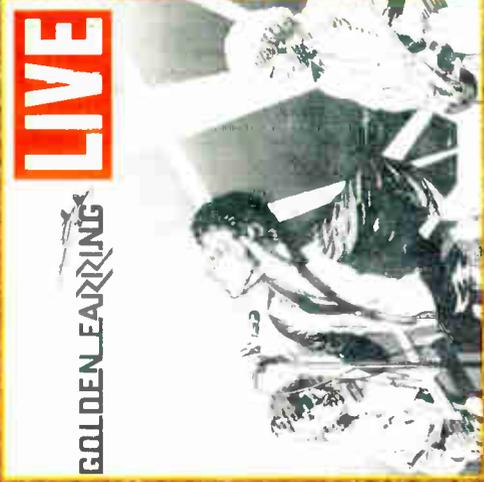
THE ROCKET RECORD COMPANY

MCA RECORDS
World Radio History

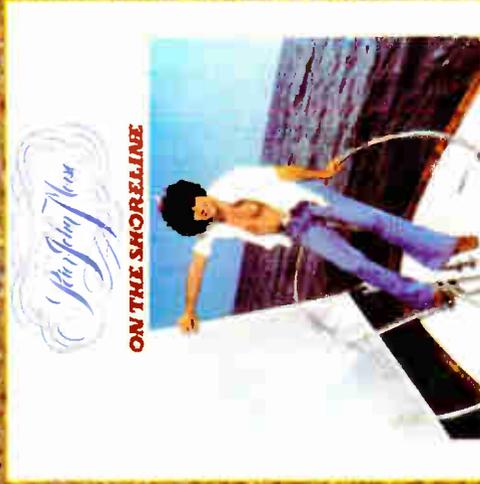
FALL- PRE- VIEW



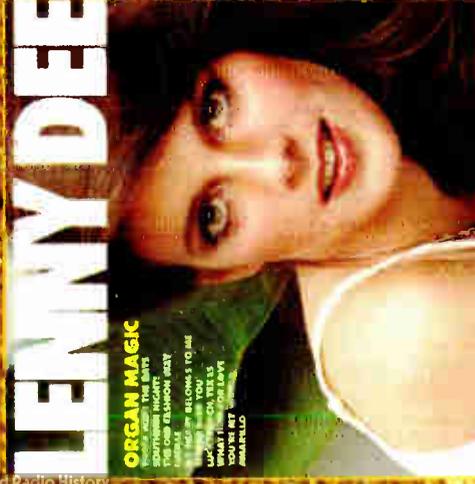
Pete Townshend - *Rough Mix*
MCA-2295



Golden Earring
Live
MCA2-3008



Peter John Morse
On The Shoreline
MCA-2299

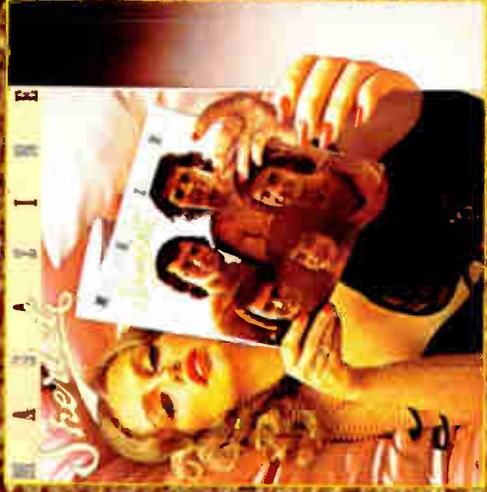


Lenny Dee
Organ Magic
MCA-2301

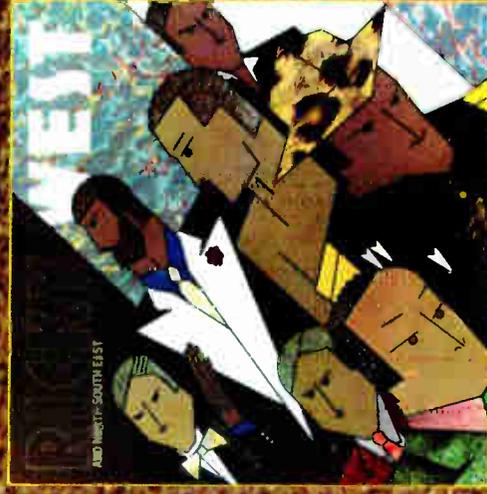
MA R



Lisa Da Belo
MCA-2249



Sherbet
MCA-2304



Ricky West and North South East
MCA-2272



Barley James Harvest
Come to Earth
MCA-2352



Billy Boy and Mary Lou Turner
Billy Boy & Mary Lou
MCA-2296



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Bob Pittman's Radio Philosophy

By ALAN WOLMARK and MIKE VALLONE

■ In the capacity of program director, Bob Pittman has successfully transformed a number of failing formats into highly marketable radio. The 23-year-old former sociology major applies sociological methods to radio research and, in his first role as a program director, he moved the contemporary sound of WPEZ (Pittsburgh) to the #3 position in that market. Pittman also created the nation's first mass appeal country station, Chicago's WMAQ, and WKQX, Chicago's #1 AOR station. Now Bob Pittman is trying his magic at NBC's flagship station in New York, WNBC. In the following Dialogue, Pittman outlines his uniquely "pragmatic" research approach, his concept of radio and his hopes for WNBC in New York's highly competitive market.



Bob Pittman

Record World: Let's start with what happened at WMAQ.

Bob Pittman: When I went to 'MAQ it was MOR and we changed the format there—just like here. That's the only thing I've really done is come to stations and change formats and try to get them going. This has probably been the least drastic change of all of them. MAQ was very research-oriented. God, for a while I thought I was going to be crucified by the people in country music. It was really the first tight playlist at a country station. It was the first time anyone had done any real research and it was certainly the first time anyone had done a country station in a big market that didn't have a country presentation. It wasn't hicks on the radio—you could put MOR records in there, it sounded fine; or you could put rock in there and it would sound like a laid-back rocker. It had a lot of very classy-sounding people. Something that I've always liked to have at a station is a nice class sound—very non-offensive.

RW: Did you have a lot of resistance setting up something like WMAQ?

Pittman: Yeah. It's funny because, as I say, we were probably the first people to really do anything in country like that. In the past it had all pretty much been, "Hey, let's make country music the big thing," instead of, "Hey, let's get listeners." And so what we did was try to make country music a lot more mass-appealing and we interjected some new concepts there which were, for that time, about three years ago, fairly radical. Now there are quite a few other stations that do it. HN here in New York. And now you're seeing it in smaller markets. But at the time we started, it was unheard of and people thought we were crazy.

RW: Do you think the mass appeal country format is meeting a lot of resistance?

Pittman: Well, it's like any other thing. The record industry is very, very professional and they're really smart people. They're not out to try and make radio anything. They just want to understand the structure that radio is working in and then see how they can build their marketing plans around it. One thing 'MAQ did that had an impact on the industry was that it opened up country music to a lot of people. Before you didn't hear the Eagles on country radio stations—but when I left we were playing the Marshall Tucker Band and playing the Eagles. The audience was already accepting it, it's just that those who were in charge of programming the country outlets didn't want to give it to them, with a few exceptions.

RW: Do you find that any of the problems you have or may encounter here in New York are related to the type of problems you've encountered in Chicago at 'MAQ?

Pittman: Well, I think they're more related to the problems we had with 'KQX, which was the album station, because we are dealing with somewhat the same age group although the audiences are a little different. We've set up the station the same way, which is go in and find out what the listeners want and forget about all the radio rules

or all the things that are thought to be the winning way and look at where the audience is. Audiences change, attitudes change and things that are effective one year get burned out and are no longer effective the next year. So what we've done is gone to the audience, we've analyzed the audience and have something we think is going to be appealing.

RW: How did you research the New York audience?

Pittman: We had about four or five people doing nothing but call-outs for us. We did some on a random basis. Just looking at the whole market. Then we did some selecting a potential audience, in other words, people that already had in their listening array stations which we felt would be somewhat compatible with ours. And from that we began to build profiles of what they perceived the other stations to be and what images the other stations had, objections to the other stations, likes to the other stations.

RW: You have arrived at a format to take off from. Are you definitely where you want to be?

“Something that I've always liked to have at a station is a nice class sound—very non-offensive.”

Pittman: No. At this point, I really don't want to project where we want to take it because the thing I want to do is keep a pulse on the audience and take it wherever the audience goes. It's hard to predict where audiences go—the Watergate problems in America, Vietnam war, all these things had a definite impact on people's minds and on how they perceive messages from the media if you will. One thing we're doing is trying to be honest. If you look at Jimmy Carter versus Gerald Ford, one impression, an image you got from Carter, was that at least he was honest. He may have said, "A lust in my heart" and given an interview to Playboy, may have done all these things but in the end he always was honest. He'd say, "Hey, I'm sorry I said that. I didn't mean to say that. I apologize." And people accepted that and look how well he did. And we saw that the American people really took to Carter. I think Carter was very smart. He realized where the American public was. And a lot of people in radio and the media, I don't think, realize that change. If you look at commercials on TV, it's obvious that most advertising agencies don't realize it. There's this big thing in radio that you have to beat people over the head to get them to accept things. They think those are hamburgers and those are bricks and those are idiots out there. Well, they're not. They're just not knowledgeable about radio. Doctors say the same thing. Somebody walks in and says, "I got a pain in my chest" and the doctor laughs and thinks, "Stupid brick, hamburger, look at him he doesn't even know what the pain is." I mean, it's funny but in every business we expect our clients or our audience to have a working knowledge of our business. They don't and when they don't we think they're stupid. It's not that. And too many radio stations, I think, program off that assumption.

RW: Does that tie in with your every third hour being commercial-free?

Pittman: Sure, sure. And we're explaining it on the air. We're saying, "Hey look, there are two ways to make money with a radio station, either run a lot of commercials or run less commercials and charge more money for them." And we're saying, "Look, if we want to be successful with this, we've got to have a lot of listeners so if you like the way the station sounds, please spread the word." And it's just a matter of honesty.

RW: A lot of this sounds like the philosophy used behind a lot of the early progressive stations.

Pittman: Oh, I think it may be. Perhaps the progressive stations were a little early in trying to be honest and real because at that

(Continued on page 60)



Aja

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album of the year..."
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On  Records
and GRT Tapes

DISCO FILE TOP 20

SEPTEMBER 24, 1977

1. **SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND**
VILLAGE PEOPLE/Casablanca (lp cuts)
2. **FROM HERE TO ETERNITY/FIRST HAND EXPERIENCE**
GIORGIO/Casablanca (lp cuts)
3. **AFRICAN QUEENS/QUIET VILLAGE**
RITCHIE FAMILY/Marlin (lp cuts)
4. **MUSIC**
MONTREAL SOUND/TK (disco disc)
5. **I'VE FOUND LOVE**
LOVE & KISSES/Casablanca (lp cut)
6. **I FEEL LOVE**
DONNA SUMMER/Casablanca (lp cut/disco disc)
7. **NATIVE NEW YORKER/EASY COME, EASY GO**
ODYSSEY/RCA (disco disc)
8. **COSMIC WIND/THE BULL**
MIKE THEODORE ORCHESTRA/Westbound (lp cuts)
9. **JE T'AIME/ON A RIEN A PERDRE/COEUR A COEUR**
SAINT TROPEZ/Butterfly (lp cuts)
10. **EROTIC SOUL**
LARRY PAGE ORCHESTRA/London (disco disc)
11. **HEY, YOU SHOULD BE DANCING**
GENE FARROW/UA (import disco disc)
12. **IT'S ECSTASY WHEN YOU LAY DOWN**
NEXT TO ME
BARRY WHITE/20th Century (disco disc)
13. **DON'T LET ME BE MISUNDERSTOOD**
SANTA ESMERALDA/Philips (import lp cut)
14. **HOLD TIGHT**
VICKI SUE ROBINSON/RCA (disco disc)
15. **I'VE GOT TO HAVE YOUR LOVE**
FANTASTIC FOUR/Westbound/Atlantic (disco disc)
16. **COCOMOTION**
EL COCO/AVI (lp cut)
17. **WATCH OUT FOR THE BOOGIE MAN**
TRAX/Polydor (import lp cut)
18. **VILLAGE PEOPLE**
VILLAGE PEOPLE/Casablanca (lp cut)
19. **CHOOSING YOU**
LENNY WILLIAMS/ABC (lp cut)
20. **THEME FROM BIG TIME**
SMOKEY ROBINSON/Tamla (lp cut/disco disc)

Roadshow Taps Lipsius As Publishing VP/GM

NEW YORK—Fred Frank, president of Roadshow Records, has named Julie Lipsius executive vice president and general manager of Roadshow's music publishing division—Roadshow Music Group (formerly The Tash Howard Music Group). Ms. Lipsius has also been appointed vice president of Roadshow's international division.



Julie Lipsius

For the last five years, Lipsius has been with Warner Bros. Publishing in Paris, a company of which she was a founding member and general manager. Ms. Lipsius handled administration, international relations, a&r, promotion and record production. Before joining Warner Bros. Publishing, Ms. Lipsius was with the Paris branch of Criterion Music and the international department of WEA Filipacchi.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)
By VINCE ALETTI

RECOMMENDED DISCO DISCS: By far the best new 12-inch pressing this week is Chic's "Dance, Dance, Dance (Yowsah, Yowsah)" (Buddah), one of the most perfect, elegantly functional dance records this year. The production is precise, polished, uncomplicated yet surprisingly thrilling: surging with violins, pulsing to a tight, intertwined guitar/drum line. The vocals are simple but glowing with occasional exclamations of "Yowsah, yowsah, yowsah" that recall the yells of encouragement at dance marathons. The overall feeling is somehow relaxed and invigorating at the same time—the ideal combination for a dance record you'll never get tired of—and the disco mix was done by Tom Savarese, who ended the track with a spare vocal/hand-clap/drum-thump segment that gradually breaks down the pace and is designed to mix into or over just about anything the DJ wants to play next. Advance copies of the record are doing extremely well (Christine Matuchek from Buzzby's in San Francisco listed hers in the club's top 10 this week) and Buddah promises promotional copies will be available to DJs this week with a commercial disco disc to follow. Executive producer here is disco promo man Marc Kreiner—looks like he's got a hot one . . . One of the records that has grown on me in the past few weeks is "Speak Well" by Philly USA (West End), which has become something of a DJ favorite and should get even more popular now that mixmaster Tom Moulton has revamped the original disc. The new version runs 7:33, a bit longer than necessary here, but it gives the song just the kick it needed to put the cute but rather lazy girl vocals across. The vocal side contains a rather fabulous extended put-down of a man who put the singer's business "out in the street" (in the course of which she advises, "It's not the size of your pencil, but how well you write with it [that counts]") and

(Continued on page 72)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

HIPPOPOTAMUS/NEW YORK

DJ: Rich Pampinella
COSMIC WIND/THE BULL/I LOVE THE WAY YOU MOVE—Mike Theodore Orchestra—Westbound (lp cuts)
HEY, YOU SHOULD BE DANCING—Gene Farrow—Magnet (import)
I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound/Atlantic (disco disc)
MUSIC—Montreal Sound—TK (disco disc)
NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (disco disc)
ON A RIEN A PERDRE/COEUR A COEUR—Saint Tropez—Butterfly (lp cuts)
POP COLLAGE/GIRL DON'T MAKE ME WAIT—Patti Brooks—Casablanca (lp cuts)
SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (lp cuts)
STONE FOX CHASE—Charlie McCoy—Monument (import)
WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (disco disc, not yet available)

RESURRECTION/NEW YORK

DJ: Toraine "Tee" Scott
CHOOSING YOU/PLEASE DON'T TEMPT ME—Lenny Williams—ABC (lp cuts)
DAN SWIT ME/FUNKY MUSIC—Patti Labelle—Epic (lp cuts)
DO YOUR DANCE—Rose Royce—Warner Bros. (lp cut)
I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound/Atlantic (disco disc)
IT'S ECSTASY WHEN YOU LAY DOWN
NEXT TO ME—Barry White—20th Century (disco disc)
LET'S GO ALL THE WAY (DOWN)—Brenda & the Tabulations—Chocolate City (lp cut)
MUSIC—Montreal Sound—TK (disco disc)
MY FIRST MISTAKE—Chi-Ites—Mercury (lp cut)
RUNNING AWAY—Roy Ayers Ubiquity—Polydor (disco disc)
SAN FRANCISCO—Village People—Casablanca (lp cut)

BUZZBY'S/SAN FRANCISCO

DJ: Christine Matuchek
BLOCK PARTY/I CAN'T TURN YOU LOOSE—Anthony White—Salsoul (disco disc)
COSMIC WIND/THE BULL/ BELLY BOOGIE—Mike Theodore Orchestra—Westbound (lp cuts)
DANCE, DANCE, DANCE (YAZAH, YAZAH)—Chic—Buddah (disco disc, not yet available)
DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import lp cut)
GIRL DON'T MAKE ME WAIT/LOVE SHOOK/POP COLLAGE—Patti Brooks—Casablanca (lp cuts)
HEY, YOU SHOULD BE DANCING—Gene Farrow—UA (import disco disc)
I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound/Atlantic (disco disc)
IT'S ECSTASY WHEN YOU LAY DOWN
NEXT TO ME—Barry White—20th Century (disco disc)
MAMBO #5—Samba Soul—RCA (disco disc)
MUSIC—Montreal Sound—TK (disco disc)

CIRCUS MAXIMUS/LOS ANGELES

DJ: Mike Lewis
AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (lp cuts)
BLOCK PARTY—Anthony White—Salsoul (disco disc)
COCOMOTION—El Coco—AVI (lp cut)
DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import lp cut)
EROTIC SOUL—Larry Page Orchestra—London (disco disc)
HEY, YOU SHOULD BE DANCING—Gene Farrow—UA (import disco disc)
JE T'AIME/SYMPHONY AFRICAINE—Saint Tropez—Butterfly (lp cuts)
MUSIC—Montreal Sound—TK (disco disc)
PIPELINE—Bruce Johnson—Columbia (disco disc)
SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (lp cuts)

Flying Fish, GRT Announce Tape Pact

CHICAGO — Exclusive U.S. rights for the manufacture and distribution of cassette and 8-track tapes of albums from the Flying Fish Records catalogue have been granted to GRT Music Tapes of Sunnyvale, California. The Chicago-based Flying Fish Records specializes in the folk, country and country-jazz area.

The first lps slated for release on tape will include the Grammy Award winning "Mark Twang" lp featuring John Hartford; "Hill-billy Jazz," the western swing jam session record featuring Vassar Clements, David Bromberg and Doug Jernigan; "Mike Aldridge," "Nobody Knows What You Do," featuring John Hartford with an all-star band of Nashville pickers; and "When The Storm Is Over," by the New Grass Revival.

Additional lps from the Flying Fish catalogue will be prepared for later release as time goes on. Distribution of Flying Fish phonograph records in the United States will continue to be handled by the present network of some 30 independent distributors.

Sedaka's Day



Neil Sedaka, Elektra/Asylum artist, is shown receiving a "Neil Sedaka Day" Proclamation from Los Angeles Mayor Tom Bradley. Sedaka received the Proclamation for his efforts in encouraging young songwriters and creating greater awareness of the music business in Los Angeles.

Viewlex Names Meixner Goldisc Vice President

HOLBROOK, N.Y. — The promotion of Richard F. Meixner to president of Viewlex's Goldisc Recordings subsidiary has been announced by Richard H. Burkett, Viewlex president and chief executive officer.

Meixner, with Viewlex since 1961, was appointed to vice president and general manager of Goldisc in 1976 after holding several sales and production positions within the company.

Crawler



Crawler's leap.

"Crawler" so far:

- Cover pick in *Record World*.
 - Bill Hard Choice in *Rudman*.
 - Pick Album in *Gavin*.
 - Merit + in *Walrus*.
- That was the first week.
- Then, for a few weeks in a row, "Crawler" was a most-added album of the week on FM stations throughout the country.
 - "Crawler" was cited in all the trades and tipsheets as a regional and national breakout.
 - It is bulleting up all the trade charts.

Sales are consistent with the phenomenal airplay. And it's all getting bigger every day.

And that ain't Crawling.

On Epic Records and Tapes.

Management and Direction: A.D.C. Ltd.
† PE 34900

WAYLON JENNINGS—RCA 11118

THE WURLITZER PRIZE (I DON'T WANT TO GET OVER YOU) (prod. by Chips Moman) (writers: Emmons-Moman) (Baby Chick, BMI) (2:05)

This tearful ode to lost love and jukeboxes should be a coin-machine natural, a country hit and a possible pop follow-up to "Luckenbach, Texas."

VAN MORRISON—Warner Bros. 8450

MOONDANCE (prod. by Van Morrison) (writer: Morrison) (WB, ASCAP/Caledonia Soul, BMI) (4:35)

Classic is the only word for this Morrison standard, first released seven years ago and a likely candidate for broad airplay as a single.

BACHMAN-TURNER OVERDRIVE—

Mercury 73951
LIFE STILL GOES ON (I'M LONELY) (prod. by Randy Bachman) (writer: C. F. Turner) (Ranbach, BMIC/Topsoil, BMI) (3:55)

With Randy Bachman no longer part of this group, it is appropriate that a Turner composition from "Freeways" is the latest BTO melodic rocker to try the charts.

BELLAMY BROTHERS—Warner Bros. 8462

MEMORABILIA (prod. by Phil Gernhard) (writer D. Bellamy) (Famous, ASCAP) (3:30)

There's an Elvis hook at the start of this single, and the light, bouncy treatment of nostalgia should click with both adult and teen audiences.

TOM SCOTT—Ode 8-50433 (CBS)

GOTCHA (THEME FROM "STARKY & HUTCH") (prod. by Tom Scott & Hank Cicalo) (writer: Scott) (Hollenbeck, BMI) (3:30)

Scott's version of a theme he wrote follows the Rhythm Heritage cover by two weeks. Scott's, naturally, is sax-dominated, and builds satisfyingly.

Q—Epic 8-50440

FEEL IT IN YOUR BACKBONE, GOT IT IN YOUR FEET (prod. by Q & Carl Maduri) (writers: Peckman-Vogel-Garvin-Thomas) (Ameb/Gravenhurst, BMI) (3:10)

There's a touch of novelty in this busy dance tune, but the guitar solo in the middle is no fluke—Southern radio response is already paving the way.

BARCLAY JAMES HARVEST—MCA 40795

HYMN (prod. by group & Davie Rohl) (writer: Lees) (Man-Ken, BMI) (4:24)

An exception in tone and length to the pop singles rule, this BJH effort could win stations over with its stately, moving pace and its fine conclusion.

DUTCH ROBINSON—United Artists 1059

CAN'T GET ALONG WITHOUT YOU (prod. by Stanley Kahn & Edward Greene) (writers: Robinson-Schreer) (Break-A-Way, BMI) (3:48)

Robinson's vocal work stands out on this energetic, melodic r&b tune. The dance tempo should reach discos, and r&b radio action seems a natural.

TONY ORLANDO & DAWN—Elektra 432

YOU'RE ALL I NEED TO GET BY (prod. by Dave Appell & Hank Medress) (writers: Ashford-Simpson) (Jobete, ASCAP) (3:52)

This cover of the 1968 Marvin Gaye-Tammi Terrell hit should help to discourage Orlando's rumored retirement—it's strong enough to be a repeat hit.

THE RUMOUR—Mercury 73949

I'S SO GLAD (prod. by Robert John Lange & group) (writers: Andrews-group) (PRS, ASCAP) (3:15)

The unusual melodic hook that introduces the first single by Graham Parker's backup band stays with the listener, and could reach top 40 ears.

MADISON STREET—Millennium 605

(Casablanca)
MINSTREL MAN (prod. by Neil Levenson & group) (writer: Levenson) (Fiddleback, BMI) (3:24)

With traces of Tony Orlando and Three Dog Night, this single could translate its vaudeville style and oompah beat into a pop and MOR hit.

JEAN-MICHEL JARRE—Polydor 2983

OXYGENE (PART 4) (prod. by Jean-Michel Jarre) (writer: Jarre) (Black Neon, BMI) (3:35)

Pop programmers are likely to think of "Tubular Bells" or the recent "Star Wars" instrumentals, but Jarre's synthesized single has the melody to stand on its own.

SHIRLEY BROWN—Arista 0270

LONG ON LOVIN' (prod. by Bettye Crutcher & Jeff Stewart) (writer: Crutcher) (Dejauno, BMI) (2:52)

There's more than a touch of Aretha in this mid-tempo soul song with a fine, Memphis-style arrangement and an exemplary vocal effort from Brown.

MASS PRODUCTION—Cotillion 44221

(Atlantic)
I BELIEVE IN MUSIC (prod. by Ed A. Ellerbe) (writer: Williams) (Pepper, ASCAP) (3:58)

A range of styles, from salsa to big band jazz to P-funk, blend on this big-sounding single. It's disco-targeted, and could enjoy r&b play.

ELEANOR GRANT—Columbia 3-10617

THIS TIME WE'RE REALLY THROUGH (prod. by Johnson/Hawkins) (writer: Weaver) (Muscle Shoals Sound, BMI) (2:58)

Grant's big, full-sounding voice and her female vocal backup are the standouts on this fast-paced r&b dance tune, an r&b likelihood and crossover possibility.

THE YOUNGHEARTS—ABC 12306

SHO' NUFF MUST BE LOVE (prod. by George Tobin) (writer: Temperton) (Almo/Rondor, ASCAP) (3:28)

Thunderstorm effects begin this light love ballad in the Stylistics tradition, and an unusual, rolling rhythm provides a sustaining interest.

YES—Atlantic 3416

WONDEROUS STORIES (prod. by Yes) (writer: Anderson) (Topographic, WB, ASCAP) (3:45)

Back together on record for the first time in over two years, Yes could return to pop charts (with a boost from a top lp) with this ethereal, positive single.

INNER CIRCLE—Capitol 4490

I FOUND A GIRL (prod. by Robert Margoueff & Roger Lewis) (writers: Lewis-Harvey-Lewis-Miller) (Rastafire, BMI) (3:28)

Rock, reggae and soul combine here to good effect—the piano work is distinctive, the vocals pure American soul, and the reggae rhythm an enjoyable addition.

THE BERNIE LEADON-MICHAEL

GEORGIADES BAND—Asylum 433
YOU'RE THE SINGER (prod. by Glyn Johns) (writer: Georgiades) (WB, ASCAP) (3:30)

A good rocking song with a west coast lode to it, this single should establish ex-Eagle Leadon and his partner as a force on pop and album-rock radio.

REDBONE—RCA 11096

GIVE OUR LOVE ANOTHER TRY (prod. by Linda Creed & Jerry Goldstein) (writers: P. & L. Vegas) (Milwaukee/Novatiene, BMI) (3:59)

The rapid-fire chorus, punctuated by drum beats, is likely to be this single's chief hook—the swinging r&b style should please many listeners.

THE DINGOES—A&M 1975

SMOOTH SAILING (prod. by Elliot F. Mazer) (writer: Tolhurst) (Cellar/Almo, ASCAP) (3:09)

An Australian band with good rock credentials, the Dingoies could reach American pop radio with this mid-tempo rocker with an infectious style.

THE RHEAD BROTHERS—EMI 4486

(Capitol)
WOMAN OF SOUL (prod. by Phil McDonald & John Darnley) (writers: J. & S. Rhead) (Glenwood, ASCAP) (3:40)

Despite the title, this is a pop record and a good one, restrained but with interesting melody and a catchy if familiar rhythm.

JESSY DIXON—Light 629

IT'S ALL RIGHT NOW (prod. by Bill Maxwell & Andrae Crouch) (writer: Dixon) (Lexicon, ASCAP) (3:40)

Dixon, known to pop audiences through his work with Paul Simon, could have a pop and r&b crossover with this soulful, inspirational song, well-performed.

VILLAGE PEOPLE—Casablanca 896

SAN FRANCISCO (YOU'VE GOT ME) (prod. by Jacques Morali) (writers: Morali-Belolo-Whitehead-Hurt) (Can't Stop, BMI) (3:30)

The first single from the first gay concept album, this Morali composition is based upon a driving dance beat, with a good, male r&b vocal.

KLAATU IS HOPE

The Loneliest of Creatures

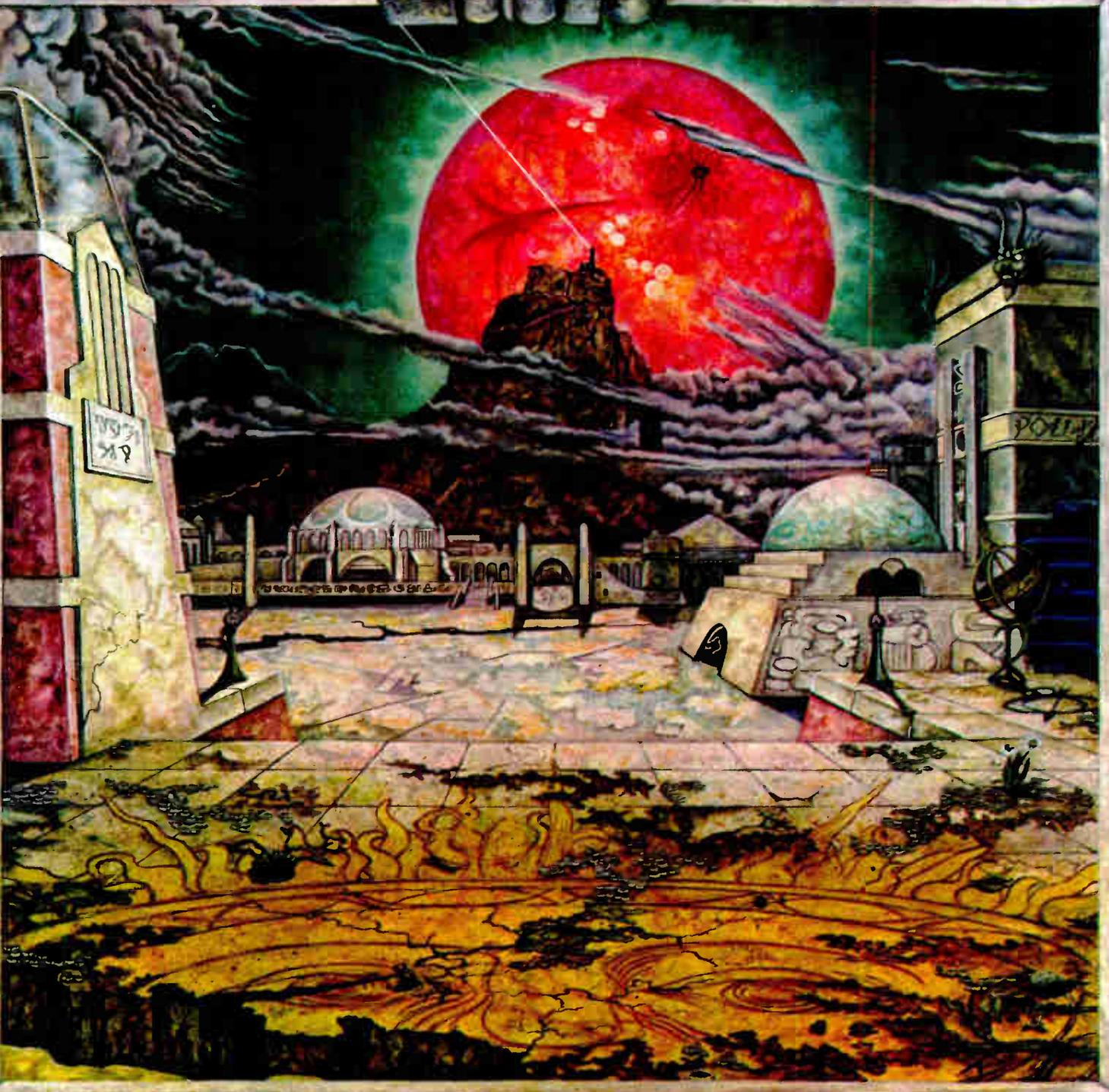
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We're Off! You Know

Hope

Around the Universe in 80 days

Prelude - So Said the Lighthouse Keeper



Long Live Politzana - Madman

© 1977 CAPITOL RECORDS, INC.

Their Second Album on Capitol Records and Tapes



Capitol
ST-11633

World Radio History

GO TOO

STOMU YAMASHTA—Arista AB 4138 (7.98)

The only logical follow to Stomu's "Go" album, this one has its share of "name" guest artists (Linda Lewis, Jess Roden, Al DiMeola, Michael Shrieve) along with a proliferation of shorter FM oriented tracks which should earn this composer his rightful place on the dial.

THE MISSING PIECE

GENTLE GIANT—Capitol ST 11696 (6.98)

A midstream change in direction for this group is evidenced by "I'm Turning Around" and "Betcha Thought We Couldn't Do It." The former a lilting ballad with a powerful hook, the latter a rocker. While the group maintains a masterful edge instrumentally, the pyrotechnics have taken a back seat to the melody.

MIDNIGHT RIDER

TOMMY JAMES—Fantasy F 9532 (7.98)

It always seems like the time is right for Tommy James to make his comeback and with the current resurgence in the type of material he once popularized, his time could be today. The emphasis here is on light melodies with singalong rhythms ("Love Is Gonna Find A Way"). Jeff Barry produced his second lp for the label.

INTRODUCING SPARKS

INTRODUCING SPARKS—Columbia PC 34901 (6.98)

No introduction is necessary for the Mael brothers whose slightly offbeat vision has helped to make a name for themselves over the past few years. The lyrics are a bit easier to understand (even without the lyric sheet) which should help songs like "Occupation," "Ladies" and "Girls On the Brain" get across.

CAPTURED

TARGET—A&M SP 4652 (6.98)

This southern group has matured considerably since its debut and shows a flair for hard rock dynamics. Paul Hornsby recorded the quartet at Capricorn Studios but their sound shares many similarities with English rockers. Lead singer Jimi Jamison has perfected a lazy, soulfulness most reminiscent of Paul Rogers.

ROMANCE 76

PETER BAUMANN—Virgin PZ 34897 (CBS) (6.98)

One of the central figures in Tangerine Dream, Baumann brings his expertise in improvisation and electronics to his first solo album. The music flows with an unusually pure quality which has made this lp, as an import for the past year, one of the most popular items around.

FIRST SERVE

DANNY TOAN—Embryo SD 535 (Atlantic) (6.98)

Herbie Mann's Embryo label has been reactivated in fine style with the debut outing by this guitarist. Toan has a fluent, melodic style which embraces jazz and rock idioms as evidenced by "Double Fault" and "Mighty Max," the latter a lively jam with the Asbury drummer.



HOPE

KLAATU—Capitol, ST-11633 (6.98)

When all of the "are they or aren't they" stories concerning the group wore off, what was left was an exceptionally well produced lp of some pretty distinctive tunes last time out. Here the production is of the highest calibre again and if any musical comparisons are to be made, it should be with 10cc.



INTENSE

MARK RADICE—UA RS LA788G (6.98)

Sounding like a young Stevie Wonder, Radice lays down some strong grooves on his latest lp. "It Just Feels Good" is a funky number with Radice shining on keyboards and John Tropea and Will Lee on guitar and bass respectively. Alternating uptempo numbers with ballads, he has his most well rounded lp to date.



IF THE LOVE IS REAL

RANDY EDELMAN—Arista AB 4139 (7.98)

The author of Barry Manilow's "Weekend In New England," Edelman has come into his own as a songwriter with his first release for Arista. Songs like "Take My Hand," "Slippin' Away" and "If Love Is Real" should find their way onto the airwaves. Bill Schnee produced.



STAIRWAY TO HEAVEN

REVERBERI—UA LA813 H (7.98)

The Italian composer's first U.S. lp release on a major label should reach a far greater audience than ever before. Classical and rock pieces are alternated (Beethoven's 7th, "Stairway To Heaven") and the transition is an easy one. "Muni's Mood" is dedicated to WNEW-FM's Scott Muni.



WEEKEND RENDEVOUS

RACING CARS—Chrysalis CHR 1149 (7.98)

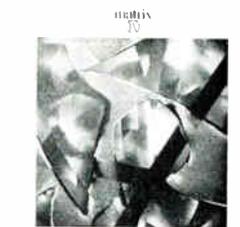
With the English group's second lp, they steer a direction that is basically influenced by American country rock. Lead singer and chief songwriter, Morty, is an up and coming tunesmith who continues to improve while providing the edge that gives the band its distinction.



BRIDGES

GIL SCOTT-HERON & BRIAN JACKSON—Arista AB 4147 (7.98)

The socially conscious lyrics of Heron and Jackson are felt on songs like "Under the Hammer," "Delta Man (Where I'm Comin' From)" and "Hello Sunday! Helo Road!," some of the most moving material from the duo since "In the Bottle." The self-produced set has just the right mix of music and message to make it accessible.



MATRIX IX

MATRIX IX—RCA APL1-2452 (6.98)

The nine man group is fronted by a brass sextet that recalls the earliest efforts of Blood, Sweat & Tears and Lighthouse. The music is predominantly instrumental and jazz flavored with several passages inspired by Alfred C. Clarke's "Childhood's End" and J.R.R. Tolkien's "Lord Of The Rings" trilogy.



PRISM

LIGHT YEARS AHEAD OF ITS TIME

ST-50020



PRODUCED BY BRUCE FAIRBAIRN



A BRUCE ALLEN TALENT PROMOTION



101 THE SINGLES CHART 150

SEPTEMBER 24, 1977

SEPT. 24	SEPT. 17		
101	103	ROLLIN' WITH THE FLOW	CHARLIE RICH/Epic 8 50392 (Algee, BMI)
102	104	(I'VE BEEN LOOKING FOR) A NEW WAY TO SAY I LOVE YOU DRIVER/	A&M 1966 (Irving, BMI)
103	102	CREAM CITY AALON/Arista 0249 (Milwaukee, BMI)	
104	105	SOMETHING BETTER CHILLIWACK/Mushroom 7025 (Chilliwack/Mushrooms, BMI)	
105	106	DANCING IN THE MOONLIGHT THIN LIZZY/Mercury 73945 (MCPS, ASCAP)	
106	108	YOU'RE MOVING OUT TODAY CAROLE BAYER SAGER/Elektra 45422 (Unichappell/Begonia/Red Bullet, BMI)	
107	107	CRAZY AGAIN KATY SOUTHERN/Epic 8 50395 (Hall-Clement, BMI)	
108	116	SHAKE IT WELL DRAMATICS/ABC 12299 (Groovesville, BMI/Conquistador, ASCAP)	
109	115	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425 (Mighty Three, BMI)	
110	—	NEEDLES & PINS SMOKIE/RSO RS 881 (Polydor) (Metric, BMI)	
111	112	YOU CAN DO IT ARTHUR PRYSOCK/Old Town 1002 (Every Little Tune/Evie Sounds/Blen/American Dream, BMI)	
112	123	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA PB 11064 (Penneford, ASCAP)	
113	141	LOVING YOU (IS THE BEST THING TO HAPPEN TO ME) LITTLE MILTON/Glades 1743 (T.K.) (Trice, BMI)	
114	117	I CAN'T HELP IT MICHAEL HENDERSON/Buddah 578 (Electrocord, ASCAP)	
115	146	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)	
116	114	FUNK IT UP SWEET/Capitol P 4429 (Sweet/WB, ASCAP)	
117	124	EAST BOUND AND DOWN JERRY REED/RCA 11056 (Duchess, Vector, BMI)	
118	—	TEN TO EIGHT DAVID CASTLE/Parachute 501 (Casablanca) (Unart, BMI)	
119	130	BE MY LADY METERS/Warner Bros. WBS 8434 (Cabbage Alley/Rhineland, BMI)	
120	—	WOMAN OF MINE DEAN FRIEDMAN/Lifesong 8 1756 (CBS) (Blendingwell, ASCAP)	
121	—	MOVIN' IN THE SAME CIRCLE (DAMN IT ALL) CLIFFORD CURRY/Buddah 571 (Combine, BMI)	
122	125	NOTHING A LITTLE LOVE WON'T CURE RUBINOOS/Beserkley ZS8 5810 (CBS) (Eau d'Yeah)	
123	119	TOO HOT TO HANDLE UFO/Chrysalis 2157 (Intersong, ASCAP)	
124	120	C'EST LA VIE GREG LAKE/Atlantic 3405 (Palm Beach International, ASCAP)	
125	—	TIME BOMB LAKE/Columbia 3 10614 (Colgems-EMI, ASCAP)	
126	135	MY OWN WAY TO ROCK BURTON CUMMINGS/Portrait 6 70007 (Shillelagh, BMI)	
127	144	SHOO DO FU FU OOH! LENNY WILLIAMS/ABC 12300 (Len-Lon, BMI)	
128	118	MA BAKER BONEY M/Atco 7085 (Heath Levy, ASCAP)	
129	—	I'M JUST A COUNTRY BOY DON WILLIAMS/ABC Dot DO 17717 (Folkways, BMI)	
130	—	BAD BOY MAC McANALLY/Ariola America 7671 (Capitol) (I've Got The Music, ASCAP)	
131	—	BABY COME BACK PLAYER/RSO RS 879 (Polydor) (Touch of Gold/Crowbeck/Stigwood, BMI)	
132	—	ROSES FOR MAMA C. W. McCall/Polydor PD 14420 (Chappell, ASCAP)	
133	—	IF YOU'RE NOT BACK IN LOVE MY MONDAY MILLIE JACKSON/Spring 175 (Tree, BMI)	
134	—	MY EYES GET BLURRY KENNY NOLAN/20th Century 2352 (Kenny Nolan, ASCAP)	
135	140	THE REAL THING SERGIO MENDES & THE NEW BRASIL '77/Elektra 45416 (Jobete/Black Bull, ASCAP)	
136	—	IF I COULD BE WITH YOU PIERCE ARROW/Columbia 3 10581 (Harden & Bradford/Little Max/N.Y. Times, BMI)	
137	—	SOMEWAY, SOMEHOW SOVEREIGN/Millennium 601 (Bacon Fat/Dramatics, BMI)	
138	113	TIME IS RUNNING OUT STEVE WINWOOD/Island 091 (Ackee, ASCAP)	
139	142	THE LIGHT OF MY LIFE STARLAND VOCAL BAND/Windsong 11067 (RCA) (Cherry Lane, ASCAP)	
140	127	FEEL SO GOOD (SLOW DANCING) JOHN TRAVOLTA/Midsong Intl. 10977 (RCA) (Primus Artists/Olga, ASCAP)	
141	134	MAKE IT WITH YOU WHISPERS/Soul Train 10996 (RCA) (Screen Gems/Columbia, BMI)	
142	132	WHEN I CAN'T THINK ABOUT YOU ARETHA FRANKLIN/Atlantic 3419 (Springtime, BMI)	
143	131	SHEENA IS A PUNK ROCKER THE RAMONES/Sire 746 (ABC) (Taco Tunes/Bleu Disque, ASCAP)	
144	126	SOME ENCHANTED EVENING JANE OLIVOR/Columbia 3 10527 (Williamson, ASCAP)	
145	143	LOVE GONE BY DAN FOGELBERG/Full Moon 8 50412 (Hickory Grove, ASCAP)	
146	149	ROSES GROW BEYOND THE WALL FRANKIE AVALON/De-Lite 1595 (Delightful, BMI)	
147	137	HEAVEN ON THE 7TH FLOOR MIGHTY POPE/Private Stock 157 (Keyboard Pendulum/Chappell, ASCAP)	
148	129	SINCE I FELL FOR YOU/I'M FALLING IN LOVE HODGES, JAMES & SMITH/London 256 (WB, ASCAP/El Patricia, BMI)	
149	122	GOODNIGHT MY LOVE TAVARES/Capitol P 4453 (Belinda/Quintet/Trio, BMI)	
150	128	TURN THIS MUTHA OUT IDRIS MUHAMMAD/Kudu KU 940 (CTI) (Char-Liz, BMI)	

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ANOTHER STAR Stevie Wonder (Jobete/Black Bull, ASCAP)	50	JUST A SONG BEFORE I GO Crosby-Stills-Nash-R. Albert-H. Albert (Thin Ice, ASCAP)	41
A PLACE IN THE SUN Bill Schnee (Irving/Pablo Cruise, BMI)	85	JUST REMEMBER I LOVE YOU Jim Mason (Stephen Stills, BMI)	48
BARRACUDA Mike Flicker (Wilsongs/Know/Play My Music, ASCAP)	36	JUST LET ME HOLD YOU FOR A NIGHT Van McCoy & Charles Kippis, Jr. (Charles Kippis, BMI)	96
BEST OF MY LOVE Maurice White (Saggiore, BMI/Steelchest, ASCAP)	1	KEEP IT COMIN' LOVE H. W. Casey & R. Finch (Sherlyn/Harrick, BMI)	6
BLACK BETTY Kasenetz-Katz (Tro-Folkways, BMI)	52	L.A. SUNSHINE Jerry Goldstein, Lonnie Jordan & Howard Scott (Far Out, ASCAP)	64
BLUE BAYOU Peter Asher (Acuff-Rose, BMI)	80	LITTLE DARLING (I NEED YOU) Ted Templeman (Stone Agate, BMI)	47
BOOGIE NIGHTS Barry Blue (Rondor/Almo, ASCAP)	13	LITTLE QUEEN Mike Flicker (Wilsongs/Know/Play My/Rosebud/Primal Energy, BMI)	71
BRICK HOUSE James Carmichael & Commodores (Jobete/Commodores, ASCAP)	23	LOOKS LIKE WE MADE IT Ron Dante & Barry Manilow (Irving, BMI)	98
CAT SCRATCH FEVER Lew Futterman, Tom Werman & Cliff Davies (Magicland, ASCAP)	26	LOOK WHAT YOU'VE DONE TO MY HEART Frank E. Wilson (Screen Gems-EMI, BMI/Traco/Colgems-EMI/Spec-O-Lite/Jobete, ASCAP)	99
CHANGES IN LATITUDES, CHANGES IN ATTITUDES Norbert Putnam (Coral Reefer/Outer Banks, BMI)	77	LOVE GUN Group & Eddie Kramer (Kiss Songs, ASCAP)	89
CHRISTINE SIXTEEN Kiss & Eddie Kramer (Kiss Songs, ASCAP)	75	NOBODY DOES IT BETTER Richard Perry (United Artists, ASCAP/Unart, BMI)	12
COME SAIL AWAY Prod. by group (Almo/Stygian Songs, ASCAP)	91	O-H-I-O Prod. by group (Play One/Unichappell, BMI)	86
COLD AS ICE John Sinclair, Gary Lyons, Mick Jones & Ian McDonald (Somerset/Evansongs/Warner Bros., ASCAP)	9	OH LORI Bones Howe (Alessi, BMI)	92
DA DOO RON RON Michael Lloyd (Trio/Mother Bertha, BMI)	45	ON AND AN Henry Lewy (Stephen Bishop, BMI)	10
DAYTIME FRIENDS Larry Butler (Ben Peters, BMI)	37	SEND IN THE CLOWNS Arif Mardin (Beautiful, ASCAP)	97
DEVIL'S GUN Mike Theodore and Dennis Coffey (ATV, BMI)	61	RED HOT Richard Gotterhrer (Hi Lo, BMI)	81
DOCTOR LOVE Baker/Harris/Young (Lucky Three, Six Strings, BMI)	74	SHE DID IT Eric Carmen (C.A.M., BMI)	40
DOG DAYS Buddy Buie (Low-Sal, BMI)	90	SIGNED, SEALED, DELIVERED (I'M YOURS) Peter Frampton (Jobete, ASCAP/Stone Agate, BMI)	22
DO YOUR DANCE (PART I) Norman Whitfield (May Twelfth/Warner-Tamerlane, BMI)	82	SILVER LADY Tony Macauley (Almo, Macauley, ASCAP)	87
DO YOU WANNA MAKE LOVE Hal Yoergler (American Broadcasting, ASCAP)	65	SMOKE FROM A DISTANT FIRE Jerry Wexler & Barry Beckett (Salmon/Muhan/Unichappell/Turkey Tunes, BMI)	20
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP)	34	SO YOU WIN AGAIN Mickey Most (Island, BMI)	42
DON'T STOP Fleetwood Mac (Gentoo, BMI)	3	STAR WARS THEME/CANTINA BAND Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI)	4
DON'T WORRY BABY Chris Christian (Irving, BMI)	21	STRAWBERRY LETTER 23 Quincy Jones (Kidada/OFF The Wall, BMI)	18
DO YOU WANNA GET FUNKY WITH ME Roy Wade (Sherlyn, Decibel, BMI)	49	SURFIN' USA Michael Lloyd (Arc, BMI)	57
DUSIC Phil Benton & Group (Caliber/Good High, ASCAP)	55	SUNFLOWER Gary Klein (Stonebridge, ASCAP)	67
EASY James Carmichael & Group (Jobete/Commodores Entertainment, ASCAP)	25	SWAYIN' TO THE MUSIC (SLOW DANCIN') J. Rivers (WB, ASCAP)	15
EDGE OF THE UNIVERSE Group, Karl Richardson & Alby Galuten (Casserole/Flamm/Unichappell, BMI)	56	TELEPHONE LINE Jeff Lynne (Unart/Jet, BMI)	7
(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN Bobby Martin (Iceman, BMI)	94	TELEPHONE MAN Jim Rutledge, Boomer Castleman (Casteridge, BMI)	32
FLOAT ON Woody Wilson (ABC/Dunhill/Woodsongs, BMI)	8	THAT'S ROCK 'N' ROLL Michael Lloyd (C.A.M.-U.S.A., BMI)	5
GIVE A LITTLE BIT Supertramp (Almo/Delicate, ASCAP)	54	THE GREATEST LOVE OF ALL Michael Masser (Columbia Pictures, BMI)	28
GOOD MORNING JUDGE Prod. by group (Man-Ken, BMI)	83	THE KING IS GONE (Brim, SESAC)	29
HANDY MAN Peter Asher (Unart, BMI)	16	THE LOVE THEME FROM "ONE ON ONE" (MY FAIR SHARE) Louie Shelton & Charles Fox (WB, ASCAP/Warner-Tamerlane, BMI)	70
HARD ROCK CAFE Carole King & Norm Kinney (Colgems/EMI, ASCAP)	72	THE MARTIAN BOOGIE Eddie Kramer (Almo)	76
HEAVEN ON THE SEVENTH FLOOR Christopher Neil (Keyboard Pendulum/Chappell, ASCAP)	33	THE WHOLE TOWN'S LAUGHING AT ME Sherman Marshall (Mighty Three, BMI)	93
HELP IS ON THE WAY John Boylan & Group (Australian Tumbleweed, BMI)	43	THEME FROM STAR WARS/CANTINA BAND George Lucas (Fox Fanfare, BMI)	31
HOLD ON (WITH STRINGS) Robert Parissi & Carl Maduri (BEMA/RWP, ASCAP)	51	UNDERCOVER ANGEL Steve Barri & Michael Omartian (Warner Bros., ASCAP)	27
HOW MUCH LOVE Richard Perry (Screen Gems-EMI/Summerhill Song, BMI/Chrysalis, ASCAP)	44	WATCHA GONNA DO? Bill Schnee (Irving/Pablo Cruise, BMI)	53
I BELIEVE IN LOVE Phil Ramone & Bob James (First Artists/Emanuel/Gnosso/Threesome, ASCAP)	62	WAY DOWN Elvis Presley & Felton Jarvis (Ray Stevens, BMI)	14
I BELIEVE YOU Couch-Stroud-Stevenson (Addrisi, BMI)	38	WE'RE ALL ALONE David Anderle (Boz Scaggs, ASCAP)	68
I FEEL LOVE Georgio Moroder & Peter Belloite (Rick's, BMI/Sunday)	17	WE JUST DISAGREE Dave Mason & R. Nevison (Manitowoc, BMI)	58
I GO CRAZY Paul Davis (Web IV, BMI)	69	WE NEVER DANCED TO A LOVE SONG Manhattans & Bobby Martin (Manhattans Co./Blackwood, BMI)	78
I JUST WANT TO BE YOUR EVERYTHING B. Gibb-A. Galuten, K. Richardson (Stigwood-Unichappell, BMI)	2	WHEN I THINK OF YOU Pat Cusimano & James L. Williams (Shepherd's Fold, BMI)	84
I JUST WANT TO MAKE LOVE TO YOU Nick Jameson (Arc, BMI)	66	WORK ON ME Kenneth Gamble & Leon Huff (Mighty Three, BMI)	79
I'M BABY LOVE Tom Werman & Mother's Finest (Satsongs, ASCAP)	95	YOU AND ME Bob Erzin (Erza/Early Frost, BMI)	30
I'M IN YOU Peter Frampton (Almo/Fram-Dee, ASCAP)	60	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) Kent Washburn (Jobete, ASCAP)	100
INDIAN SUMMER Group & Mark Henry (Fools Gold, ASCAP)	63	YOU LIGHT UP MY LIFE Joe Brooks (Big Hill, ASCAP)	19
IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White (Sa-Vette, BMI)	46	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER David Anderle (Chevis-Warner Tamerlane/BRC, BMI)	11
IT'S IN HIS KISS (THE SHOOP SHOOP SONG) James Taylor & Lew Lahn (Hudson Bay, BMI)	73	YOU'RE MY WORLD Kim Fowley & Earl Mankey (Chappell & Co./Group Editoriale/Ariston, BMI, ASCAP)	59
IT WAS ALMOST LIKE A SONG Tom Collins & Ronnie Millsap (Chess/Casa David, ASCAP)	35	YOU'VE GOT ME DANCING ON A STRING Brian Holland (Gold Forever, BMI)	88
I WOULDN'T LIKE TO BE LIKE YOU Alan Parsons (Woolfongs, BMI)	39		
JUNGLE LOVE Steve Miller (Sailor, ASCAP)	24		

THE SINGLES CHART

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

SEPT. 24	SEPT. 17		WKS. ON CHART
1	1	BEST OF MY LOVE EMOTIONS Columbia 3 10544 (3rd Week)	15
2	2	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/ RSO RS 872 (Polydor)	23
3	3	DON'T STOP FLEETWOOD MAC/Warner Bros. WBS 8413	12
4	9	"STAR WARS" THEME/CANTINA BAND MECO/Millennium MN 604 (Casablanca)	9
5	6	THAT'S ROCK 'N' ROLL SHAUN CASSIDY/Warner/Curb WBS 8423 (WB)	9
6	11	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/ T.K. 1023	14
7	7	TELEPHONE LINE ELECTRIC LIGHT ORCHESTRA/Jet 1000 (UA)	15
8	4	FLOAT ON FLOATERS/ABC 12284	14
9	12	COLD AS ICE FOREIGNER/Atlantic 3410	10
10	10	ON AND ON STEPHEN BISHOP/ABC 12269	14
11	5	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER RITA COOLIDGE/A&M 1922	21
12	14	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	10
13	15	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	9
14	16	WAY DOWN ELVIS PRESLEY/RCA PB 10998	13
15	17	SWAYIN' TO THE MUSIC (SLOW DANCIN') JOHNNY RIVERS/Big Tree BT 16094 (Atlantic)	14
16	8	HANDY MAN JAMES TAYLOR/Columbia 3 10557	15
17	21	I FEEL LOVE DONNA SUMMER/Casablanca 884	8
18	13	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949	12
19	34	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb WBS 8446 (WB)	5
20	19	SMOKE FROM A DISTANT FIRE SANFORD-TOWNSEND BAND/Warner Bros. WBS 8374	14
21	23	DON'T WORRY BABY B. J. THOMAS/MCA 40735	11
22	24	SIGNED, SEALED, DELIVERED (I'M YOURS) PETER FRAMPTON/ A&M 1972	5
23	32	BRICK HOUSE COMMODORES/Motown M 1425F	5
24	27	JUNGLE LOVE STEVE MILLER BAND/Capitol P 4466	8
25	18	EASY COMMODORES/Motown M 1418F	18
26	28	CAT SCRATCH FEVER TED NUGENT/Epic 8 50425	9
27	20	UNDERCOVER ANGEL ALAN O'DAY/Pacific 001 (Atlantic)	23
28	29	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251	10
29	48	THE KING IS GONE RONNIE McDOWELL/Scorpion SC 0543	3
30	26	YOU AND ME ALICE COOPER/Warner Bros. WBS 8349	22
31	22	THEME FROM "STAR WARS"/CANTINA BAND LONDON SYMPHONY ORCHESTRA/20th Century 2345	11
32	30	TELEPHONE MAN MERI WILSON/GRT 127	17
33	38	HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/ RSO RS 878 (Polydor)	6
34	45	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016	9
35	41	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA PB 10976	10
36	25	BARRACUDA HEART/Portrait 6 70004	18
37	39	DAYTIME FRIENDS KENNY ROGERS/United Artists 1027	9
38	43	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)	9
39	44	I WOULDN'T WANT TO BE LIKE YOU ALAN PARSONS PROJECT/Arista 0260	7
40	49	SHE DID IT ERIC CARMEN/Arista 0266	5
41	31	JUST A SONG BEFORE I GO CROSBY, STILLS & NASH/ Atlantic 3401	17
42	35	SO YOU WIN AGAIN HOT CHOCOLATE/Big Tree BT 16096 (Atlantic)	13
43	47	HELP IS ON THE WAY LITTLE RIVER BAND/Harvest P 4428 (Capitol)	9
44	40	HOW MUCH LOVE LEO SAYER/Warner Bros. WBS 8319	12
45	46	DA DOO RON RON SHAUN CASSIDY/Warner/Curb WBS 8365 (WB)	20
46	54	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century 2350	4
47	50	LITTLE DARLIN' (I NEED YOU) THE DOOBIE BROTHERS/ Warner Bros. WBS 8408	9
48	58	JUST REMEMBER I LOVE YOU FIREFALL/Atlantic 3421	4



49	59	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/ Drive 6258 (T.K.)	4
50	55	ANOTHER STAR STEVIE WONDER/Tamla T 54286F (Motown)	7
51	53	HOLD ON WILD CHERRY /Sweet City/Epic 8 50401	9
52	42	BLACK BETTY RAM JAM/Epic 8 50357	17
53	33	WHATCHA GONNA DO? PABLO CRUISE/A&M 1920	21
54	37	GIVE A LITTLE BIT SUPERTRAMP/A&M 1938	18
55	67	DUSIC BRICK/Bang 734	4
56	52	EDGE OF THE UNIVERSE BEE GEES/RSO RS 880 (Polydor)	10
57	64	SURFIN' USA LEIF GARRETT/Atlantic 3423	5
58	69	WE JUST DISAGREE DAVE MASON/Columbia 3 10575	4
59	51	YOU'RE MY WORLD HELEN REDDY/Capitol P 4418	20
60	36	I'M IN YOU PETER FRAMPTON/A&M 1941	18
61	66	DEVIL'S GUN C.J. & COMPANY/Westbound 55400 (Atlantic)	8
62	65	I BELIEVE IN LOVE KENNY LOGGINS/Columbia 3 10569	9
63	57	INDIAN SUMMER POCO/ABC 12295	9
64	56	L.A. SUNSHINE WAR /Blue Note 1009 (UA)	9
65	60	DO YOU WANNA MAKE LOVE PETER McCANN/ 20th Century 2335	22
66	70	I JUST WANT TO MAKE LOVE TO YOU FOGHAT/ Bearsville BSS 0319 (WB)	5
67	61	SUNFLOWER GLEN CAMPBELL/Capitol P 4445	11
68	77	WE'RE ALL ALONE RITA COOLIDGE/A&M 1965	3
69	71	I GO CRAZY PAUL DAVIS/Bang 733	5
70	79	THE LOVE THEME FROM "ONE ON ONE" (MY FAIR SHARE) SEALS & CROFTS/Warner Bros. WBS 8405	3
71	83	LITTLE QUEEN HEART/Portrait 6 70008	2
72	62	HARD ROCK CAFE CAROLE KING/Avatar 4455 (Capitol)	9
73	80	IT'S IN HIS KISS (THE SHOOP SHOOP SONG) KATE TAYLOR/ Columbia 3 10596	3
74	84	DOCTOR LOVE 1ST CHOICE/Gold Mind 4004 (Salsoul)	2
75	63	CHRISTINE SIXTEEN KISS/Casablanca NB 889	11
76	78	THE MARTIAN BOOGIE BROWNSVILLE STATION/ Private Stock 167	5

CHARTMAKER OF THE WEEK

77 — **CHANGES IN LATITUDES, CHANGES
IN ATTITUDES**
JIMMY BUFFETT
ABC 12305



78	82	WE NEVER DANCED TO A LOVE SONG MANHATTANS/ Columbia 3 10586	5
79	85	WORK ON ME THE O'JAYS/Phila. Intl. ZS8 3631 (CBS)	7
80	89	BLUE BAYOU LINDA RONSTADT/Asylum 45431	2
81	90	RED HOT ROBERT GORDON WITH LINK WRAY/ Private Stock 156	3
82	—	DO YOUR DANCE (PART I) ROSE ROYCE/Whitfield WHL 8440 (WB)	1
83	76	GOOD MORNING JUDGE 10CC/Mercury 73943	7
84	88	WHEN I THINK OF YOU JAMES & MICHAEL/London 5N 257	4
85	—	A PLACE IN THE SUN PABLO CRUISE/A&M 1976	1
86	87	O-H-I-O OHIO PLAYERS/Mercury 73932	7
87	91	SILVER LADY DAVID SOUL/Private Stock 163	3
88	92	YOU'VE GOT ME DANGLING ON A STRING DONNY OSMOND/Polydor PD 14417	3
89	—	LOVE GUN KISS/Casablanca 895	1
90	86	DOG DAYS ATLANTA RHYTHM SECTION/Polydor 14411	5
91	—	COME SAIL AWAY STYX/A&M 1977	1
92	95	OH LORI ALESSI/A&M 1955	3
93	94	THE WHOLE TOWN'S LAUGHING AT ME TEDDY PENDERGASS/Phila. Intl. ZS8 3633 (CBS)	3
94	97	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974	2
95	—	I'M BABY LOVE MOTHER'S FINEST/Epic 8 50407	1
96	—	JUST LET ME HOLD YOU FOR A NIGHT DAVID RUFFIN/ Motown M 1402F	1
97	—	SEND IN THE CLOWNS JUDY COLLINS/Elektra 45076	1
98	98	LOOKS LIKE WE MADE IT BARRY MANILOW/Arista 0244	21
99	68	LOOK WHAT YOU'VE DONE TO MY HEART MARILYN McCOO & BILLY DAVIS, JR./ABC 12298	7
100	—	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)	1

FLASHMAKER



FRENCH KISS
BOB WELCH
Capitol

MOST ADDED:

- FRENCH KISS—Bob Welch—Capitol
- CHICAGO XI—Cal
- IN CITY DREAMS—Robin Trower—Chrysalis
- TWILLEY DON'T MIND—Dwight Twilley—Arista
- HOPE—Klaatu—Capitol
- THE MISSING PIECE—Gentle Giant—Capitol
- BAD REPUTATION—Thin Lizzy—Mercury
- VISITORS—Automatic Man—Island
- MIRAGE—Richie Havens—A&M
- DIAMOND NIGHTS—Hummingbird—A&M

WNEW-FM/NEW YORK

- ADDS:**
- CAPTURED—Target—A&M
 - CHICAGO XI—Cal
 - CHINA—Racker
 - DIAMOND NIGHTS—Hummingbird—A&M
 - HOPE—Klaatu—Capitol
 - IN COLOR—Cheap Trick—Epic
 - SNEAKIN' SUSPICION—Dr. Feelgood—Cal

- HEAVY ACTION (airplay in descending order):**
- SIMPLE DREAMS—Linda Ronstadt—Asylum
 - THE MISSING PIECE—Gentle Giant—Capitol
 - CAN'T WAIT—Piper—A&M
 - FRENCH KISS—Bob Welch—Capitol
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - NIGHT MOVES—Bob Seger—Capitol
 - BAD REPUTATION—Thin Lizzy—Mercury
 - KARLA BONOFF—Cal
 - MIRAGE—Richie Havens—A&M
 - CLEAR SAILIN'—Chris Hillman—Asylum

WBCN-FM/BOSTON

- ADDS:**
- CHICAGO XI—Cal
 - DIAMOND NIGHTS—Hummingbird—A&M
 - FEELIN' BITCHY—Millie Jackson—Spring
 - FRENCH KISS—Bob Welch—Capitol
 - IN COLOR—Cheap Trick—Epic
 - MANDRE—Matown
 - MAX'S KANSAS CITY VOL. II—Various Artists—Ram
 - OLD FRIENDS—Mary McCaslin—Philo
 - THE MISSING PIECE—Gentle Giant—Capitol

- HEAVY ACTION (airplay in descending order):**
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB

- SIMPLE DREAMS—Linda Ronstadt—Asylum
- TERRAPIN STATION—Grateful Dead—Arista
- KARLA BONOFF—Cal
- JT—James Taylor—Col
- STEVE WINWOOD—Island
- CSN—Crosby, Stills and Nash—Atlantic
- CHRISTOPHER MORRIS BAND—MCA
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest

WLIR-FM/LONG ISLAND

- ADDS:**
- CAPTURED—Target—A&M
 - CHICAGO XI—Cal
 - COMING OUTTA NOWHERE—Malcolm Tamplin—A&M
 - FRENCH KISS—Bob Welch—Capitol
 - HOPE—Klaatu—Capitol
 - IN CITY DREAMS—Robin Trower—Chrysalis
 - NIGHTWINGS—Stanley Turrentine—Fantasy
 - OLD FRIENDS—Mary McCaslin—Philo
 - THE MISSING PIECE—Gentle Giant—Capitol

HEAVY ACTION (airplay in descending order):

- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- THUNDER ISLAND—Jay Ferguson—Asylum
- BOOK OF DREAMS—Steve Miller Band—Capitol
- BAD REPUTATION—Thin Lizzy—Mercury
- I ROBOT—Alan Parsons Project—Arista
- FIVE TIMES THE SUN—The Dingoes—A&M
- TAKIN' THE STAGE—Pure Prairie League—RCA
- JT—James Taylor—Col
- FRENCH KISS—Bob Welch—Capitol
- LUNA SEA—Firefall—Atlantic

WCOZ-FM/BOSTON

- ADDS:**
- BAD REPUTATION—Thin Lizzy—Mercury
 - OOPS! WRONG PLANET—Utopia—Bearsville

HEAVY ACTION (airplay in descending order):

- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- RUMOURS—Fleetwood Mac—WB
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- BOOK OF DREAMS—Steve Miller Band—Capitol
- CSN—Crosby, Stills and Nash—Atlantic
- LITTLE QUEEN—Heart—Portrait
- TERRAPIN STATION—Grateful Dead—Arista
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
- JT—James Taylor—Col
- GOING FOR THE ONE—Yes—Atlantic

WPLR-FM/NEW HAVEN

- ADDS:**
- KARLA BONOFF—Cal
 - CHICAGO XI—Cal
 - FRENCH KISS—Bob Welch—Capitol
 - SECOND SEASON—Paint Blank—Arista
 - SNEAKIN' SUSPICION—Dr. Feelgood—Cal
 - TWILLEY DON'T MIND—Dwight Twilley—Arista

- HEAVY ACTION (airplay, sales, phones in descending order):**
- FOGHAT LIVE—Bearsville

- NETHER LANDS—Dan Fogelberg—Full Moon
- BOOK OF DREAMS—Steve Miller Band—Capitol
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
- ROBERT GORDON WITH LINK WRAY—Private Stack
- LITTLE VILLAGE—Quiet Cannon
- CSN—Crosby, Stills and Nash—Atlantic
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- GOING FOR THE ONE—Yes—Atlantic

WIOQ-FM/PHILADELPHIA

- ADDS:**
- BROKEN HEART—The Babys—Chrysalis
 - CHICAGO XI—Cal
 - FRENCH KISS—Bob Welch—Capitol
 - HOPE—Klaatu—Capitol
 - IN CITY DREAMS—Robin Trower—Chrysalis
 - INTRODUCING SPARKS—Cal
 - PLAYMATES—Small Faces—Atlantic
 - THE MISSING PIECE—Gentle Giant—Capitol
 - VISITORS—Automatic Man—Island
 - WEEKEND RENDEZVOUS—Racing Cars—Chrysalis

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

- I ROBOT—Alan Parsons Project—Arista
- STEVE WINWOOD—Island
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- BOOK OF DREAMS—Steve Miller Band—Capitol
- LITTLE QUEEN—Heart—Portrait
- FOREIGNER—Atlantic
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
- BAD REPUTATION—Thin Lizzy—Mercury
- GOING FOR THE ONE—Yes—Atlantic

WKLS-FM/ATLANTA

- ADDS:**
- CHICAGO XI—Cal
- HEAVY ACTION (airplay in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - I ROBOT—Alan Parsons Project—Arista
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - GOING FOR THE ONE—Yes—Atlantic
 - LITTLE QUEEN—Heart—Portrait
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - FOREIGNER—Atlantic
 - GRAND ILLUSION—Styx—A&M
 - ANOTHER MOTHER FURTHER—Mother's Finest—Epic

WORJ-FM/ORLANDO

- ADDS:**
- TERENCE BOYLAN—Asylum
 - DONOVAN—Arista
 - IN CITY DREAMS—Robin Trower—Chrysalis
 - LAKE—Cal
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
 - PLAYMATES—Small Faces—Atlantic
 - STILLWATER—Capricorn
- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - FOREIGNER—Atlantic

- ONE OF THE BOYS—Rager Daltrey—MCA
- JT—James Taylor—Col
- TERRAPIN STATION—Grateful Dead—Arista
- GRAND ILLUSION—Styx—A&M
- STEVE WINWOOD—Island
- LUNA SEA—Firefall—Atlantic
- I'M IN YOU—Peter Frampton—A&M
- CSN—Crosby, Stills and Nash—Atlantic

WQSR-FM/TAMPA

- ADDS:**
- A HARD CORE PACKAGE—John Mayall—ABC
 - BAD REPUTATION—Thin Lizzy—Mercury
 - DIAMOND NIGHTS—Hummingbird—A&M
 - FIVE TIMES THE SUN—The Dingoes—A&M
 - GO TOO—Stomu Yamashta—Arista
 - I'M FINE, HOW ARE YOU?—Airta—WB
 - IN COLOR—Cheap Trick—Epic
 - MIRAGE—Richie Havens—A&M
 - SNEAKIN' SUSPICION—Dr. Feelgood—Cal
 - VISITORS—Automatic Man—Island
- HEAVY ACTION (airplay, sales, phones in descending order):**
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - TERRAPIN STATION—Grateful Dead—Arista

CSN—Crosby, Stills and Nash—Atlantic

- I ROBOT—Alan Parsons Project—Arista
- BOOK OF DREAMS—Steve Miller Band—Capitol
- GOING FOR THE ONE—Yes—Atlantic
- KARLA BONOFF—Cal
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- TIME LOVES A HERO—Little Feat—WB
- CHANGES IN LATITUDES—Jimmy Buffett—ABC

WMMS-FM/CLEVELAND

- ADDS:**
- BROWN MATTER (single)—Luxus—Luxus
 - CHICAGO XI—Cal
 - FRENCH KISS—Bob Welch—Capitol
 - HOPE—Klaatu—Capitol
 - IN CITY DREAMS—Robin Trower—Chrysalis
 - INTRODUCING SPARKS—Cal
 - NEEDLES & PINS (single)—Smokie—RSO
 - NEW ERA (single)—Wild Giraffes—Neck
 - TWILLEY DON'T MIND—Dwight Twilley—Arista
 - VISITORS—Automatic Man—Island

HEAVY ACTION (airplay, sales in descending order):

- RUMOURS—Fleetwood Mac—WB
- MAGAZINE—Heart—Mushroom
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- OOPS! WRONG PLANET—Utopia—Bearsville
- LUNA SEA—Firefall—Atlantic
- STEVE WINWOOD—Island
- SPRINGBOARD—Alex Bevan—Springboard
- THE DEMO TAPES—Jerry Busch—Demo
- LITTLE QUEEN—Heart—Portrait
- ROBERT GORDON WITH LINK WRAY—Private Stack

M105-FM/CLEVELAND

- ADDS:**
- CHICAGO XI—Cal
 - IN CITY DREAMS—Robin Trower—Chrysalis
 - OOPS! WRONG PLANET—Utopia—Bearsville
 - TWILLEY DON'T MIND—Dwight Twilley—Arista

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

- BOOK OF DREAMS—Steve Miller Band—Capitol
- GOING FOR THE ONE—Yes—Atlantic
- I'M IN YOU—Peter Frampton—A&M
- GRAND ILLUSION—Styx—A&M
- JT—James Taylor—Col
- RUMOURS—Fleetwood Mac—WB
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LAKE—Cal
- CRAWLER—Epic
- LITTLE QUEEN—Heart—Portrait

WEBN-FM/CINCINNATI

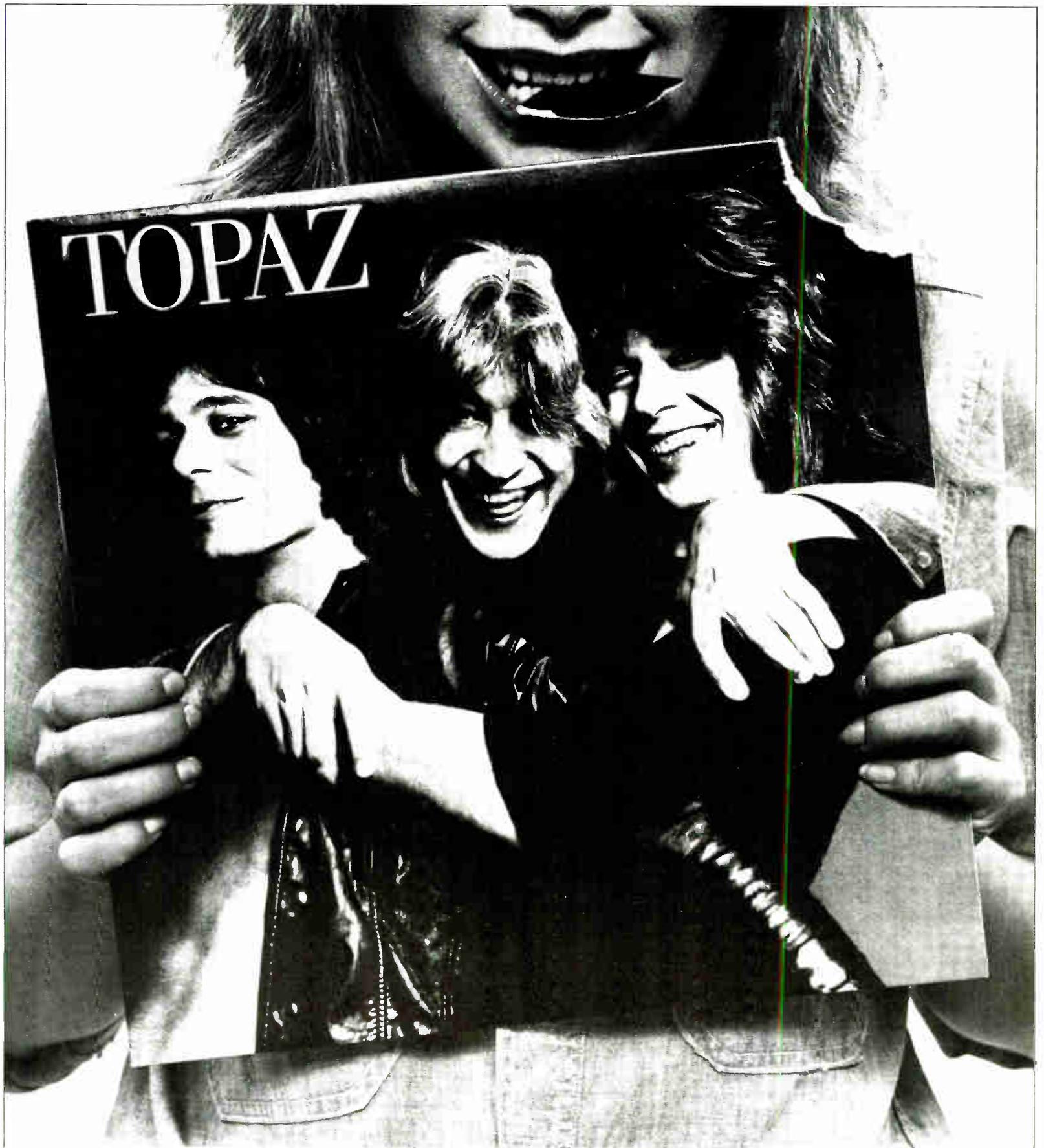
- ADDS:**
- CRYING IN MY SLEEP (single)—Art Gorfunkel—Cal
- HEAVY ACTION (airplay in descending order):**
- CELEBRATE ME HOME—Kenny Loggins—Cal
 - RUMOURS—Fleetwood Mac—WB
 - I ROBOT—Alan Parsons Project—Arista
 - CSN—Crosby, Stills and Nash—Atlantic
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - FOREIGNER—Atlantic
 - LITTLE QUEEN—Heart—Portrait
 - JT—James Taylor—Col
 - NETHER LANDS—Dan Fogelberg—Full Moon

WCOL-FM/COLUMBUS

- ADDS:**
- CAN'T WAIT—Piper—A&M
 - FRENCH KISS—Bob Welch—Capitol
 - IN CITY DREAMS—Robin Trower—Chrysalis
 - THUNDER ISLAND—Jay Ferguson—Asylum
- HEAVY ACTION (airplay, sales):**
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - BOATS AGAINST THE CURRENT—Eric Carmen—Arista
 - KARLA BONOFF—Cal
 - GOING FOR THE ONE—Yes—Atlantic
 - I ROBOT—Alan Parsons Project—Arista
 - I'M IN YOU—Peter Frampton—A&M
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - MAGAZINE—Heart—Portrait
 - PRISM—Ariala America
 - SIMPLE DREAMS—Linda Ronstadt—Asylum

WABX-FM/DETROIT

- ADDS:**
- TERENCE BOYLAN—Asylum
 - CHICAGO XI—Cal
 - FAST FORWARD—Randy Pie—Polydar
 - FRENCH KISS—Bob Welch—Capitol
 - IN CITY DREAMS—Robin Trower—Chrysalis
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - TWILLEY DON'T MIND—Dwight Twilley—Arista
- HEAVY ACTION (airplay, sales, phones in descending order):**
- FOGHAT LIVE—Bearsville
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - I ROBOT—Alan Parsons Project—Arista
 - CSN—Crosby, Stills and Nash—Atlantic
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - JT—James Taylor—Col
 - GOING FOR THE ONE—Yes—Atlantic
 - FULL HOUSE—Frankie Miller—Chrysalis
 - A FAREWELL TO KINGS—Rush—Mercury
 - LUST FOR LIFE—Iggy Pop—RCA



YOUR FIRST TASTE OF TOPAZ.

Go ahead. Indulge yourself. In a steaming portion of rock 'n' roll served up by one of the craftiest new bands around. Topaz is Billy Cross, Jasper Hutchison and Rob Stoner (who is no stranger to Rolling and Thundering). *Gig* described their music as "razor-sharp instrumental work sizzling through some classically constructed 'progressive rock' tunes distinguished by wry perceptive lyrics and sophisticated transitions way beyond the reach of most trendy chord crushers." Sounds like quite a mouthful? That's because your first taste of Topaz is quite an earful.

"Topaz." Play it loud and play it often. On Columbia Records and Tapes.

TOP AIRPLAY



Livin' On The Fault Line

LIVIN' ON THE FAULT LINE
DOOBIE BROTHERS
WB

MOST AIRPLAY:

- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- CSN**—Crosby, Stills and Nash—Atlantic
- GOING FOR THE ONE**—Yes—Atlantic
- I ROBOT**—Alan Parsons Project—Arista
- JT**—James Taylor—Col
- TERRAPIN STATION**—Grateful Dead—Arista
- RUMOURS**—Fleetwood Mac—WB
- STEVE WINWOOD**—Island

WXRT-FM/CHICAGO

- ADDS:**
- ABSOLUTELY**—Boxer—Epic
 - BLUES HIT BIG TOWN**—Junior Wells—Delmark
 - KARLA BONOFF**—Col
 - BYABLU**—Keith Jarrrett—ABC
 - FRENCH KISS**—Bob Welch—Capitol
 - HAPPY THE MAN**—Arista
 - HOPE**—Klaatu—Capitol
 - THE MISSING PIECE**—Gentle Giant—Capitol
 - WHAT HAPPENED TO MY BLUES?**—Willie Dixon—Ovation
- HEAVY ACTION (airplay, sales, phones in descending order):**
- OOPS! WRONG PLANET**—Utopia—Bearsville
 - STEVE WINWOOD**—Island
 - LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
 - CSN**—Crosby, Stills and Nash—Atlantic
 - RUMOURS**—Fleetwood Mac—WB
 - IN COLOR**—Cheap Trick—Epic
 - I ROBOT**—Alan Parsons Project—Arista
 - CELEBRATE ME HOME**—Kenny Loggins—Col
 - GOING FOR THE ONE**—Yes—Atlantic
 - TERRAPIN STATION**—Grateful Dead—Arista
- KSHE-FM/ST. LOUIS**
- ADDS:**
- BEAUTY ON A BACK STREET**—Hall & Oates—RCA
 - CAN'T WAIT**—Piper—A&M
 - CHICAGO XI**—Col
 - FRENCH KISS**—Bob Welch—Capitol
 - HELTER SKELTER (single)**—Don Harrison—Mercury
 - IN CITY DREAMS**—Robin Trower—Chrysalis
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum

- TWILLEY DON'T MIND**—Dwight Twilley—Arista
 - YOUNG MEN GONE WEST**—City Boy—Mercury
- HEAVY ACTION (airplay, sales, phones in descending order):**
- GOING FOR THE ONE**—Yes—Atlantic
 - CSN**—Crosby, Stills and Nash—Atlantic
 - CRAWLER**—Epic
 - GRAND ILLUSION**—Styx—A&M
 - ONE OF THE BOYS**—Roger Daltrey—MCA
 - I ROBOT**—Alan Parsons Project—Arista
 - LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
 - THUNDER ISLAND**—Jay Ferguson—Asylum
 - DIAMANTINA COCKTAIL**—Little River Band—Harvest
 - STILLWATER**—Capricorn

WKDF-FM/NASHVILLE

- ADDS:**
- A FAREWELL TO KINGS**—Rush—Mercury
 - KARLA BONOFF**—Col
 - TERENCE BOYLAN**—Asylum
 - CHICAGO XI**—Col
 - CLEAR SAILIN'**—Chris Hillman—Asylum
 - FRENCH KISS**—Bob Welch—Capitol
 - IN CITY DREAMS**—Robin Trower—Chrysalis
 - BAD REPUTATION**—Thin Lizzy—Mercury
- HEAVY ACTION (airplay, sales, phones in descending order):**
- JT**—James Taylor—Col
 - A PLACE IN THE SUN**—Pablo Cruise—A&M
 - I ROBOT**—Alan Parsons Project—Arista
 - CSN**—Crosby, Stills and Nash—Atlantic
 - NETHER LANDS**—Dan Fogelberg—Full Moon
 - NOTHING BUT A BREEZE**—Jesse Winchester—Bearsville
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - GOING FOR THE ONE**—Yes—Atlantic
 - LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
 - MAGAZINE**—Heart—Mushroom

WQFM-FM/MILWAUKEE

- ADDS:**
- CHICAGO XI**—Col
 - CHINA**—Rocket
 - DANCE BAND ON THE TITANIC**—Harry Chapin—Elektra
 - FRENCH KISS**—Bob Welch—Capitol
 - HOPE**—Klaatu—Capitol
 - IN CITY DREAMS**—Robin Trower—Chrysalis
 - THE MISSING PIECE**—Gentle Giant—Capitol
- HEAVY ACTION (airplay in descending order):**
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
 - RUMOURS**—Fleetwood Mac—WB
 - CSN**—Crosby, Stills and Nash—Atlantic
 - I ROBOT**—Alan Parsons Project—Arista
 - GOING FOR THE ONE**—Yes—Atlantic
 - EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
 - JT**—James Taylor—Col
 - TERRAPIN STATION**—Grateful Dead—Arista
 - BOOK OF DREAMS**—Steve Miller Band—Capitol

CHUM-FM/TORONTO

- ADDS:**
- BEAUTY ON A BACK STREET**—Hall & Oates—RCA
 - CLEAR SAILIN'**—Chris Hillman—Asylum
 - FOGHAT LIVE**—Bearsville
 - HOPE**—Klaatu—Capitol
 - PRISM**—Ariola America
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - TAKIN' THE STAGE**—Pure Prairie League—RCA
- HEAVY ACTION (airplay):**
- CSN**—Crosby, Stills and Nash—Atlantic
 - DIAMANTINA COCKTAIL**—Little River Band—Harvest
 - GOING FOR THE ONE**—Yes—Atlantic
 - I ROBOT**—Alan Parsons Project—Arista
 - LITTLE QUEEN**—Heart—Portrait
 - LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
 - OOPS! WRONG PLANET**—Utopia—Bearsville
 - SANFORD-TOWNSEND BAND**—WB
 - TERRAPIN STATION**—Grateful Dead—Arista
 - STEVE WINWOOD**—Island

KLOL-FM/HOUSTON

- ADDS:**
- BOATS AGAINST THE CURRENT**—Eric Carmen—Arista
 - CAN'T WAIT**—Piper—A&M
 - FRENCH KISS**—Bob Welch—Capitol
 - IN CITY DREAMS**—Robin Trower—Chrysalis
 - LAKE**—Col
 - MIRAGE**—Richie Havens—A&M
 - SPACED**—Shawn Phillips—A&M
- HEAVY ACTION (airplay in descending order):**
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
 - CSN**—Crosby, Stills and Nash—Atlantic
 - JT**—James Taylor—Col
 - HOTEL CALIFORNIA**—Eagles—Asylum
 - RUMOURS**—Fleetwood Mac—WB
 - LITTLE QUEEN**—Heart—Portrait
 - ROCK 'N ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
 - LET IT FLOW**—Dave Mason—Col
 - SWEET FORGIVENESS**—Bonnie Raitt—WB

KZEW-FM/DALLAS

- ADDS:**
- A FAREWELL TO KINGS**—Rush—Mercury
 - CAPTURED**—Target—A&M
 - CHICAGO XI**—Col
 - FIRE ISLAND**—Herbie Mann—Atlantic
 - FRENCH KISS**—Bob Welch—Capitol
 - IN CITY DREAMS**—Robin Trower—Chrysalis
 - TOM PETTY & THE HEARTBREAKERS**—Shelter
 - PLAYMATES**—Small Faces—Atlantic
 - WHERE DO WE GO FROM HERE?**—Rex—Col
 - YOUNG MEN GONE WEST**—City Boy—Mercury
- HEAVY ACTION (airplay, sales, phones in descending order):**
- JT**—James Taylor—Col
 - CSN**—Crosby, Stills and Nash—Atlantic
 - GOING FOR THE ONE**—Yes—Atlantic
 - I ROBOT**—Alan Parsons Project—Arista

- SIMPLE THINGS**—Carole King—Avatar
 - LUNA SEA**—Firefall—Atlantic
 - TERRAPIN STATION**—Grateful Dead—Arista
 - STEVE WINWOOD**—Island
 - RAISIN' HELL**—Elvin Bishop—Capricorn
 - CARELESS**—Stephen Bishop—ABC
- KGB-FM/SAN DIEGO**
- ADDS:**
- BAD REPUTATION**—Thin Lizzy—Mercury
 - DIAMOND NIGHTS**—Hummingbird—A&M
 - FRENCH KISS**—Bob Welch—Capitol
 - IN CITY DREAMS**—Robin Trower—Chrysalis
 - MAGAZINE**—Heart—Mushroom
 - OOPS! WRONG PLANET**—Utopia—Bearsville
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - STILLWATER**—Capricorn
- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUMOURS**—Fleetwood Mac—WB
 - CAT SCRATCH FEVER**—Ted Nugent—Epic
 - JT**—James Taylor—Col
 - CSN**—Crosby, Stills and Nash—Atlantic
 - LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
 - STEVE WINWOOD**—Island
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - FOGHAT LIVE**—Bearsville
 - I ROBOT**—Alan Parsons Project—Arista
 - CELEBRATE ME HOME**—Kenny Loggins—Col

KWST-FM/LOS ANGELES

- ADDS:**
- CHICAGO XI**—Col
 - DO ANYTHING YOU WANNA DO (single)**—Eddie & the Hot Rods—Island
 - FRENCH KISS**—Bob Welch—Capitol
 - TWILLEY DON'T MIND**—Dwight Twilley—Arista
- HEAVY ACTION (airplay, sales, phones in descending order):**
- FOGHAT LIVE**—Bearsville
 - TERRAPIN STATION**—Grateful Dead—Arista
 - STEVE WINWOOD**—Island
 - CSN**—Crosby, Stills and Nash—Atlantic
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - BAD REPUTATION**—Thin Lizzy—Mercury
 - MAGAZINE**—Heart—Mushroom
 - PRISM**—Ariola America
 - GOING FOR THE ONE**—Yes—Atlantic
 - IN CITY DREAMS**—Robin Trower—Chrysalis

KZAP-FM/SACRAMENTO

- ADDS:**
- BRIDGES**—Gil Scott-Heron & Brian Jackson—Arista
 - CHICAGO XI**—Col
 - COMING OUTTA NOWHERE**—Malcolm Tomlinson—A&M
 - FRENCH KISS**—Bob Welch—Capitol
 - IN CITY DREAMS**—Robin Trower—Chrysalis
 - LET'S GET SMALL**—Steve Martin—WB
 - MIRAGE**—Richie Havens—A&M
 - OXYGENE**—Jean-Michel Jarre—Polydor
 - TWILLEY DON'T MIND**—Dwight Twilley—Arista
 - VISITORS**—Automatic Man—Island

- HEAVY ACTION (airplay in descending order):**
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - BAD REPUTATION**—Thin Lizzy—Mercury
 - BEAUTY ON A BACK STREET**—Hall & Oates—RCA
 - LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
 - I ROBOT**—Alan Parsons Project—Arista
 - TERRAPIN STATION**—Grateful Dead—Arista
 - OOPS! WRONG PLANET**—Utopia—Bearsville
 - CRAWLER**—Epic
 - LUNA SEA**—Firefall—Atlantic
 - GOING FOR THE ONE**—Yes—Atlantic

KSAN-FM/SAN FRANCISCO

- ADDS:**
- FRENCH KISS**—Bob Welch—Capitol
 - GO TOO**—Stomu Yamashta—Arista
 - IN CITY DREAMS**—Robin Trower—Chrysalis
 - LET'S GET SMALL**—Steve Martin—WB
 - SPACED**—Shawn Phillips—A&M
 - STUFFED**—Ogden Edsl—Sunburn
 - TWILLEY DON'T MIND**—Dwight Twilley—Arista
- HEAVY ACTION (airplay in descending order):**
- LUST FOR LIFE**—Iggy Pop—RCA
 - BAD REPUTATION**—Thin Lizzy—Mercury
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - CABRETTA**—Mink DeVille—Capitol
 - MY AIM IS TRUE**—Elvis Costello—Stiff (Import)
 - OOPS! WRONG PLANET**—Utopia—Bearsville
 - TWILLEY DON'T MIND**—Dwight Twilley—A&M
 - LIVE! IN THE AIR AGE**—Be Bop Deluxe—Harvest
 - BEAUTY ON A BACK STREET**—Hall & Oates—RCA
 - IN CITY DREAMS**—Robin Trower—Chrysalis

KZAM-FM/SEATTLE

- ADDS:**
- BLUE RIDGE MOUNTAIN SKYLINE**—Sammy Walker—WB
 - CHICAGO XI**—Col
 - ENIGMATIC OCEAN**—Jean-Luc Ponty—Atlantic
 - HEART & SOUL**—Danny Peck—Arista
 - MAGAZINE**—Heart—Mushroom
 - MIRAGE**—Richie Havens—A&M
 - OLD FRIENDS**—Mary McCaslin—Philo
 - PLAYMATES**—Small Faces—Atlantic
 - RAGTIME MILLIONAIRE**—Roy Bookbinder—Blue Goose
 - SPACED**—Shawn Phillips—A&M
- HEAVY ACTION (airplay):**
- KARLA BONOFF**—Col
 - CLEAR SAILIN'**—Chris Hillman—Asylum
 - CSN**—Crosby, Stills and Nash—Atlantic
 - LOVIN' IN THE VALLEY OF THE MOON**—Norton Buffalo—Capitol
 - NETHER LANDS**—Dan Fogelberg—Arista
 - GARY OGAN**—Paradise
 - SHOW TIME**—Ry Cooder—WB
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - TERRAPIN STATION**—Grateful Dead—Arista
 - STEVE WINWOOD**—Island

It's there.

Since he first raised his remarkable voice in public more than a decade ago, Richie Havens has captivated listeners with his evergrowing, everchanging style.

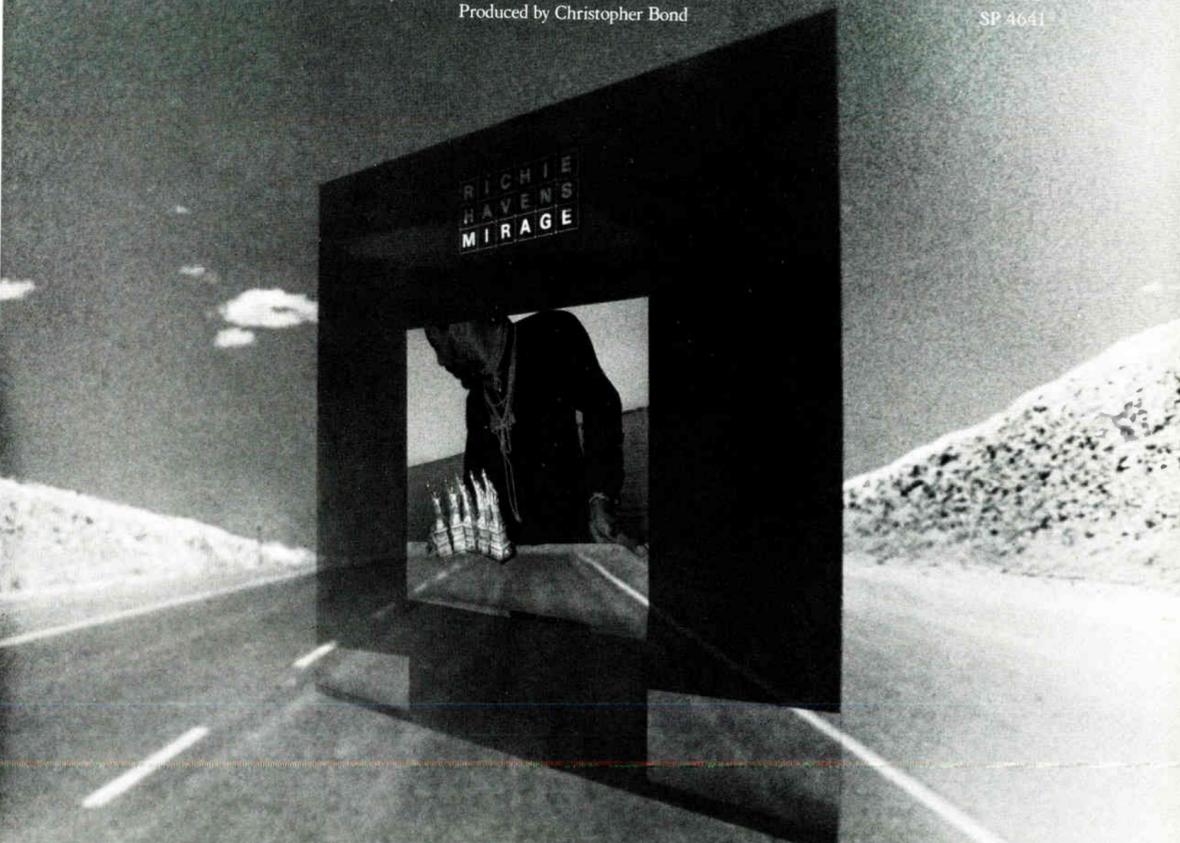
Now, his new album *Mirage* is here. And it represents a new dimension of the Havens quality

and the Havens mystique. *Mirage*: a powerfully elegant collection of new songs displayed more dramatically than ever with the special Havens magic. *Mirage*: a compelling, emotional, and sensitive musical vision that places Richie Havens exactly where he's always been. Ahead.

RICHIE HAVENS MIRAGE ON A&M RECORDS & TAPES

Produced by Christopher Bond

SP 4641



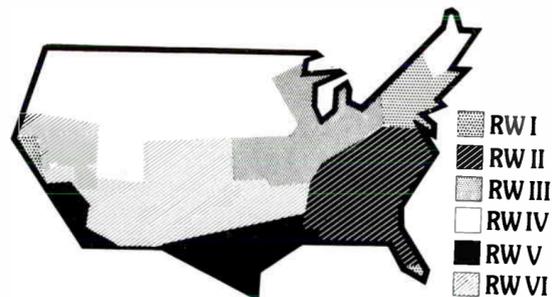
It's here:

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|--|--|---|--|
| KLOL-Houston
KWFM-Tucson
KADI-St. Louis
WLIR-Long Island
KFWD-Dallas
WQUT-Johnson City
KFME-Chico
WIOB-Ann Arbor
WKTK-Baltimore
KSAN-San Francisco
WTTK-Boston
KZAM-Seattle
WINZ-FM-Miami
KLBK-FM-Lubbock | WBRU-Providence
WKGK-Knoxville
WAIV-Jacksonville
KBLE-Des Moines
WOUR-Utica
WRPL-Charlotte
WBAB-Long Island
KZOZ-San Luis Obispo
WRCN-Long Island
WCMF-Rochester
WTTK-Boston
KZAM-Seattle
WINZ-FM-Miami
KLBK-FM-Lubbock | WLBJ-Bowling Green
WENE-Binghamton
KRAY-Tacoma
WQSR-Tampa
KMYR-Albuquerque
KGLR-Reno
KLRB-Monterey
KWKI-Kansas City
KBCO-Boulder
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WBLM-Lewiston
WRAS-Atlanta
WSEA-Georgetown
WIBA-Madison
KFLY-Corvallis
KZEL-Eugene
WQBK-Albany
KAWY-Casper
WDBS-Durham
KNCN-Corpus Christi
KVUD-Dayton
WPGU-Champaign |
|--|--|---|--|

THE RADIO MARKETPLACE

Record World Suggested Market Playlists

Based on airplay and sales in similar behavioral areas.



Stations:

RW I
WABC WANS WAVZ WBBF WCAO WDRG
WFIL WICC WIFJ WKBW WLOF WPEZ
WPGC WPRO-FM WQAM WRKO WSGN
WVBF KDON KFRC KYA KYNO Y100 13Q
14ZYQ 96X 99X

RW II
WAAY WABB WAIR WAKY WAUG WBBQ
WFLB WGLF WGSV WHBQ WHHY WISE
WLAC WMAK WORD WQXI WRFC WRJZ
WSGA BJ105 98Q Z93 KXX/106

RW III
WCOL WCUE WDRQ WLS WMET WNDE
WOKY WSAI WZUU WZZP KBEQ KSLQ
KXOK CKLW Q102

Tendency:

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

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

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

Last Week:	This Week:	Station
4	1	Star Wars (Meco)
1	2	Andy Gibb
3	3	KC & The Sunshine Band
5	4	Fleetwood Mac
2	5	Emotions
9	6	Heatwave
6	7	Floater
13	8	Carly Simon
16	9	Shaun Cassidy
10	10	Stephen Bishop
12	11	Foreigner
14	12	ELO
15	13	Donna Summer
7	14	Rita Coolidge
A	15	Debbie Boone
8	16	Brothers Johnson
17	17	Steve Miller
11	18	Commodores
20	19	Johnny Rivers
18	20	James Taylor
19	21	Alan O'Day
24	22	Commodores
21	23	Sanford-Townsend
22	24	Peter Frampton
25	25	Ted Nugent

Adds: Chicago
Dorothy Moore
Ronnie McDowell

Extras: B. J. Thomas
Paul Nicholas
Eric Carmen
Dave Mason

LP Cuts: Elvis Presley (Way)
Linda Ronstadt (Easy)

Also Possible: Stevie Wonder
Seals & Crofts
Leif Garrett
Firefall
Barry White

Last Week:	This Week:	Station
3	1	Star Wars (Meco)
2	2	KC & The Sunshine Band
6	3	Elvis Presley
1	4	Floater
5	5	Heatwave
8	6	Carly Simon
4	7	Brothers Johnson
10	8	Commodores
15	9	Ronnie McDowell
12	10	Donna Summer
7	11	ELO
18	12	Shaun Cassidy
9	13	Emotions
11	14	Andy Gibb
13	15	Fleetwood Mac
14	16	Commodores (old)
16	17	Sanford-Townsend
19	18	Foreigner
17	19	Peter Frampton
27	20	Crystal Gayle
20	21	B. J. Thomas
25	22	Johnny Rivers
Ex	23	Dave Mason
22	24	Stephen Bishop
28	25	Ronnie Milsap
24	26	Kenny Rogers
29	27	Paul Nicholas
A	28	Debbie Boone
21	29	James Taylor
A	30	Steve Miller

Adds: Brick
Rita Coolidge

Extras: Ted Nugent
Dorothy Moore
Jimmy Buffett
Eric Carmen
Firefall

LP Cuts: None

Also Possible: Mother's Finest
Barry White

Last Week:	This Week:	Station
1	1	Emotions
5	2	Shaun Cassidy
6	3	KC & The Sunshine Band
2	4	Andy Gibb
4	5	Fleetwood Mac
3	6	ELO
8	7	Foreigner
7	8	Rita Coolidge
9	9	Carly Simon
10	10	Shaun Cassidy (old)
18	12	Johnny Rivers
15	13	Peter Frampton
17	14	Star Wars (Meco)
26	15	Debbie Boone
11	16	Alan O'Day
19	17	Donna Summer
20	18	Heatwave
23	19	Steve Miller (New)
Ex	20	Stephen Bishop
13	21	Brothers Johnson
14	22	Peter Frampton (old)
27	23	Commodores
25	24	Ted Nugent
30	25	Peter Brown
28	26	B. J. Thomas
22	27	Floater
A	28	Eric Carmen
29	29	Ram Jam
Ex	30	Alan Parsons

Adds: Barry White

Extras: Stevie Wonder
Dave Mason
Chicago
Ronnie McDowell

LP Cuts: Heart (Little)

Also Possible: Paul Nicholas
Ronnie Milsap
Crystal Gayle
Firefall

Stations:

RW IV
WEAQ WGUY WJBQ WJON WOW WSPT
KCPX KDWB KEWI KFVR KGW KING KJR
KJRB KKLS KKXL KLEO KSTP KTOQ KVQX

RW V
WNOE WTXI KCBQ KERN KFI KHJ KIIS-FM
KILT KNOE KRBE KSLY B100 K100 10Q

RW VI
KAAV KAKC KLIF KLUE KRIZ KNUS KTLK
KXXK Z97

Tendency:

Pop sounding records, late on R & B crossovers, 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:	Station
4	1	Star Wars (Meco)
1	2	ELO
2	3	Andy Gibb
3	4	James Taylor
5	5	Fleetwood Mac
10	6	Johnny Rivers
12	7	KC & The Sunshine Band
6	8	Rita Coolidge
11	9	Foreigner
23	10	Debbie Boone
13	11	Carly Simon
7	12	Sanford-Townsend
8	13	Alan O'Day
9	14	Stephen Bishop
15	15	B. J. Thomas
14	16	Commodores (old)
16	17	Leo Sayer
17	18	Emotions
18	19	Heart
A	20	Shaun Cassidy
21	21	Steve Miller (new)
19	22	Shaun Cassidy (old)
20	23	Pablo Cruise
25	24	Elvis Presley
AP	25	Crystal Gayle

Adds: Ronnie McDowell
Ronnie Milsap
Eric Carmen

Extras: Alan Parsons
Rita Coolidge
Heatwave
Poco

LP Cuts: Heart (Little)
Jimmy Buffett (Changes)

Also Possible: Firefall
Paul Nicholas
Pablo Cruise
Carpenters

Last Week:	This Week:	Station
2	1	Star Wars (Meco)
1	2	Emotions
3	3	Andy Gibb
4	4	James Taylor
10	5	KC & The Sunshine Band
6	6	Fleetwood Mac
5	7	Commodores (old)
13	8	Commodores (Brick)
9	9	ELO
12	10	Stephen Bishop
19	11	Carly Simon
15	12	Foreigner
17	13	Shaun Cassidy
7	14	Rita Coolidge
20	15	Donna Summer
21	16	Steve Miller
18	17	Brothers Johnson
8	18	Floater
A	19	Debbie Boone
23	20	Heatwave
24	21	Johnny Rivers
22	22	Peter Frampton (Signed)
14	23	Alan O'Day
25	24	B. J. Thomas
A	25	Leif Garrett

Adds: Paul Nicholas

Extras: Linda Ronstadt
Chicago
Ronnie McDowell

LP Cuts: None

Also Possible: Elvis Presley
Ted Nugent
Eric Carmen

Last Week:	This Week:	Station
1	1	Fleetwood Mac
2	2	Stephen Bishop
3	3	James Taylor
4	4	Andy Gibb
5	5	Pablo Cruise
14	6	Johnny Rivers
8	7	Carly Simon
10	8	Brothers Johnson
6	9	Heart
9	10	Leo Sayer
7	11	Emotions
18	12	Foreigner
13	13	KC & The Sunshine Band
12	14	Star Wars (Meco)
15	15	Peter Frampton (old)
11	16	Crosby, Stills & Nash
15	17	ELO
16	18	Rita Coolidge (old)
17	19	Alan O'Day
25	20	Peter Frampton
24	21	B. J. Thomas
19	22	Barry Manilow
21	23	Bay City Rollers
22	24	Shaun Cassidy (old)
27	25	Shaun Cassidy
23	26	Commodores (old)
26	27	Sanford-Townsend

Adds: Commodores (Brick)
Debbie Boone

Extras: Steve Miller
Eric Carmen

LP Cuts: Ted Nugent (Cat)
Steve Miller (Swing)

Also Possible: Heatwave
Crystal Gayle
Dave Mason
Rita Coolidge

Hottest:

Rock 'n' Roll:
None

Adult:
Rita Coolidge

R&B Crossovers:
Barry White

Hottest:

Country Crossovers:
Crystal Gayle

Teen:
Leif Garrett

LP Cuts:
Linda Ronstadt (Easy)

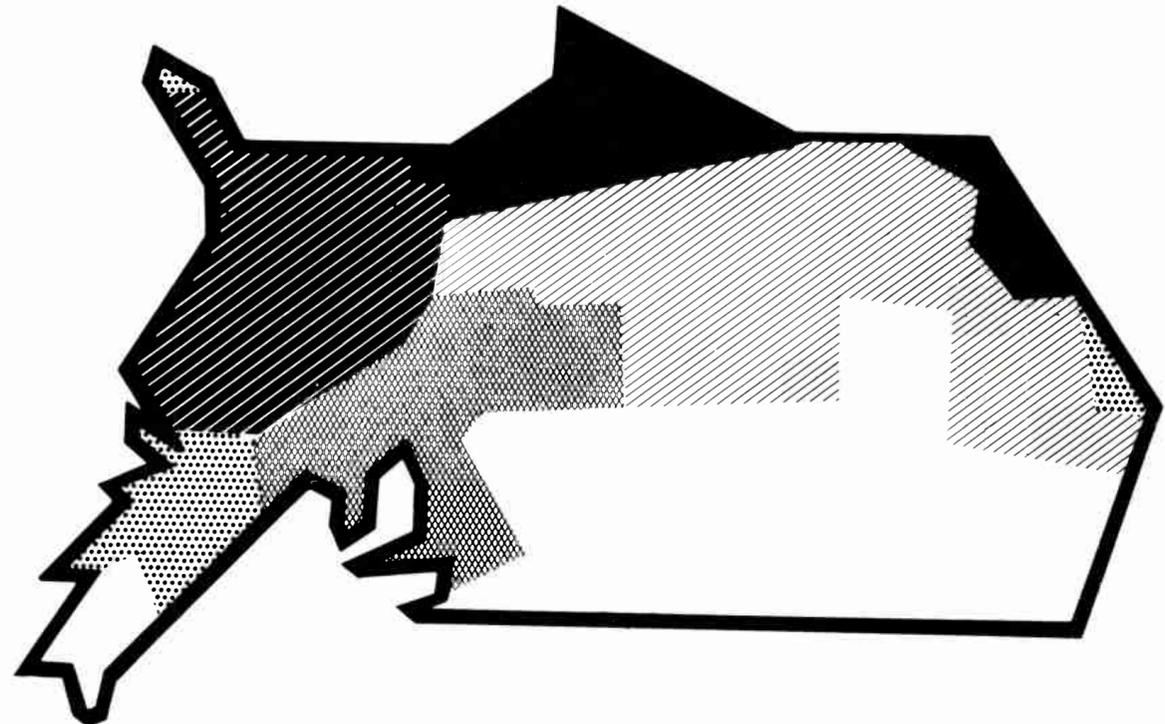
James Taylor's new single is "Your Smiling Face."

From the platinum "JT" album on Columbia Records and Tapes. Produced by Peter Asher.



World Radio History

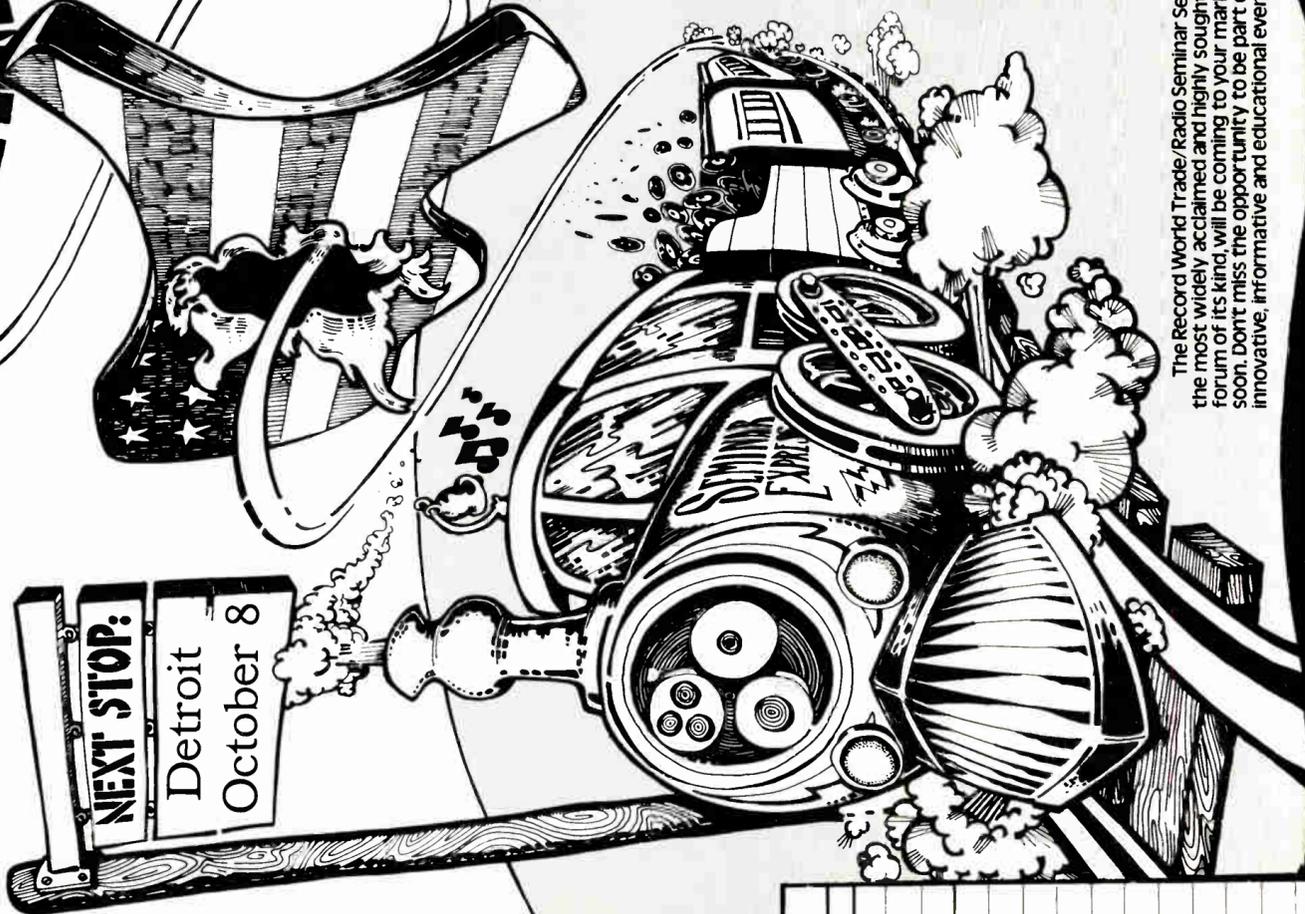
RECORD WORLD **THE RADIO MARKETPLACE**
Featuring Suggested Market Playlists



September 24, 1977
Pullout Section

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

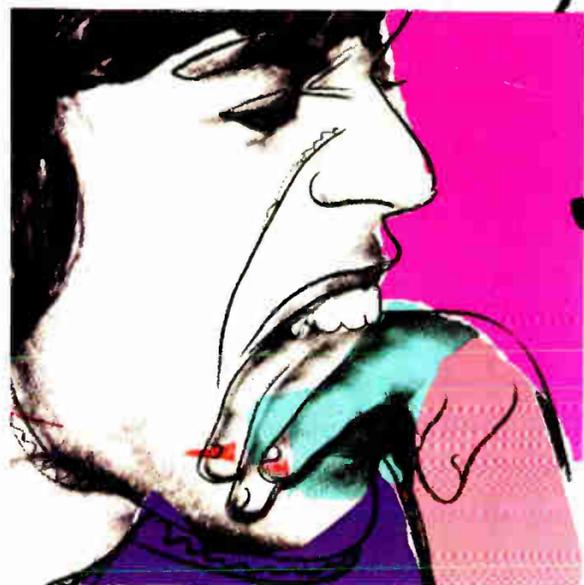
NEXT STOP:
Detroit
October 8



SEMINAR TIMETABLE.

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

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



COC 2-9001

Two Record Set

Produced by the Glimmer Twins

The Rolling Stones of LOVE YOU LIVE

on Rolling Stones Records & Tapes.

World Radio History

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC (6)
WE'RE ALL ALONE—Rita Coolidge—A&M (6)
BLUE BAYOU—Linda Ronstadt—Asylum (4)
YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb (4)
HOLD ME, THRILL ME, KISS ME—Johnny Mathis—Col (3)
CRYING IN MY SLEEP—Art Garfunkel—Col (3)
STAR WARS THEME/CANTINA BAND—Meco—Millennium (3)
THE GREATEST LOVE OF ALL—George Benson—Arista (3)

Adds

WNEW/NEW YORK
BLUE BAYOU—Linda Ronstadt—Asylum
HOW DEEP IS YOUR LOVE—Bee Gees—RSO
LOVER'S HOLIDAY—Engelbert Humperdinck—Epic
MY EYES GET BLURRY—Kenny Nolan—20th Cent.
NEW YORK CITY RHYTHM—Barry Manilow—Arista
OH LORI—Alessi—A&M
VERDI—Guido & Maurizio—Overseas Wax (Private Stock)
WIP/PHILADELPHIA
I GO CRAZY—Paul Davis—Bang
IT'S IN HIS KISS—Kate Taylor—Col
THE KING IS GONE—Ronnie McDowell—Scorpion
WE'RE ALL ALONE—Rita Coolidge—A&M
WBAL/BALTIMORE
EVERYBODY NEEDS A RAINBOW—Jessica James—MCA
HOW I LOVE THEM OLD SONGS—Danny Davis & The Nashville Brass—RCA
MINSTREL MAN—Madison Street—Millennium
SEND IN THE CLOWNS—Judy Collins—Elektra
THE WURLITZER PRIZE—Waylon Jennings—RCA
WMAL/WASHINGTON
BLUE BAYOU—Linda Ronstadt—Asylum
CRYING IN MY SLEEP—Art Garfunkel—Col
WKBC-FM/WINSTON-SALEM
CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
HOLD ME, THRILL ME, KISS ME—Johnny Mathis—Col
SILVER LADY—David Soul—Private Stock
WE'RE ALL ALONE—Rita Coolidge—A&M
WSM/NASHVILLE
CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
CRYING IN MY SLEEP—Art Garfunkel—Col
WE'RE ALL ALONE—Rita Coolidge—A&M
YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb
WFTL/FT. LAUDERDALE
BOND '77—Marvin Hamlisch—UA
PERFECT STRANGERS—Jack Jones—RCA
SINCE I FELL FOR YOU—Tom Sullivan—Warner/Curb
THE GREATEST LOVE OF ALL—George Benson—Arista
YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb
WJBO/BATON ROUGE
INDIAN SUMMER—Poco—ABC
IT'S IN HIS KISS—Kate Taylor—Col

MY EYES GET BLURRY—Kenny Nolan—20th Cent.
WGAR/CLEVELAND
HEAVEN ON THE SEVENTH FLOOR—Paul Nicholas—RSO
I FEEL LOVE—Donna Summer—Casablanca
JUST REMEMBER I LOVE YOU—Firefall—Atlantic
SKINNY—Alex Bevan—Fiddler's Wind (local)
THE GREATEST LOVE OF ALL—George Benson—Arista
WLW/CINCINNATI
ANOTHER STAR—Stevie Wonder—Tamla
FLOAT ON—Floaters—ABC
STAR WARS THEME/CANTINA BAND—Meco—Millennium
STRAWBERRY LETTER #23—Brothers Johnson—A&M

WGN/CHICAGO
BLUE BAYOU—Linda Ronstadt—Asylum
CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
CRYING IN MY SLEEP—Art Garfunkel—Col
DAYBREAK—Barry Manilow—Arista
EROTIC SOUL—Larry Page Orchestra—London
GIVE ME SOME TIME—Bo Donaldson & The Haywoods—Playboy
HAPPY TOGETHER—Dave & Gail—GRT
HOLD ME, THRILL ME, KISS ME—Johnny Mathis—Col
HOW I LOVE THEM OLD SONGS—Danny Davis & The Nashville Brass—RCA
I'M COMING BACK FOR MORE—Brenda & The Tabulations—Chocolate City
I NEVER WROTE THOSE SONGS—Alice Cooper—WB
LIFE STILL GOES ON—BTO—Mercury
QUIET VILLAGE—Ritchie Family—Marlin
ROSES GROW BEYOND THE WALL—Frankie Avalon—De-Lite
SEE YOU WHEN I GET THERE—Lou Rawls—Phila. Intl.
SPACESHIP SUPERSTAR—Prism—Ariola America
WE'RE ALL ALONE—Rita Coolidge—A&M

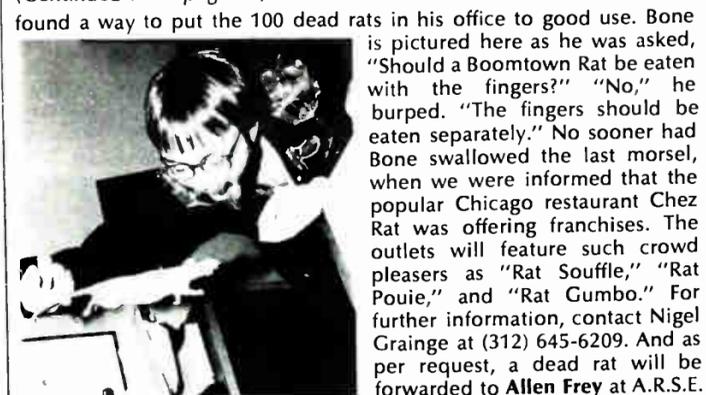
WCCO-FM/MINNEAPOLIS
CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
STAR WARS THEME/CANTINA BAND—Meco—Millennium
THE LIGHT OF MY LIFE—Starland Vocal Band—Windsong
WE'RE ALL ALONE—Rita Coolidge—A&M
YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb
KMOX/ST. LOUIS
STRENGTH OF MY LOVE—Tim Moore—ABC
KMBZ/KANSAS CITY
BLUE BAYOU—Linda Ronstadt—Asylum
HOLD ME, THRILL ME, KISS ME—Johnny Mathis—Col
IF YOU WERE A SONG—Randy Baird—Vanguard
WE'RE ALL ALONE—Rita Coolidge—A&M

KULF/HOUSTON
SWAYIN' TO THE MUSIC (SLOW DANCING)—Johnny Rivers—Big Tree
KSFO/SAN FRANCISCO
CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC

Also reporting this week: WBZ, WIOD, WTMJ, WHDH, WMPS, KHS. 22 stations reporting.

New York, N.Y.

(Continued from page 19)



found a way to put the 100 dead rats in his office to good use. Bone is pictured here as he was asked, "Should a Boomtown Rat be eaten with the fingers?" "No," he burped. "The fingers should be eaten separately." No sooner had Bone swallowed the last morsel, when we were informed that the popular Chicago restaurant Chez Rat was offering franchises. The outlets will feature such crowd pleasers as "Rat Souffle," "Rat Pouie," and "Rat Gumbo." For further information, contact Nigel Grainge at (312) 645-6209. And as per request, a dead rat will be forwarded to Allen Frey at A.R.S.E.

Management. It seems Allen picked up some strange habits involving animals on the last Pink Floyd tour.

NUPTIALS, NUPTIALS, NUPTIALS. WE GOT THE NUPTIALS: Gary Rossington of Lynyrd Skynyrd tied the knot instead of tying one on last Saturday in Jacksonville, Florida. The lovely bride? One **Martha Millen**. The place? The South Side (Johnny?) Women's Club (we knew that guy had fans, but this is ridiculous). **Ronnie Van Zant** was best man, and ushers were **Allen Collins** (of the band) and **Dean Kilpatrick** (of the road crew). Among the guests: **Tom Dowd** and wife; **Peter Rudge**, the group's manager; **Mary Beth Medley**, assistant manager; and the rest of the band. Skynyrd's keyboardist, **Billy Powell**, played piano at the wedding. A group by the name of **Austin Nichol** performed at the reception. That group's lead singer? **Johnny Van Zant**, youngest of the Van Zant brothers.

OH JESUS CHRIST, NOT ROBERT GORDON AGAIN: In the interest of public safety, we would like to inform the readers of New York, N.Y. that the revamped and quite impressive Trouser Press is sponsoring a Robert Gordon lookalike contest. First prize is a Robert Gordon/Link Wray interview tape done as a radio promo. Runners-up



robert gordon
with Link Wray

will receive copies of Gordon's album. Anyone may enter by sending a photo to Trouser Press (Room 801, 147 W. 42 St., New York, NY 10036) before November 10, 1977. TP advises its readers that "if you don't photograph well, an artistic rendering of someone who looks like Robert will do." Grand prize is a copy of the lp and the interview tape; nine runners-up will receive the album alone. Robert Gordon and the staff of Private Stock are not eligible. Rock on, Robert. Now

take a walk.

JOCKEY SHORTS: A&M Records recording group **Target** received a Certificate of Appreciation from Tennessee Governor **Ray Blanton** for their September 1 benefit concert to help raise money for **Multiple Sclerosis**. . . **Larry Graham** (Graham Central Station) will co-host the 1977 Disco Music Awards to be aired on October 15 . . . Is **Eric Carmen** penning a song for **Frank Sinatra's** next LP? . . . **Melanie**, with several members of **Stuff** backing her, cut three **Beatles** songs for a **David Frost** television special to be aired on Thanksgiving.

DEATHS: **Michelle Statiras**, 11, granddaughter of Progressive Records president **Gus Statiras**, died last week in Athens, Georgia, of injuries sustained in an automobile accident . . . **Marc Bolan**, British rocker, died last week in a car accident.

AM Action

(Continued from page 32)

Chartmaker of the Week.)

Chicago (Columbia). "Baby What A Big Surprise." Due to the fact that the current charts closed a day before commercial copies shipped on this hot new release, no chart action was possible for this week. WPGC, WHBQ, CKLW, KXOK, KJR, KSTP, KHJ, KTLK (extra), KRBE, WZUU, WIFI, KVBF, K100, KFI, WBBF, KYNO and WICC.

ATLANTIC: THE ALBUM COMPANY

ACTION REPORT

A weekly advance report for AM & FM radio stations, retailers and sub distributors

Week of: Sept. 17, 1977

ON TOP FOR 11 WEEKS

THE FM AIRPLAY REPORT

TOP AIRPLAY

CSN - Crosby, Stills & Nash - Atlantic

MOST AIRPLAY

CSN - Crosby, Stills & Nash - Atlantic

GOING FOR THE ONE - Yes - Atlantic

LUNA SEA - Firefall - Atlantic

Continuing Airplay

FOREIGNER

AWB

GILLS

ANDY PRATT

AC/DC

Hot New Albums

JEAN-LUC PONTY

SMALL FACES



Wilmette
Evanston

Chicago

East
Chicago

Ne
Michi
Cit

ALL ROADS LEAD TO XI.

JC 34860



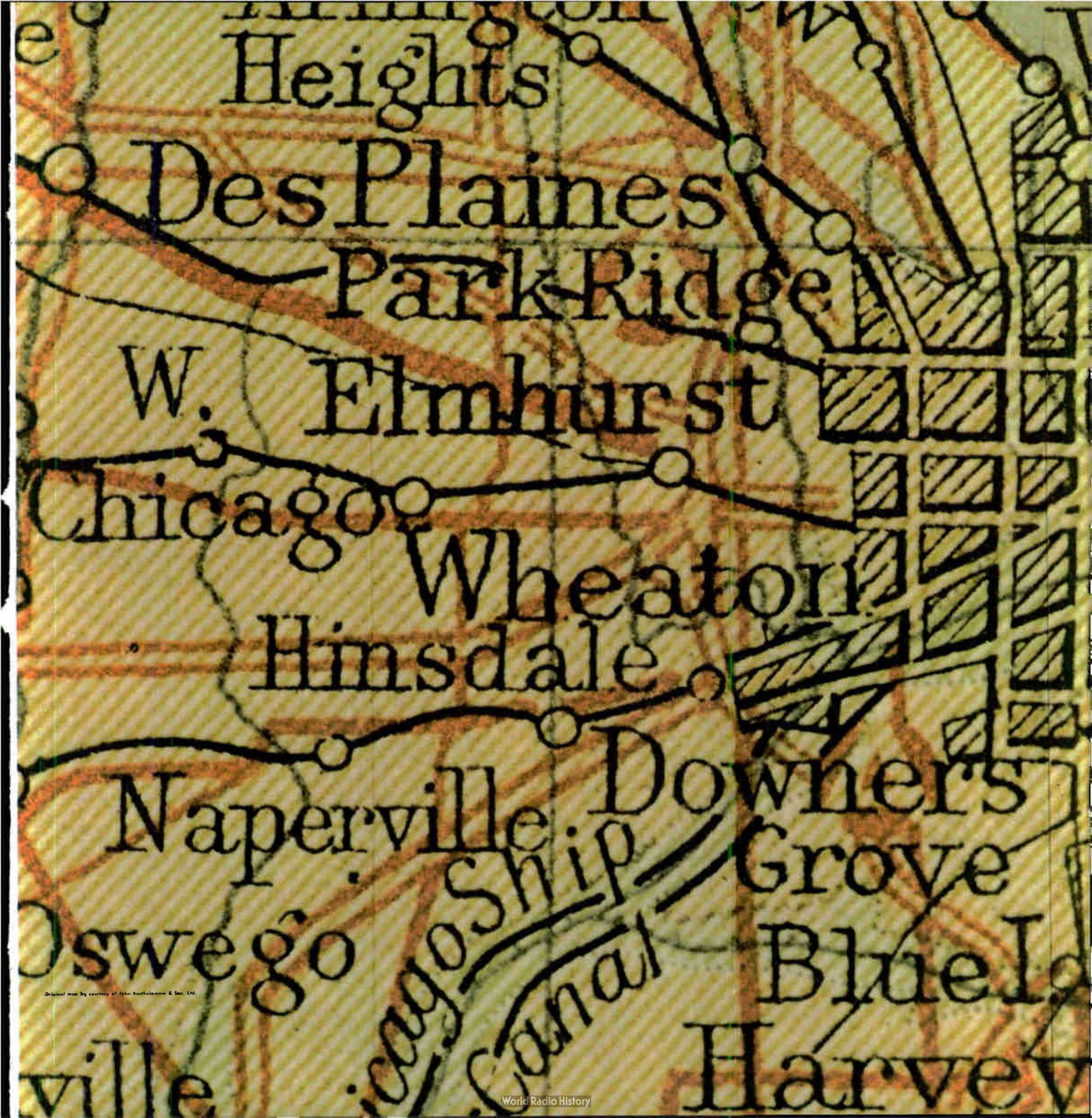
On Columbia Records and Tapes.

Produced by James William Guercio.

CHICAGO and  are marks registered in the U.S. Pat. Off.

 *COLUMBIA *  MARCAS REG. © 1977 CBS INC.

World Radio History



Heights

Des Plaines

Park Ridge

W. Elmhurst

Chicago

Wheaton

Hinsdale

Naperville

Downer's

Grove

Oswego

Blue Island

Harvey

Chicago Ship Canal

Original map by courtesy of John Bartholomew & Son, Ltd.

KALAPANA'S FIRST SINGLE

"GIRL"

FROM THEIR LATEST RELEASE

Kalapana III

HEAR KALAPANA III ON:

WINZ	WYDD
KFIG	KBBC
WGCI	WBBS
WLYX	KNAO
KZEL	KZAM
KGLR	WUOG
KRPL	WSIM
WSAN	KGRA
KRLC	KZOZ
WREK	WLYX
KTOL	KFMH
KFLG	WVVS
KBFO	KFJC
KTMS	WMTS
KRAB	KSMB
KORK	KRE
WOHN	WGFB
KORJ	WCLK
WAMU	KLRB
KUOP	WKNC
KACV	WABR
KSFA	KZSU
KGHL	KCAL
WFDU	WFMU
WLMD	WNHU
KSAN	KBLE



HEAR KALAPANA III ON:

KZAP	KSFM
KSJO	WHFS
KTIM	WJBO
KPFT	KINK
WBAB	KFMY
KREM	KIT
WVVL	Y106
KFM	KYLT
KAWY	KGON
WMDI	WSEL
KRNW	WBEU
WWGS	WMWM
KNCN	KXFM
KYME	KSKI
KLAY	KDVS
KMTN	KFML
WFSU	WBLM
KPCS	WCWM
WEGL	KRST
KUSP	KFRD
KALX	KCR
WWUH	WJUL
KZZQ	KRML
KCSU	KTYD
WRUV	WRSU
WXCI	KUPY

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Action Music Sales — Cleveland, OH • **All South** — New Orleans, LA • **Apex Martin** — Hillside, NJ
Associated — Phoenix, AZ • **California Record Distributors** — Glendale, CA
H.W. Daily — Houston, TX • **Hot Line** — Memphis, TN • **House Distributors** — Kansas City, MO
Mangold-Bertos — Charlotte, NC • **Music City** — Nashville, TN • **Pan American** — Denver, CO
Pickwick International — Opa Locka, FL • **Tara** — Atlanta, GA

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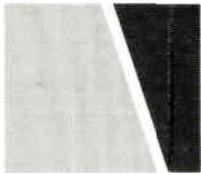
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(All Other)



(Advertising & P.R.)

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fact: Shure's up front with Maynard Ferguson... and backstage too!

The Performance

Maynard settles for nothing short of the finest . . . in his music, in his arrangements, in his creativity, in his road engagements, in his band. And in his microphones and sound system. That's why he insists on a Shure SM58 microphone. That's why engineer Tony Romano puts the sound together on Shure SR consoles.



The Sound

Maynard builds it from feelings, ideas, crescendos, rhythms, harmonics, and layers of raw sound.

Shure's professional SR sound equipment performs superbly even in Maynard's most demanding sets. It projects his trumpets to everyone—whatever the size or shape of the hundreds of clubs and halls he works. Take it from Maynard . . . Shure performs. That's the up-front information. And the backstage story, too! Shure . . . the Sound of the Professionals.



Professional Microphones & Sound Systems

Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204, In Canada: A. C. Simmonds & Sons Limited
Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

THE RETAIL REPORT

A survey of NEW product sales in the nation's leading retail outlets listed alphabetically

SALESMAKER OF THE WEEK



BEAUTY ON A BACK STREET
DARYL HALL & JOHN OATES
RCA

TOP SALES

BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
SIMPLE DREAMS—Linda Ronstadt—Asylum
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB

ABC/NATIONAL

ELVIS' GOLDEN RECORDS, VOLUME 1—RCA
FOGHAT LIVE—Bearsville
HOLD ME, THRILL ME, KISS ME—Johnny Mathis—Col
IT WAS ALMOST LIKE A SONG—Ronnie Millsap—RCA
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
RAM JAM—Epic
STAR WARS—20th Century (Soundtrack)
STAR WARS—London Philharmonic—Stereo Gold Award
TAKIN' THE STAGE—Pure Prairie League—RCA
THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar—RCA

CAMELOT/NATIONAL

BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
BOATS AGAINST THE CURRENT—Eric Carmen—Arista
DUSIC—Brick—Bang
FOGHAT LIVE—Bearsville
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
MOODY BLUE—Elvis Presley—RCA
SHAUN CASSIDY—Warner/Curb
SIMPLE DREAMS—Linda Ronstadt—Asylum
STAR WARS—Meco—Millennium
TAKIN' THE STAGE—Pure Prairie League—RCA

HANDLEMAN/NATIONAL

BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
BEFORE WE WERE SO RUDELY INTERRUPTED—Original Animals—Jet
BOATS AGAINST THE CURRENT—Eric Carmen—Arista
DAYTIME FRIENDS—Kenny Rogers—UA
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
RAM JAM—Epic
SIMPLE DREAMS—Linda Ronstadt—Asylum
STAR WARS—Meco—Millennium
TERRAPIN STATION—Grateful Dead—Arista
TOO HOT TO HANDLE—Heatwave—Epic

KORVETTES/NATIONAL

A NEW WORLD RECORD—Electric Light Orchestra—UA
BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
FOGHAT LIVE—Bearsville
I REMEMBER YESTERDAY—Donna Summer—Casablanca
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
SIMPLE DREAMS—Linda Ronstadt—Asylum
SOMETHING TO LOVE—LTD—A&M
STAR WARS—Meco—Millennium

THE GRAND ILLUSION—Styx—A&M
TOO HOT TO HANDLE—Heatwave—Epic

MUSICLAND/NATIONAL

BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
DAYTIME FRIENDS—Kenny Rogers—UA
DUSIC—Brick—Bang
FOGHAT LIVE—Bearsville
I REMEMBER YESTERDAY—Donna Summer—Casablanca
I, ROBOT—Alan Parsons—Arista
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
RAM JAM—Epic
STAR WARS—Meco—Millennium
THE GRAND ILLUSION—Styx—A&M

RECORD BAR/NATIONAL

A FAREWELL TO KINGS—Rush—Mercury
DANCE BAND ON THE TITANIC—Harry Chapin—Elektra
NIGHTWINGS—Stanley Turrentine—Fantasy
ONE ON ONE—WB (Soundtrack)
ROCK 'N ROLL AGAIN—Commander Cody—Arista
SERGIO MENDES & THE NEW BRASIL '77—Elektra
TAKIN' THE STAGE—Pure Prairie League—RCA
WEAK AT THE KNEES—Mylon LeFevre—WB
YOUNG MEN GONE WEST—City Boy—Mercury

RECORD WORLD-TSS STORES/LONG ISLAND

BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
B.J. THOMAS—MCA
CAN'T WAIT—Piper—A&M
CRAWLER—Epic
FLOWING RIVERS—Andy Gibb—RSO
FOGHAT LIVE—Bearsville
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
SIMPLE DREAMS—Linda Ronstadt—Asylum
TAKIN' THE STAGE—Pure Prairie League—RCA

SAM GOODY/EAST COAST

BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
CARELESS—Stephen Bishop—ABC
DANCE BAND ON THE TITANIC—Harry Chapin—Elektra
KARLA BONOFF—Col
LET'S GET SMALL—Steve Martin—WB
MOODY BLUE—Elvis Presley—RCA
RAM JAM—Epic
SIMPLE DREAMS—Linda Ronstadt—Asylum
STAR WARS—Meco—Millennium
THE GRAND ILLUSION—Styx—A&M

FOR THE RECORD/ BALTIMORE

BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
DUSIC—Brick—Bang
GOIN' PLACES—Michael Henderson—Buddah
IN FULL BLOOM—Rose Royce—Whitfield
ODYSSEY—RCA
PATTI LABELLE—Epic
SERGIO MENDES & THE NEW BRASIL '77—Elektra
SISTER SLEDGE—Cotillion
TRANS-EUROPE EXPRESS—Kraftwerk—Capitol

WAXIE MAXIE/ WASH., D.C.

BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
BELIEVE—Mass Production—Cotillion
BIG TIME—Tamlia (Soundtrack)
DUSIC—Brick—Bang

FIRE ISLAND—Herbie Mann—Atlantic
IN FULL BLOOM—Rose Royce—Whitfield
PATTI LABELLE—Epic
SIMPLE DREAMS—Linda Ronstadt—Asylum
SLICK—Eddie Kendricks—Tamlia

RADIO 437/PHILADELPHIA

AALON—Arista
BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
BYABLU—Keith Jarrett—ABC Impulse
CHOOSING YOU—Lenny Williams—ABC
ENIGMATIC OCEAN—Jean-Luc Ponty—Atlantic
GOIN' PLACES—Michael Henderson—Buddah
ONENESS OF JUJU—Black Fire
OOPS! WRONG PLANET—Utopia—Bearsville
REFLECTIONS—Charlie Mariano—Catalyst
VISITORS—Automatic Man—Island

FLO'S RECORDS/ PITTSBURGH

A FAREWELL TO KINGS—Rush—Mercury
BAD REPUTATION—Thin Lizzy—Mercury
BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
BOATS AGAINST THE CURRENT—Eric Carmen—Arista
DIAMOND NIGHTS—Hummingbird—A&M
ENIGMATIC OCEAN—Jean-Luc Ponty—Atlantic
FIRE ISLAND—Herbie Mann—Atlantic
HARD NOT TO LIKE IT—Archie Bell & the Drells—Phila. Intl.
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
SIMPLE DREAMS—Linda Ronstadt—Asylum

NATL. RECORD MART/ MIDWEST

BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
B.J. THOMAS—MCA
BOATS AGAINST THE CURRENT—Eric Carmen—Arista
FOGHAT LIVE—Bearsville
IN FULL BLOOM—Rose Royce—Whitfield
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
LUNA SEA—Firefall—Atlantic
RAM JAM—Epic
SIMPLE DREAMS—Linda Ronstadt—Asylum

ONE OCTAVE HIGHER/ CHICAGO

A FAREWELL TO KINGS—Rush—Mercury
ANYTIME, ANYWHERE—Rita Coolidge—A&M
BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
CARELESS—Stephen Bishop—ABC
IN COLOR—Cheap Trick—Epic
LAKE—Col
OOPS! WRONG PLANET—Utopia—Bearsville
RAM JAM—Epic
TOO HOT TO HANDLE—Heatwave—Epic

1812 OVERTURE/ MILWAUKEE

A FAREWELL TO KINGS—Rush—Mercury
BAD REPUTATION—Thin Lizzy—Mercury
BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
CELEBRATE ME HOME—Kenny Loggins—Col
CHANGES IN LATITUDE, CHANGES IN ATTITUDE—Jimmy Buffett—ABC
DUSIC—Brick—Bang
FOGHAT LIVE—Bearsville
IN CITY DREAMS—Robin Trower—Chrysalis

LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
SIMPLE DREAMS—Linda Ronstadt—Asylum

RADIO DOCTORS/ MILWAUKEE

DIAMOND NIGHTS—Hummingbird—A&M
DONOVAN—Arista
ENIGMATIC OCEAN—Jean-Luc Ponty—Atlantic
INTO SOMETHING—O.V. Wright—Hi
MIRAGE—Richie Havens—A&M
ONE ON ONE—WB (Soundtrack)
SPACED—Shawn Phillips—A&M
SOMETHING TO LOVE—LTD—A&M
TAKIN' THE STAGE—Pure Prairie League—RCA
THE SPY WHO LOVED ME—UA (Soundtrack)

POPLAR TUNES/MEMPHIS

BOATS AGAINST THE CURRENT—Eric Carmen—Arista
I, ROBOT—Alan Parsons Project—Arista
INTO SOMETHING—O.V. Wright—Hi
LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
ONE ON ONE—WB (Soundtrack)
PLAYING TO AN AUDIENCE OF ONE—David Soul—Private Stock
RAM JAM—Epic
SECRETS—Con Funk Shun—Mercury
SOMETHING TO LOVE—LTD—A&M
TAKIN' THE STAGE—Pure Prairie League—RCA

TAPE CITY/NEW ORLEANS

BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
DEVIL'S GUN—C.J. & Company—Westbound
DUSIC—Brick—Bang
FLOATERS—ABC
GOING FOR THE ONE—Yes—Atlantic
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
SANFORD-TOWNSEND BAND—WB
SERGIO MENDES & THE NEW BRASIL '77—Elektra
SOMETHING TO LOVE—LTD—A&M
SUN—Capitol

SOUND TOWN/DALLAS

CAN'T WAIT—Piper—A&M
DIAMOND NIGHTS—Hummingbird—A&M
DRIVER—A&M
GARY OGAN—Paradise
LAKE—Col
MAX—The Rumour—Mercury
NATURAL PROGRESSIONS—Bernie Leadon & Michael Georgiades—Asylum
PEIRCE ARROW—Col
THUNDER ISLAND—Ilay Ferguson—A&M
WEAK AT THE KNEES—Mylon LeFevre—WB

DAN JAY/DENVER

A FAREWELL TO KINGS—Rush—Mercury
CLEAR SAILIN'—Chris Hillman—Asylum
FOGHAT LIVE—Bearsville
KARLA BONOFF—Col
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
ONE ON ONE—WB (Soundtrack)
RAM JAM—Epic
SIMPLE DREAMS—Linda Ronstadt—Asylum
SPACED—Shawn Phillips—A&M
TOO HOT TO HANDLE—Heatwave—Epic

WORLD RECORD & TAPE/ PHOENIX

BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
CLASSICS—Paul Williams—A&M
DANCE BAND ON THE TITANIC—Harry Chapin—Elektra
IN COLOR—Cheap Trick—Epic
PACIFIC OCEAN BLUE—Dennis Wilson—Caribou

RAISIN' HELL—Elvin Bishop—Capricorn
SCARLET RIVERA—WB
SMOKEY & THE BANDIT—MCA (Soundtrack)
SPACED—Shawn Phillips—A&M
WE MUST BELIEVE IN MAGIC—Crystal Gayle—UA

ODYSSEY/SOUTHWEST & WEST

A FAREWELL TO KINGS—Rush—Mercury
BAD REPUTATION—Thin Lizzy—Mercury
BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
CLEAN IDA LIVE—GNP Crescendo
ENIGMATIC OCEAN—Jean-Luc Ponty—Atlantic
OLD FRIENDS—Mary McCaslin—Philo
SIMPLE DREAMS—Linda Ronstadt—Asylum
SPACED—Shawn Phillips—A&M
TAKIN' THE STAGE—Pure Prairie League—RCA
TWILLEY DON'T MIND—Dwight Twilley Band—Arista

LICORICE PIZZA/ LOS ANGELES

A FAREWELL TO KINGS—Rush—Mercury
BAD REPUTATION—Thin Lizzy—Mercury
BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
FOGHAT LIVE—Bearsville
IN COLOR—Cheap Trick—Epic
LET'S GET SMALL—Steve Martin—WB
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
SIMPLE DREAMS—Linda Ronstadt—Asylum
THE GRAND ILLUSION—Styx—A&M
TWILLEY DON'T MIND—Dwight Twilley Band—Arista

MUSIC PLUS/LOS ANGELES

BAD REPUTATION—Thin Lizzy—Mercury
BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
CAT SCRATCH FEVER—Ted Nugent—Epic
DID YOU EVER HAVE THAT FEELING—Jackie Lomax—Capitol
DUNE—David Mathews—CTI
ENIGMATIC OCEAN—Jean-Luc Ponty—Atlantic
I REMEMBER YESTERDAY—Donna Summer—Casablanca
IN CITY DREAMS—Robin Trower—Chrysalis
IN COLOR—Cheap Trick—Epic
LET'S GET SMALL—Steve Martin—WB

TOWER/LOS ANGELES

BAD REPUTATION—Thin Lizzy—Mercury
DINGOES—A&M
HOLD ME, THRILL ME, KISS ME—Johnny Mathis—Col
IN CITY DREAMS—Robin Trower—Chrysalis
IT'S ALL RIGHT NOW—Jessy Dixon—Light
LIGHTS OUT—UFO—Chrysalis
MIRAGE—Richie Havens—A&M
PATTI LABELLE—Epic
PRISM—Ariola America
TWILLEY DON'T MIND—Dwight Twilley Band—Arista

EVERYBODY'S RECORDS/ NORTHWEST

A FAREWELL TO KINGS—Rush—Mercury
BAD REPUTATION—Thin Lizzy—Mercury
BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
DIAMANTINA COCKTAIL—Little River Band—Harvest
IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
KARLA BONOFF—Col
MONKEY ISLAND—Geils—Atlantic
NIGHTWINGS—Stanley Turrentine—Fantasy
SIMPLE DREAMS—Linda Ronstadt—Asylum
TOM PETTY & THE HEARTBREAKERS—Shelter

THE ALBUM CHART

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

TITLE, ARTIST, Label, Number, (Distributing Label)
 SEPT. 24 SEPT. 17

WKS. ON CHART	WEEK	TITLE	ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART	GRADE
31	1	RUMOURS	FLEETWOOD MAC	Warner Bros. BSK 3010 (17th Week)	31	G
15	2	STAR WARS (ORIGINAL SOUNDTRACK)	20th Century	2T 541	15	X
12	3	JT JAMES TAYLOR	Columbia	JC 34811	12	G
18	4	LITTLE QUEEN HEART	Portrait	JR 34799	18	G
12	5	CSN CROSBY, STILLS & NASH	Atlantic	SD 19104	12	G
26	6	COMMODORES	Motown	M7 884R1	26	G
13	7	SHAUN CASSIDY	Warner/Curb	BS 3067 (WB)	13	F
26	8	FOREIGNER	Atlantic	SD 18215	26	G
11	9	MOODY BLUE ELVIS PRESLEY	RCA	AFL1 2428	11	G
13	10	FLOATERS	ABC	AB 1030	13	F
13	11	STREISAND SUPERMAN BARBRA STREISAND	Columbia	JC 34830	13	G
17	12	BARRY MANILOW LIVE	Arista	8500	17	I
15	13	CAT SCRATCH FEVER	Epic	34700	15	G
21	14	ANYTIME... ANYWHERE	RITA COOLIDGE/A&M	SP 4616	21	F
19	15	RIGHT ON TIME	BROTHERS JOHNSON/A&M	SP 4644	19	F
14	16	I'M IN YOU	PETER FRAMPTON/A&M	SP 4704	14	G
14	17	REJOICE THE EMOTIONS	Columbia	PC 34762	14	F
2	18	SIMPLE DREAMS	LINDA RONSTADT/Asylum	6E 104	2	G
3	19	LIVIN' ON THE FAULT LINE	DOOBIE BROTHERS/Warner Bros.	BSK 3045	3	G
12	20	I ROBOT	ALAN PARSONS PROJECT/Arista	7002	12	G
7	21	LUNA SEA FIREFALL	Atlantic	SD 19101	7	F
12	22	LOVE GUN	KISS/Casablanca	7051	12	G
52	23	BOSTON	Epic	JE 34188	52	G
7	24	TERRAPIN STATION	GRATEFUL DEAD/Arista	7001	7	G
18	25	BOOK OF DREAMS	STEVE MILLER BAND/Capitol	SO 11630	18	G
3	26	FOGHAT LIVE	FOGHAT/Bearsville	BRK 6971 (WB)	3	G
9	27	GOING FOR THE ONE	YES/Atlantic	SD 19106	9	G
2	28	BEAUTY ON A BACKSTREET	DARYL HALL & JOHN OATES/RCA	AFL1 2300	2	G
5	29	STAR WARS AND OTHER GALACTIC FUNK	MECO/Millennium	MNLP 8001 (Casablanca)	5	F
17	30	HERE AT LAST—BEE GEES LIVE	BEE GEES/RSO	2 3901 (Polydor)	17	I
9	31	THE GRAND ILLUSION	STYX/A&M	SP 4637	9	F
4	32	WELCOME TO MY WORLD	ELVIS PRESLEY/RCA	APL1 2274	4	F
36	33	A NEW WORLD RECORD	ELECTRIC LIGHT ORCHESTRA/Jet	LA679 G (UA)	36	F
6	34	FLOWING RIVERS	ANDY GIBB/RSO	1 3019 (Polydor)	6	G
16	35	I REMEMBER YESTERDAY	DONNA SUMMER/Casablanca	NBLP 7056	16	G
23	36	EVEN IN THE QUIETEST MOMENTS	SUPERTRAMP/A&M	SP 4634	23	F
7	37	TOO HOT TO HANDLE	HEATWAVE/Epic	PE 34761	7	F
26	38	A PLACE IN THE SUN	PABLO CRUISE/A&M	SP 4625	26	F
17	39	NETHER LANDS	DAN FOGELBERG/Full Moon	PE 34185 (CBS)	17	F
32	40	CHANGES IN LATITUDES, CHANGES IN ATTITUDES	JIMMY BUFFETT/ABC	AB 990	32	F
72	41	DREAMBOAT ANNIE HEART	Mushroom	MRS 5005	72	F
113	42	FLEETWOOD MAC	Reprise	MSK 2281 (WB)	113	G
82	43	THEIR GREATEST HITS: 1971-1975	EAGLES/Asylum	6E 105	82	G
5	44	IN FULL BLOOM	ROSE ROYCE/Whitfield	WH 3074 (WB)	5	F
6	45	LIVE! IN THE AIR AGE	BE BOP DELUXE/Harvest	SKB 11666 (Capitol)	6	G
2	46	BARRY WHITE SINGS FOR SOMEONE YOU LOVE	BARRY WHITE/20th Century	T 543	2	G
20	47	PART 3	KC & THE SUNSHINE BAND/T.K.	605	20	F
10	48	IT'S A GAME	BAY CITY ROLLERS/Arista	7004	10	G
3	49	BRICK	Bang	BLP 409	3	F
8	50	SIMPLE THINGS	CAROLE KING/Avatar	SMAS 11667 (Capitol)	8	G
4	51	CARELESS	STEPHEN BISHOP/ABC	ABCD 954	4	G
16	52	EXODUS	BOB MARLEY & THE WAILERS/Island	ILPS 9498	16	F
42	53	A STAR IS BORN (ORIGINAL SOUNDTRACK)	Columbia	JS 34403	42	X



8	54	SOMETHING TO LOVE	LTD/A&M	SP 4646	8	G
20	55	OL' WAYLON	WAYLON JENNINGS/RCA	APL1 2317	20	F
11	56	STEVE WINWOOD	Island	ILPS 9494	11	F
40	57	HOTEL CALIFORNIA	EAGLES/Asylum	6E 103	40	G
87	58	FRAMPTON COMES ALIVE	PETER FRAMPTON/A&M	3703	87	X
11	59	MAKING A GOOD THING BETTER	OLIVIA NEWTON-JOHN/MCA	2280	11	F
16	60	LIGHTS OUT	UFO/Chrysalis	CHR 1127	16	F
4	61	BOATS AGAINST THE CURRENT	ERIC CARMEN/Arista	AB 4124	4	G
3	62	RAM JAM	Epic	PE 34885	3	F
10	63	ONE OF THE BOYS	ROGER DALTREY/MCA	2271	10	F
38	64	ENDLESS FLIGHT	LEO SAYER/Warner Bros.	BSK 3101	38	G
3	65	NIGHTWINGS	STANLEY TURRENTINE/Fantasy	F 9534	3	F
58	66	THIS ONE'S FOR YOU	BARRY MANILOW/Arista	4090	58	G
25	67	GO FOR YOUR GUNS	ISLEY BROTHERS/T-Neck	PZ 34432 (CBS)	25	F
5	68	RAISIN' HELL	ELVIN BISHOP/Capricorn	2CP 0185 (WB)	5	H
26	69	ROCKY (ORIGINAL SOUNDTRACK)	United Artists	LA693 G	26	F
10	70	PLATINUM JAZZ	WAR/Blue Note	BN LA690 J2 (UA)	10	H
2	71	ELVIS, A LEGENDARY PERFORMER, VOL. 1	ELVIS PRESLEY/RCA	CPL1 0341	2	G

CHARTMAKER OF THE WEEK

72 112 **A FAREWELL TO KINGS**

RUSH

Mercury SRM 1 1184

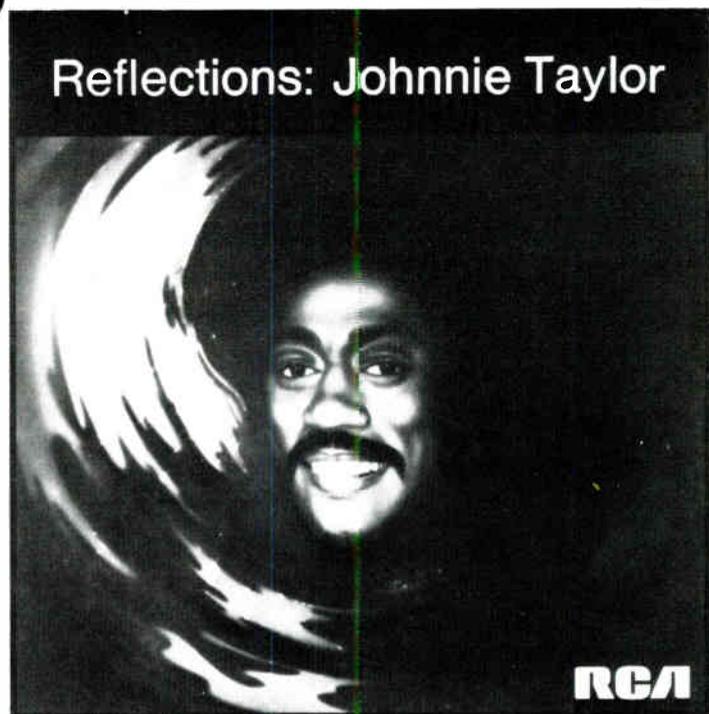


2	73	OOPS! WRONG PLANET	UTOPIA/Bearsville	BR 6970 (WB)	2	F
50	74	SONGS IN THE KEY OF LIFE	STEVIE WONDER/Tamla	T13 340C2 (Motown)	50	K
10	75	BENNY AND US	AVERAGE WHITE BAND & BEN E. KING/Atlantic	SD 19105	10	F
2	76	TAKIN' THE STAGE	PURE PRAIRIE LEAGUE/RCA	CPL 2 2404	2	H
3	77	CRAWLER	Epic	PE 34900	3	F
1	78	BAD REPUTATION	THIN LIZZY/Mercury	SRM 1 1186	1	F
3	79	FROM ELVIS PRESLEY BLVD., MEMPHIS TENNESSEE	ELVIS PRESLEY/RCA	APL1 1506	3	G
3	80	ELVIS' GOLDEN RECORDS, VOL. 1	ELVIS PRESLEY/RCA	LSP 1707	3	F
6	81	GOIN' PLACES	MICHAEL HENDERSON/Buddah	BDS 5693	6	F
31	82	CAROLINA DREAMS	MARSHALL TUCKER BAND/Capricorn	CPK 0180 (WB)	31	G
3	83	SANFORD-TOWNSEND BAND	Warner Bros.	BS 2966	3	F
3	84	BEFORE WE WERE SO RUDELY INTERRUPTED	ORIGINAL ANIMALS /Jet	JT LA790 H (UA)	3	G
24	85	MARVIN GAYE LIVE AT THE LONDON PALLADIUM	Tamla	T7 352R2 (Motown)	24	G
7	86	THE TWO OF US	MARILYN McCOO & BILLY DAVIS, JR./ABC	1026	7	F
45	87	BEST OF THE DOOBIES	DOOBIE BROTHERS/Warner Bros.	BSK 3112	45	G
2	88	PACIFIC OCEAN BLUE	DENNIS WILSON/Caribou	PZ 34354 (CBS)	2	G
21	89	CELEBRATE ME HOME	KENNY LOGGINS/Columbia	PC 34655	21	F
1	90	IN COLOR	CHEAP TRICK/Epic	PE 34884	1	F
3	91	DAYTIME FRIENDS	KENNY ROGERS/United Artists	LA754 G	3	F
28	92	LIVE—YOU GET WHAT YOU PLAY FOR	REO SPEEDWAGON/Epic	PEG 34494	28	G
45	93	NIGHT MOVES	BOB SEGER & THE SILVER BULLET BAND/Capitol	ST 11557	45	G
18	94	IZITSO	CAT STEVENS/A&M	SP 4702	18	F
30	95	TRYING TO GET THE FEELING	BARRY MANILOW/Arista	4060	30	G
1	96	ENIGMATIC OCEAN	JEAN-LUC PONTY/Atlantic	SD 19110	1	G
103	97	KISS ALIVE	KISS/Casablanca	NBLP 7020	103	G
2	98	B. J. THOMAS	MCA	2286	2	F
6	99	CRIME OF THE CENTURY	SUPERTRAMP/A&M	SP 3647	6	F
26	100	SLAVE	Cotillion	SD 9914 (Atlantic)	26	G

A MESSAGE OF IMPORTANCE

**Something that
everyone's been
waiting for has
arrived.**

"Disco Lady" put Johnnie Taylor out where everybody could hear him. And they loved what they heard. Now, on his album "Reflections," Johnnie Taylor pours out eight new ways to peak your pleasure.



APL1-2527

RCA
Records



Dialogue (Continued from page 28)

point you still had the majority of people in America supporting the Vietnam war. Well, all those people supported it and found out that it was all in vain and that they had been had. So after that point they began to react sort of like the counter-culture did. I think at this point in America there is no counter-culture. That everybody behaves that way. If you hear somebody on the air that sounds like an authority figure they don't believe it.

RW: One of the questions that's always arisen when talking about 'NBC has been that the position on the dial is an excellent one but their signal has never gone out. Do you feel there's a lot that can be done about that?

Pittman: Yeah, there's still more work to be done. We've done an awful lot with it. It's funny because when we got to town you could barely hear it in New Jersey. If you were on 'ABC and punched 'NBC the level was so low that you didn't know it was there. We've done some steps to correct that but, you know, it's a lot of technical problems. We share the same tower with WCBS and that in itself presents a few problems. But we're working on it and we've got good engineers and they're taking care of it.

RW: You say you've done a lot of work and there's a lot of work to still be done. How long will it take to settle in?

Pittman: It's tough to say. I can usually tell people where we're going to go with a format in terms of projections, but I can't tell them how quick because there are so many variables out there. People may be receptive to our message if nothing else is going on, but suddenly a Son of Sam is going on and there's a blackout and everything else and we're trying to present a commercial message, we're going to be very low on the totem pole in terms of word-of-mouth advertising and so we have to look at whatever else is out there in the environment. It takes a while for a station to position itself. Also, we've got to overcome the old image. And that takes a little bit of time. I think by the April-May book next year, the station will begin moving pretty strongly, inside of a couple of years perhaps we'll be running neck and neck maybe with 'ABC. Certainly in very important demos.

RW: In the brochures that I read it is often mentioned that 'NBC is 50,000 watts clear channel and that it gets out to a lot of different states. Will that dictate any of your programming?

Pittman: No. We're researching just the metro survey area which doesn't even include Connecticut. The interesting thing you've got in this market is that 'ABC's signal dominates New Jersey where there are four and a half million people, our signal dominates Long Island where there are two and a half. So if I had to pick one it may be better to be in New Jersey, but we do have certain advantages they don't. We're up in the Bronx, our transmitter is, theirs is out in New Jersey. So that's where you get the difference. But, we're just serving

Slave Gathering



Cotillion recording group Slave made their debut appearance at New York City's Madison Square Garden recently. Following the engagement, a sit-down midnight dinner was held at The Terrace Room of the Plaza Hotel, attended by numerous representatives of the media and entertainment industry. "Slave," the debut album by the nine-piece band, was certified gold by the RIAA on June 14; "Slide," is the lp's first crossover single pick. Shown at the after-show party are, from left: Floyd of Slave; Atlantic r&b/a&r product manager Bill Cureton; Mr. Mark, Lockett—both of Slave; Sterling St. Jacques (behind); Steve Washington & Drac of Slave; and WNJR deejay Steele Colony.

“The thing I want to do is keep a pulse on the audience and take (the station) wherever the audience goes.”

this area. It's good when you're a 50,000 watt station, you've got a certain advantage other stations don't have in terms of music research because you can pick up some feelers somewhere out in the boonies where you're sharing the audience with that little hometown station that signs off at six o'clock and then they start listening to 'NBC, you can get a little bit of feedback once in a while.

RW: Do you think it would be effective to help determine your direction by having your research people check out retail stores?

Pittman: No. I like to check record sales only to talk to the record companies about their problems. When a record guy comes into the radio station, we all assume and we all expect him to know about radio, and what's going on in radio. We all become a little perturbed if he walks in and says, "What's your format?" So at the same time, if a record guy is going to come in and talk to me about his product, then I figure I should know something about where he's coming from. Which means that I look at retail sales. I can say a record's selling real nice, however, it's not right for our audience. Say a record sells a quarter of a million in New York. There are 12 million people here. That quarter of a million is really not a representative sample. So what we do in our research is check the cross sample of the public. By checking cross samples of the listening audience, we also include in that the five percent that buys records. We include them in the proper proportion.

RW: Right now a lot of radio stations are debating which is better—using a lot of active research or passive research.

Pittman: My pet peeve! I don't know why people call it passive research. It's not. It is research that represents both the active and the passive people. I don't know why one would consider record buyers to be active. Because if you look at it, really, they're not active. Oftentimes the singles buyers are the most passive people in the world. So people cannot throw these names around, active passive research . . . it's really the wrong labels. It's two different types of research. One is not measuring one audience. One of them is measuring all the radio listeners and the other is measuring record buyers. One is a sub-cell of another. I can tell you our methodology. We do call-out research which represents all our potential audience. A cross sample of our potential audience as opposed to record buyers checking record sales, which indicates just that . . . record sales. And then from that we have to infer that perhaps because a record is selling #1, that a lot of people like it, but sometimes comparing that with our call-out research that's not the case.

RW: Do you feel that call-out research has become synonymous with passive research and it's an error?

Pittman: Yeah. I think a lot of people call it that but that's exactly what it is—it's an error. And I think a lot of the methodology people are using in their call-out research is probably hurting them more than it's helping them. They would probably be better off looking at record sales than do some of the crazy research that they are doing. Because research is almost a scary word these days. Although I love it, I hate to tell people I'm into research these days. Everybody else is telling them they're into it and they've got the craziest research I've ever seen in my life. So there's a lot of labels floating around these days.

RW: What would be the final factors that would weigh into your decision as to what music your station will add or drop or put into oldies?

Pittman: The bottom line is strictly audience popularity. Obviously with the new ones they haven't heard it's a matter of finding some indicator that predicts that, and God knows we're trying to develop and nurture those along as much as we can. The other thing is that when the audience gets tired of them we drop them and hopefully our research systems are good enough that they are giving us the information.

RW: Every rating book claims to be accurate. Do you feel that they are as accurate as they claim or do you feel there are a lot of

(Continued on page 73)

There's a whole new business in the accessory department.

In the short time it's been around, Sound Guard® record preservative is setting records in just about every outlet it's in.

Because it works.

For your customers, Sound Guard maintains sound fidelity by reducing record wear and resisting dust accumulation with its built-in, permanent anti-static property.

For you, it's something more than a major breakthrough in record care. Sound Guard is a remarkable product that's creating more sales where today's smart money is—your accessory department.



And now, two new Sound Guard products:

1. Sound Guard™ record cleaner kit. Developed for both light and thorough cleaning to remove everything from dust particles to oily fingerprints.

2. Sound Guard™ Total Record Care System. Sound Guard record preservative and Sound Guard record cleaner—all in one package. There's no other system like it for total record care.

See your Sound Guard representative.



Sound Guard® keeps your good sounds sounding good.



Sound Guard preservative—Sound Guard cleaner—Sound Guard Total Record Care System
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Butterfly Names Three In Expansion Move

■ LOS ANGELES — A major personnel expansion at Butterfly Records was announced last week by A. J. Cervantes, president of the label.

Appointments include Fred Ruppert as vice president-promotion, Joe Carbone as vice president-sales and Rondi Rosen as national promotion director.

Ruppert joins Butterfly from Polydor in New York where he served as national production director. Prior to joining Polydor, Ruppert was national promotion director for labels including Buddah, Famous Music Corp., Paramount, Bell and RCA. Originally from Georgia, Ruppert received his Bachelor of Arts in marketing from the University of Miami.

Carbone moves to Butterfly

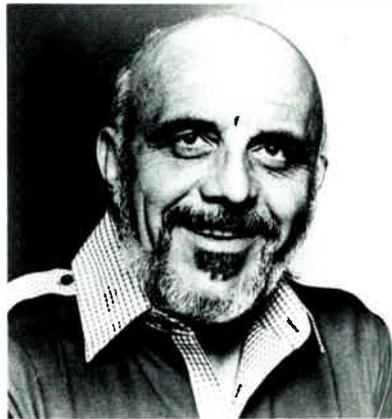
from United Artists, where he was national sales director.

Before joining UA, Carbone served as marketing-merchandise director for ABC-Dunhill supervising regional sales managers. Carbone moved to Los Angeles from New York after he was promoted within ABC-Dunhill. Earlier he was regional sales manager with Dunhill Records, before the merger with ABC, and later ABC's distributor-salesman.

Recently from New York, Rosen is the youngest female national promotion director in the United States. At 23, she has worked as national secondary promotion director for Private Stock, promotion coordinator for Polydor, Buddah's national secondary promotion director, and promotion coordinator for Famous Music.



Fred Ruppert



Joe Carbone

Eleven From ABC

■ LOS ANGELES—ABC Records has announced its September release which consists of 11 albums. All but "Aja," the sixth album by Steely Dan, were released September 14. "Aja" will ship gold on September 21.

"Aja" is framed around the musical contributions of Walter Becker and Donald Fagen, and features instrumental work from Victor Feldman, Larry Carlton, Wayne Shorter and Tom Scott.

Other albums released on ABC include The Four Tops' "The Show Must Go On" on which group members wrote several numbers and vocalist Lawrence Payton produced; and Tompall Glaser's new lp, "The Wonder of It All."

ABC's Dot country label is represented by four albums: Don Williams' "Country Boy," Tommy Overstreet's "Hangin' Round" which contains the hit, "Don't Go City Girl On Me;" "If You Don't Love Me" by Freddie Fender; and "Y'all Come Back Saloon" by the Oak Ridge Boys.

ABC's classical releases are "Schubert's Death & The Maiden's Quartet," "Symphonie Fantastique" and "Russian Opera Overtures."

Manilow Gold

■ NEW YORK—Barry Manilow's "Looks Like We Made It" single has been certified gold by the RIAA, representing sales in excess of one million records.

Millennium Signs Brooklyn Dreams



Millennium Records president Jimmy Jenner and Irv Biegel, executive vice-president for the label, have announced the signing of Brooklyn Dreams. Brooklyn Dreams members have sung on records by Donna Summer and Ringo Starr, and their new lp has Donna returning the compliment. Their debut lp, produced by Skip Konte, will be released September 16. Shown at the signing are: (standing from left) Skip Konte, Jimmy Jenner, and attorney Stan Diamond. (Seated from left) Eddie Hokenson, Joseph Bean Esposito and Bruce Sudano of the band.

CLUB REVIEW

Torrance Impresses At Starwood

■ LOS ANGELES — Richard Torrance's (Capitol) band is one of the best rock bands (excluding punk, of course) to hit the Starwood this year. Torrance came out looking happy and comfortable, with a lively sound system. Among the first numbers were two from the current album—"Stay Young," and the single, "Rio de Janeiro Blue"—that typified his recorded style: both gentle, well-mixed, and with practiced harmonies. Torrance chose to use the Starwood's mixer and not bring in his own, to good effect.

New Songs

New songs from his forthcoming albums were equally well-received. "Don't Treat Me This Way" balanced a definite rock beat with tunefulness, neither of which was overloaded with noise. In general, Torrance's songs have an emphasis on percussion without the painful pounding; rather, the beat is light and contains more texture than weight.

This is, presumably, Torrance's touring band. They're used to each other from some recent album sessions and are about to begin rehearsing in earnest for performances. Even now, a certain togetherness is apparent in instrumental and vocal harmonies. The band showed itself capable of good musical collaboration in harder rock as well as softer material. Torrance and his lead guitarist held the spotlight with their interaction, but the other musicians—bassist, drummer, percussionist and keyboard player—were right in it. And with Tor-

rance's easy stage manner, it gave the band a nice rock 'n roll presence on the stage, though they showcased to an unfortunately sparse house that evening.

Delaney and friends acquitted themselves creditably, for openers. The band was tight—almost too tight—which was communicated by Delaney's slight nervousness and the other musicians' introspective postures. A flavor of the original group remained, though without much of the original spark. Despite a similar beat during most of the songs, the numbers were distinctly tuneful, which is all too rare in this era of unexplainedly resurrected bands. Delaney ended his set with the old favorite "Only You Know And I Know," containing appropriately tiny solos to introduce each musician—a keyboard player, lead guitarist, bassist and two drummers.

Becky Sue Epstein

White Named To Capitol-Canada Post

■ LOS ANGELES — Bhaskar Menon, chairman of the board and chief executive officer of Capitol Records, Inc. and Capitol Records-EMI of Canada Limited, has announced that Dennis White will become vice president, marketing, of Capitol Records-EMI of Canada Limited. White will succeed and report directly to Dave Evans, who recently became vice chairman and chief operating officer of the Canadian company.

16 Year Veteran

A 16-year Capitol veteran, Dennis White joined the company as a salesman in 1961 in Omaha and successively served as territory manager in Houston; district sales manager in Kansas City, Houston and Chicago; and divisional manager, midwest region. In 1974 he was transferred to Hollywood, California, as Capitol's field marketing director and was subsequently promoted to national sales manager. In 1976 he became vice president, sales, a position which he will hold until transferring to Canada.

Cole LP Due

■ LOS ANGELES — Singer-songwriter Johnny Cole will have his first solo album, titled "First Meeting After," released this week on Stanley Records.

The label is planning an extensive promotion, marketing, and publicity campaign to support the album.

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| 165 ENDLESS SUMMER BEACH BOYS/
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REX/Columbia PC 34865 |
| 166 HOLD ME, THRILL ME, KISS ME
JOHNNY MATHIS/Columbia PC
34872 | 192 PICCOLO RON CARTER QUARTET/
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| 167 DONOVAN/Arista AB 4143 | 193 GOLD VOL. II/ELVIS ELVIS PRESLEY/
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| 168 PLAYMATES SMALL FACES/Atlantic
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| 169 SMOKEY & THE BANDIT (ORIGINAL
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| 172 STILL WATER/Capricorn CP 0186
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| 173 WHAT COLOR IS LOVE DEE DEE
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34437 (CBS) | 199 TOM PETTY AND THE
HEARTBREAKERS TOM PETTY/
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| 174 MANDRE/Motown M6 886S1 | 200 CIT SUMMER JAZZ AT THE
HOLLYWOOD BOWL, VOL. 2/
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| 175 TED NUGENT/Epic PE 33692 | |
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| 132 | — ONE ON ONE (ORIGINAL SOUNDTRACK) SEALS & CROFTS/
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| 133 | 129 ELVIS TODAY ELVIS PRESLEY/RCA APL1 1039 | |
| 134 | 137 SHIVER IN THE NIGHT ANDY PRATT/Nemperor NE 443
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| 135 | — KARLA BONOFF/Columbia PC 34762 | |
| 136 | — LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090 | |
| 137 | — ROBERT GORDON WITH LINK WRAY/Private Stock PS 2030 | |
| 138 | 141 SKY ISLANDS CALDERA/Capitol ST 11658 | |
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| 145 | 133 LEFTOVERTURE KANSAS/Kirshner JZ 34224 (CBS) | |
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| 149 | 148 ROCK AND ROLL OVER KISS/Casablanca NBLP 7037 | |
| 150 | 128 LIVE LONNIE LISTON SMITH/RCA APL1 2433 | |

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Thursday, September 8, a huge testimonial was held at Philadelphia's Sheraton Hotel for Dr. Max Leon. Dr. Leon, owner of WDAS-AM and FM, was honored by Joe "Butterball" Tamboro and staff for his contribution to the community. Many Philadelphians turned out to pay homage to this man.

Folks came in from as far as California as a tribute to this man, who has been in the forefront of radio.

There is a new line up at WERD-AM (Jacksonville). It is as follows: 6-10 a.m., Marc Little; 10-3, Doug Davis 3-7:30, Wil Power; 7:30-9, Sam Davis; 9-12 midnight, Freddie Rhodes; 2 a.m.-6 a.m., Abram King.

Bob "Nighthawk" Terry, the one-time general manager of WEAM-AM and WHUR-FM (Washington), has been missing since August 31st. Terry, whose testimonial was held in Washington on April 1st, staged a huge show and picnic July 4th in conjunction with Charisma Productions and Brut. He resigned from WEAM July 5th but had no idea as to what he would be pursuing. A missing persons report was filed by his fiancée and it has been a news item in the D.C. newspapers and on TV and radio.

In a puff of smoke, invading the premises of Madison Square Garden, The Mothership Connection landed in front of many fans last week. Traveling with the ship were Bootsy and Maze. It was a spectacle to see a perfect landing.

During the early part of November, another testimonial will be staged for a very deserving woman who is heard on the airwaves of WDAS-AM (Philadelphia). Louise Williams, who has been heard for several years on that station, will be honored. Her show is aired in the morning with exquisite taste, as she expresses signs of the zodiac each and every day.

The Jacksons' new lp should be released September 26th on Columbia Records. It is titled "Going Places."

WHAT-AM (Philadelphia) has instituted a new show to be aired on Saturday afternoons. Its main format is Latin with a young man by the name of Renaldo Ray as the announcer. Along with this we are pleased to announce that this editor will have a short program, entitled "Dede Dabney's Record World." This will encompass many happenings within the recording industry: i.e. who is in the studio, who has been making major appearances, etc. If you have any new

(Continued on page 66)

Who In The World:

Barry White Is Back on Top

■ **LOS ANGELES** — Barry White's new album, "Barry White Sings For Someone You Love," is quickly becoming one of the biggest sellers in his undeniably successful musical career. Propelled by the first single from the album, "It's Ecstasy When You Lay Down Next To Me," Barry's pulsating message of love is reaching a wider audience now than it ever has before. Disco deejays have continuously awaited each new Barry White album with great eagerness and Barry hasn't forgotten their loyalty and support.

Consequently, the seven-minute version of "It's Ecstasy When You Lay Down Next To Me" found on the album is also being heard now in most discos, while an abbreviated single version running three minutes and 27 seconds is rapidly joining the playlists of pop, r&b and MOR stations.

The solid support that has been given him by 20th Century-Fox Records' new promotion and merchandising team has already guided Barry's album to the gold plateau and it is swiftly nearing platinum status. Already a platinum album recipient for his 1974 lp, "Can't Get Enough Of Your Love, Babe," Barry has also earned six gold albums and four gold singles, plus two more gold albums for his work with the Love Unlimited Orchestra.

"Barry White Sings For Someone You Love" features a unique album jacket concept that Barry created. The front cover depicts a silver locket resting on a mat of fur. The locket folds open for the album's owner to insert a photo of the one he or she loves. The fur of the jacket has been pressed in four different colors: beige, black, brown and gray, so the consumer may select whichever is most visually pleasing. 20th has prepared striking in-store displays to take full advantage of this novel idea.

Inside the jacket is pure Barry White music. The lyrics to each song have been printed inside the

jacket so the listener may read along as Barry explains how "I Never Thought I'd Fall In Love With You," and how "You Turned My Whole World Around," and of course, now "It's Ecstasy When You Lay Down Next To Me."

In a further innovative step, Barry himself has recorded 90 second radio commercials where he speaks directly to the listener about his new album and plays several cuts from the album.

Frequently referred to as "The Maestro," because of his expertise and grace in conducting the Love Unlimited Orchestra, Barry recently taped a Merv Griffin Show in which Griffin's only guests were Barry, Love Unlimited and the Love Unlimited Orchestra. Besides performing his current hit, Barry also performs several of his past smashes and conducts the 56-piece Love Unlimited Orchestra in their international hit, "Love's Theme."

Casablanca Names Pugh R&B Promotion VP

■ **LOS ANGELES**—Cecil Holmes, senior vice president for Casablanca Record and FilmWorks, has announced the appointment of Eddie Pugh to the post of vice president of r&b promotion.



Eddie Pugh

Pugh comes to Casablanca with eight years of music business experience, most recently as national r&b promotion director for Warner Brothers Records in New York. Pugh's responsibilities will include coordination of sales and promotion for Casablanca and all distributed product.

R&B PICKS OF THE WEEK

SINGLE

VERNON BURCH, "SEXASONIC" (Sand B Music, BMI). A fantastic track, this single is destined to make the grade with the disco set. Burch has been away from the scene for several months but this one should and will cause a sonic boom on both sides of the radio dial. Taken from his recent lp, "When I Get Back Home," it features tremendous vocals and fine instrumentation. Columbia 3-10609.

SLEEPER

BRENDA & THE TABULATIONS, "I KEEP COMING BACK FOR MORE" (Shelton Associates Ltd. / Six Strings Publ., BMI). Written by Norman Harris, George Guess and Ron Tyson, their delivery of the lyric concept is superb. This up-tempo ditty will give Brenda a new image. Straight from Philadelphia, the heavy backbeat and compelling rhythm should cause explosive reaction for this veteran group. Chocolate City CC 012 (Casablanca).

ALBUM

EVELYN "CHAMPAGNE" KING, "SMOOTH TALK." This young lady exemplifies the grace of a beautiful bird that hums a graceful melody. The lp features a new artist and a new producer, T. Life, who brings out more than enough emphasis on such tunes as "Dancin', Dancin', Dancin'" (written by Teddy Pendergrass). "I Don't Know If It's Right" and "The Show Is Over" are some of the suggested cuts in this nifty package. RCA APL1-2466.



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Record World en Mexico

By VILO ARIAS SILVA

■ México—La incógnita que había subsistido en RCA México, en el sentido de quien ocuparía Presidencia después de haber sido nombrado **Louis Couttolenc** Presidente de RCA mundial, quedó despejada al nombrarse salmónicamente tres Vice-Presidentes. De esta forma, **Guillermo Infante Ojeda** que ocupaba el cargo el Gerente de Mercadotecnia y Ventas, toma el cargo de Vice-Presidente Creativo y de Mercadotecnia; **José Calles Villarreal** que ocupaba la contraloría general, pasa a ser Vice-Presidente de Finanzas y Administración y **José Heredia** que fungía como Gerente de Producción, fué nombrado Vice-Presidente de Manufactura. En cuanto a la Presidencia de RCA México, seguirá bajo el control del propio **Louis Couttolenc**. Estos nombramientos, han sido dados a conocer oficialmente en un boletín especial que firma Louis. ¡Congratulaciones y que haya suerte!

Telegramas y cables internacionales manifestandome que nuestra Edición Especial México 77 ha sido de gran impacto, es la satisfacción que nos impulsa a continuar en la lucha. En mi poder tengo todas estas muestras de simpatía, todos los mensajes que me han hecho llegar ejecutivos de varios países de América Latina y muy en especial de la industria mexicana; por lo que, en nombre de nuestro Director, **Tomás Fundora**, de Record World y el mío propio, agradezco las felicitaciones y el apoyo que año recibe la Edición Especial de México.

Juan Gabriel

Rocio Durcal (Ariola) dá la sorpresa con su primera grabación cantando música ranchera. La intérprete española acaba de aparecer con un sencillo que trae dos obras de **Juan Gabriel** tituladas "Tarde"—de fuerte difusión—"Fué tan poco tu cariño"... **José Domingo** (Melody) tratando de dar el estirón con su liste pantalón vaquero, la difusión se hace intensa y el tema va agarrando fuerza de hit nacional... Como resultado de la buena labor promocional de Musart, **Los Felinos** logran cosechar otro éxito más con "Jambalaya"... Desde Los Angeles, Cal. me llega una invitación de los buenos amigos de la emisora KWKW que dirige **Pepe Rolón**, quienes celebran el 35 aniversario de su fundación al servicio de la comunidad y la

música latina. La fiesta tiene un doble acontecimiento, ya que por un lado será aniversario y por el otro la satisfacción de haber alcanzado la KWKW el más alto rating de su historia... **Napoleón** (Cisne RAFF) liga lo que significa su tercer hit consecutivo. Primero fué "Despuée de tanto," luego vino "Vive" y ahora coloca violentamente "Pajarillo," demostrando que aparte de buen intérprete es un talentoso autor.

El Cuervo

Varias novedades lanzadas recientemente, comienzan a vislumbrarse con enormes posibilidades de éxito. Entre estas tenemos "Sonrisa de niña triste" con **Ze Luis** (Peerless), "Ponticiella" interpretada por **El Cuervo** (Ariola), "Dos tardes de mi vida" con **Rigor Tovar** (Melody), "Amor sin final" con **Enmanuel** (RCA) y "Hoy se ha ido mi querer" con el **Grupo Brujos y Brujas** (Disco-Disco)... Muy bueno el éxito que obtuvieron las estrellas de Fania en su corta visita a México promocionando la salsa. El local donde realizaron su presentación resultó pequeño, a pesar de ser uno de los salones de baile de mayor capacidad de la capital.

Jose Velez

En corto tiempo el "Parangaricutirimicuaro" de **Ricardo Ceratto** (EMI Cápitol) se ganó el favoritismo de las estaciones de mayor rating... Este "construo" de las ventas en México que se llama **Juan Gabriel**, rebasó el medio millón de sencillos vendidos con su hitazo "Siempre en mi mente," teniendo en cuenta que lo pedidos continúan fuertes en RCA que vende aproximadamente seis mil discos diarios de **Juan Gabriel**... Un especial cuidado promocional para **José Velez** de parte del sello Polydor. El español se dá a conocer con el tema "Romántica"... El Grupo **Miramar** (Acción) cerrando brillantemente la temporada 77 con un hit más; su "Aque inmenso amor" ocupa los primeros lugares de popularidad y agota respetables cifras en ventas.

Paulatinamente el argentino **Carlos Torres Vila** va dándose a conocer con su primera producción "Muchas veces por tí lloro." Por su parte microfón conjuntamente con Melody, despliegan sus armas publicitarias tratando de consolidar este primer lanzamiento de **Torres Vila**... Y ahora ¡Hasta la próximo desde México!

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ ¡Las horas en República Dominicana se me fueron rápidas!... Un país habitado por poco más de cuatro millones de personas, de las cuales se concentran más de 900,000 en Santo Domingo, su capital; 175,000 en Santiago de los Caballeros y el resto en San Francisco de Macorís, La Romana, Puerto Plata y el interior del país, resulta interesante y más aún cuando la mentalidad, el afecto, la sinceridad y la emotividad humana, no han sido aún afectadas por ese monstruo sagrado que le llaman "turismo." Si bien es cierto que la pobreza se hace patente en Santo Domingo, también es cierto que la bondad del pueblo dominicano brilla notablemente para aquellos que como yo, estamos andando por este mundo acostumbrados a un tratamiento de estrellas (por el frente) y de estrellados (por detrás). La sinceridad y bondad del pueblo dominicano contrasta violentamente con el trajinar diario para la subsistencia. Ah!... se acerca fuertemente el turismo. Las grandes corporaciones americanas están levantando rápidamente su albergues. Se nota en el aire la proximidad de una era de florecimiento económico en la isla, que irá posiblemente en contra de la corriente de la época, pero que el pueblo dominicano se

merece. La industria discográfica, como en todas partes, está poblada de intrigas, luchas fratricidas y 'chismes de aldea,' pero este es un mal normal entre la gente de nuestro medio. No importa cuán rico y poderoso sea un sello o cuán pequeño y orgulloso sea el otro, las mismas fuerzas de siempre flotan en el espacio. Un disco "long playing" de éxito fuerte vende un poco más de 8,000 álbumes y no pasa de 300 si no cristaliza en el medio éxito, que alcanza una cifra de ventas cercana a los 2,000 'long playings.' El éxito en "sencillos" pasa de 15,000 copias vendidas y no llega ni a los

100 promocionales, que se reparten entre las estaciones radiales, si no le corona un suceso radial. Pero el mercado está creciendo a medida que la economía del dominicano avanza. Va tomando fuerza y va saliendo del "impasse" normal que le han estado aniquilando



Mario Echeverria

durante los últimos años en los mercados internacionales, porque todo el mundo se ha quejado generalmente de las liquidaciones de República Dominicana. En un enjambre de cientos de estaciones radiales, la promoción en Dominicana se hace escabrosa y difícil. Si bien es cierto que la radio muestra una tendencia de alta cultura musical, por la calidad humana en los discjockeys, también es cierto que los medios introducidos últimamente para lograr promoción radial, van en contra de las economías de los que los producen. No están logrando promoción en República Dominicana los grandes de antes, los representantes de las multinacionales. Están "cerrados." Pero también están despertando a la realidad, como siempre que suceden estas cosas, acaban en lo mismo. Con un distribuidor y productor discográfico dominicano, empeñado



Carlos Luis Brito

en lograr la mayor promoción de sus discos representados, sin considerar sus economías sanas en ningún momento, y con otro productor y distribuidor, procedente de Puerto Rico, (que se las sabe todas, las buenas y las malas), el que esté en el medio está sufriendo la peor de las situaciones. De todas maneras, el mercado discográfico dominicano va hacia adelante. La tasa oficial de cambio es de \$1.00 (RD) por US \$1.00. El peso dominicano ha mantenido su paridad con el dólar desde 1947. La Junta Monetaria establece la política de cambio extranjero del país, la cual

(Continued on page 69)

LATIN AMERICAN HIT PARADE

Pomona, Cal.

By KKAR (BARDO SANCHEZ)

1. SIEMPRE EN MI MENTE
JUAN GABRIEL/Arcano
2. EN QUE IDIOMA TE LO DIGO
LOS FREDDY'S/Peerless
3. YA VAS CARNAL
GERARDO REYES/Caytronics
4. SI FUERAS LIBRE
CHAYITO VALDEZ/Cronos
5. PERDONEME SENORA
JOSUE/ARV
6. BESITOS
LOS HUMILDES/Fama
7. PESARES
MANOLO MUNOZ/Gas
8. EL INFIERNO ES AMOR (POR TI)
FERNANDO ALLENDE/Orfeon
9. MI JECHU
EDUARDO II/Melody
10. PUEBLO MIO
RICARDO CERATTO/Latin Int.

Fresno

By KGST (RENE DE CORONADO)

1. SIEMPRE EN MI MENTE
JUAN GABRIEL/Arcano
2. POBREZA FATAL
GRUPO MIRAMAR/Safari
3. CONT. A LA CASA EN EL AIRE
COSTA CHICA/Fama
4. TE VAS ANGEL MIO
CORNELIO REYNA/CR
5. SOY INOCENTE
ANTONIO AGUILAR/Fono-Rex
6. CARTA JUGADA
LOS AGUILAR—Fono-Rex
7. SI PIENSO EN TI
EL CONJUNTO SUPERIOR/Latin Int.
8. TE CANTO PORQUE TE QUIERO
JOSE DOMINGO/Melody
9. HISTORIA DE UN AMOR
MANOLO MUNOZ/Gas
10. GAVILAN O PALOMA
JOSE JOSE/PABLO ABRAIRA/Ariola

San Francisco

By KBRG (OSCAR MUNOZ)

1. SIEMPRE EN MI MENTE
JUAN GABRIEL
2. CUANDO LLEGO A LA CASA
EYDIE GORME/DANNY RIVERA
3. PESARES
MANOLO MUNOZ
4. SOY PARRANDERO
EMIR BOSCAN
5. REGRESA YA
LOS BABY'S
6. TAN LEJOS, TAN LEJOS
ESTELITA NUNEZ
7. JUAN PACHANGA
FANIA ALL STARS
8. QUIERO OLVIDARME DE TI
GRUPO EL TREN
9. DONDE VAMOS
LOS TERRICOLAS
10. EL TELEFONITO
CHAF y QUELI

Brazil

By ASOCIACION BRASILEIRA

1. SONHOS
PENINHA/Phonogram
2. MEU SANGUE FERVE POR VOCE
SIDNEY MAGAL/Phonogram
3. YOU AND ME
ALICE COOPER/WEA
4. MISSISSIPPI
PUSSYCAT/Chantecler
5. SOMEBODY TO LOVE
QUEEN/Odeon
6. BABY I LOVE YOUR WAY
PETER FRAMPTON/Odeon
7. EU PRECISO TE ESQUECER
CLAUDIA TELLES/CBS
8. EU GOSTO DE VOCE
RICARDO/Som Livre
9. DON'T CRY FOR ME ARGENTINA
JULIE COVINGTON/Phonogram
10. DANCE AND SHAKE YOUR
TAMBOURINE
UNIVERSAL ROBOT BAND/Odeon

Santo Domingo, R. D.

By CAONABO DIAZ BETANCES

1. QUIERO UN AMANTE
RAPHAEL
2. HOLA SOLEDAD
RICHIE Y BOBBY
3. JUAN EN LA CIUDAD
ROLANDO LASERIE
4. ENTRE DOS AMANTES
ANAM MUNAR
5. A ESCONDIDAS TE VERE
FELITO FELIX
6. EL BRUJO
CUCO VALOY y LOS VIRTUOSOS
7. LA BODA
LA GRAN ORQUESTA
8. QUE YO TE QUIERO
DANNY DANIEL
9. PORQUE ME GUSTA
HECTOR DE LEON
10. SE ME HA CANSADO EL ALMA
MANOLO GALVAN

Spain

By JOSE CLIMENT

1. TE DARE MI VIDA
LORENZO SANTAMARIA/EMI
2. LINDA
MIGUEL BOSE/CBS
3. UN PUEBLO ES
MARIA OSTIZ/Hispavox
4. MI BUEN AMOR
CAMILO SESTO/Ariola
5. GAVILAN O PALOMA
PABLO ABRAIRA/Movieplay
6. ERES TODA UNA MUJER
ALBERT HAMMOND/Epic
7. CISNE CUELLO NEGRO
BASILIO/Zafiro
8. UN PASO MAS
JUAN BAU/Novola
9. BUENOS DIAS AMOR
PAOLO SALVATORE/RCA
10. ALEJATE
ALFONSO PAHINO/Columbia

Mexico

By VILO ARIAS SILVA

1. GAVILAN O PALOMA
JOSE JOSE/Ariola
2. SIEMPRE EN MI MENTE
JUAN GABRIEL/RCA
3. AQUEL INMENSO AMOR
GRUPO MIRAMAR/Accion
4. JAMBALAYA
LOS FELINOS/Musart
5. LA TRISTEZA DE MI MUJER
ALDO MONGES/Microfon
6. PAJARILLO
NAPOLEON/Cisne RAFF
7. REGRESA YA
LOS BABY'S/Peerless
8. EL PERIODICO DE AYER
HECTOR LAVOE/Fania
9. ERES TODA UNA MUJER
RAUL VALE/Melody
10. MI BUEN AMOR
CAMILO SESTO/Ariola

Argentina

By CENTRO CULTURAL

1. QUIERO TU VIDA
LUCIANA/EMI
2. CANTA A MARCELA
CHIPY/Phonogram
3. Y TE AMARE
ANA y JOHNNY/CBS
4. OJOS SIN LUZ
POMADA/RCA
5. QUE SE VA EL CARTERO
EL CARTERO/Surco
6. NENA, ME GUSTA TU FORMA
PETER FRAMPTON/EMI
7. QUE TENDRAS EN ESOS OJOS
JUAN EDUARDO/RCA
8. MI BUEN AMOR
CAMILO SESTO/RCA
9. OTRO OCUPA MI LUGAR
MIGUEL GALLARDO/EMI
10. VEN CONMIGO
DONNA SUMMER/Microfon

Nuestro Rincon (Continued from page 68)

ejecuta y administra el Banco Central. Bajo el actual sistema, todos los pagos al exterior deben efectuarse a través de los bancos, con la excepción de las importaciones financiadas con "divisas propias." Todos los ingresos de divisas deben de canjearse a los bancos, que a su vez deben transferirlas al Banco Central. La inversión extranjera en la epública Dominicana se beneficia de una amplia variedad de leyes de incentivo que están diseñadas para promover la inversión nacional y extranjera en áreas específicas. Tales leyes incluyen la Ley 299 de Protección e Incentivo Industrial de 1968 y la Ley 153 de Promoción e Incentivo al Turismo de 1971. La Junta Monetaria ha establecido un límite liberal a las remesas anuales de beneficios y dividendos a los inversionistas extranjeros. El límite es actualmente 18 por ciento, pero las remesas de beneácios por encima de este monto pueden ser autorizadas en casos especiales donde la inversión se considera particularmente importante, implica riesgos excepcionales o tiene un plazo muy largo. El porcentaje límite se calcula en base a la inversión original, mas inversionas edicionales, más beneficios reinvertidos. Las remesas de la inversión original pueden hacerse libremente dentro de un programa razonable. La inversión extranjera ha aumentado notablemente en la epública en los últimos años y lleva una carrera ascendente. Santo Domingo está asimilando cada vez más las producciones foráneas. El pequeño mercado le abre las puertas noblemente a la producción foránea, pero necesitan urgentemente una mayor atención a su producto, producido en un país donde todo es ritmo, música y baile contagiante. Bien pudiera Santo Domingo invadir con su producción tropical todos los mercados, si los sellos radicados en Republica Dominicana pudiesen gozar de mayor consideración y ayuda extranjera. Porque no todo es sacar de una tierra generosa los más que se pueda. El mensaje debe ser diferente. Llevar a Republica Dominicana la algería de poder expandir su música, su algería y sus artistas a las ilimitadas fuerzas del mercado exterior.

Tiene en estos momentos Juan Gabriel la oportunidad más amplia de convertirse en un ídolo en toda Latinoamérica con su tema "Siempre en mi Mente." Los arreglos de Chucho Ferrer y la simplicidad de Juan Gabriel al interpretar este número, abren las puertas para dar fuerte dondequiera . . . Mario Echeverría está comenzando a recibir respaldo internacional con su interpretación de "En este

(Continued on page 70)

Record World en España

By JOSE CLIMENT

■ Ya han pasado las vacaciones veraniegas y esperamos que la cosa, léase la Industria, cambie y hayan tenido de recapacitar algunos y de coordinar otros. Según parece se presenta un año que va a ser movidito y no hay que dormirse en las "pajas" ni en los "laureles." Existen compañías no multinacionales que no piensan dar tregua y se van a lanzar al ataque masivo, para tratar de acaparar más mercado y no contentarse con el que les dejan los "grandes." Vaya todo por bien empleado, sobre todo en bien de la Industria.

Están llegando al país catálogos extranjeros, y buenos, catálogos que van a exigir ese hueco para entrar en el mercado. Ya veremos como reaccionan algunos.

Promosonic

Insisto una vez más, y ahora con más seguridad y aplomo, no me cansaré de repetirlo, de que si las compañías se quejan de que los números de sus artistas clase "a" son copiados y salen en otros países con "covers" de artistas nacionales, la culpa es de ellos y solamente de ellos. Después de las reuniones a las que asistí en "Promosonic" y estando presente toda la Industria Latinoamericana, pude constatar que en ese continente hermano están deseando tener catálogos españoles, están deseando ese impor-

tante intercambio de producciones y artistas, no menosprecian a nadie aunque saben la importancia de su mercado. Bueno, pues ya que l acosa está así, hagámoslo. Hay compañías muy importantes en América Latina con las que se puede tratar, hay cerebros, hay de todo y esto no es un "Viva Cartagena." Lo que hay es que trabajar con los pies en el suelo y pensar con la cabeza. Ya conocemos la firma del contrato entre Movieplay—España y Melody—Mexico Pero existen otros muchos países. Beverly Records está en importantes tratos con firma colombiana y otra venezolana. Pero son más los sellos Latinoamericanos que vienen que españoles que van. Esperemos que esta temporada 77/78 cambien las cosas y no nos lamentemos como siempre.

No sé si es importante que a lo artistas les salgan imitadores muy deprisa o no, pero el sencillo Belter que contiene "Déjame olvidar" y nos canta Bacchelli, nos suena a Pablo Abaira que tira para atrás . . . Estupenda la presentación e información de prensa que Epic envía con el sencillo dedicado al título "I'm in you" del L.P. del mismo título de Peter Frampton . . . El nuevo sencillo de Los Mismos me ha gustado, se merecen más, lo edita

(Continued on page 70)

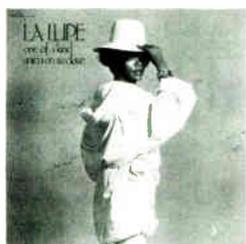


SIEMPRE EN MI MENTE

JUAN GABRIEL—Arcano DK11 3388

Con arreglos de Chucho Ferrer, Magallanes, Lazaro Muñiz y Zarzosa, Juan Gabriel expone la grandeza de su simplicidad como compositor e interprete en temas tales como "Siempre en mi mente," "Cuando seas mi mujer," "Eres difícil de Olvidar," "Uno, dos y tres" y "Mia un año." Pudiera ahora más que nunca convertirse Juan Gabriel en el ídolo Latinoamericano del momento.

■ With arrangements by Ch. Ferrer, Magallanes, L. Muñiz and Zarzosa, Juan Gabriel shows the striking simplicity of his songs and performances. He could now become very easily the Latin American idol of the moment. "Siempre en mi mente," "De sol a sol," "Lo Nuestro fué un sueño" and "Cuando seas mi mujer."



UNICA EN SU CLASE (ONE OF A KIND)

LA LUPE—Tico JM15 1416

Con arreglos de Malvicino, Sonny Bravo, Louie Ramirez y Marty Sheller, La Lupe vuelve al plano de actualidad con "Cualquiera" (L. de la Colina), "No Pienses mal de mí" (La Lupe) y "Tu vida es un escenario" (T. Fundora) contenidas en esta excelente producción de Fabian Ross y Louie Ramirez.

■ With arrangements by Malvicino, Sonny Bravo, Louie Ramirez and Marty Sheller, La Lupe is skyrocketing to the top again with her performances of "Cualquiera," "No Pienses mal de Mí" and "Hu vida es un escenario" contained in this package. Produced by Fabian Ross and Louie Ramirez.



EL BRUJO

LOS VIRTUOSOS—Discolor 4368

Se lucen Los Virtuosos en interpretaciones de música salsera dominicana. "Corre, Policia, corre" (D.R.), "El Brujo" (C. Valoy-H. Cabral), "El Lio de mi vecino" (R. Orlando) y "Mi Tumbao" (R. Orlando).

■ Dominican salsa by Los Virtuosos. Spicy and rhythmical sound! "El maile de las toallas" (C. Valoy), "Corre, Policia, Corre," "Homenaje a Matamoros" (R. Orlando) and "Mi Rumbón" (C. Valoy).



LA MUERTE DE UN GALLERO

VICENTE FERNANDEZ—Caytronics 1492

Con arreglos de Heriberto Aceves, Luis Cárdenas y F. Z. Maldonado, el gran interprete de música ranchera, Vicente Fernandez, mantiene su enorme popularidad. "La Muerte de un gallero" (T. Mendez), "De que te quiero, te quiero" (Fuentes-Molina-Magallanes) y "Que vas a hacer sin mí" (F. Curiel).

■ With arrangements by Heriberto Aceves, L. Cardenas and F. Z. Maldonado, top ranchera singer Vicente Fernandez stays at the top with this new package. "Te voy a olvidar" (J. Gabriel), "Cruz de Olvido" (J. Zaizar) and "Mis Lagrimas" (Homero Aguilar).

En España *(Continued from page 69)*

Belter . . . Bajo distribución de Hispavox y del sello Arion, sale al mercado un nuevo single de ese estepundo grupo que son **Los Calchakis** titulado "Para un presidente muerto" . . . Con el sello **Explosión** y con distribución de Zafiro un nuevo sencillo que nos canta **Benedicto**, en lengua gallega . . . **Juan Galvez** no sofrece "Cuerpos" y "Solo en mi lecho" que edita Novola.

Parece que el verano, aunque no con muy buen tiempo, ha sido bueno para las galas, **Juan Bau**, **Miguel Gallardo**, **Camilo Sesto**, **Pablo Abraira**, **Lorenzo Santamaría**, **Jeannette**, y un larguísimo etcétera, han conseguido hacer su agosto. Como revelación podemos hablar de **Miguel Bosé** y **Alfonso Pahino** y como extranjeros quien se ha llevado el gato al agua ha sido **Rafaella Carra**.

momento y a estas horas" en EMI-Odeon . . . **Carlos Luis Brito** está dejando oír su voz como discjockey en Radio WOCN de Miami, Fla. ¡Saludos viejo amigo! . . . Y ahora . . . ¡Hasta la próxima desde Puerto Rico!

I ran short of time very rapidly while visiting the Dominican Republic! A country with a population of over four million people, of which the most are concentrated in the capital, Santo Domingo (over 900,000), 175,000 in Santiago de los Caballeros and the rest among San Francisco de Macoris, La Romana, Puerta Plata and the interior of the island and surprisingly not spoiled by tourism, it is always a substantial point of interest, mostly for us, used to travel to so many countries, in which sincerity, friendship and simplicity are items almost forgotten. It is a real fact that Dominican Republic is a poor country, but its people carry a beautiful message of friendly understanding. When they approach you, it is easy to recognize their friendship. They offer whatever they have, even if it wouldn't be that much, financially speaking. But, they have a lot to offer in many other ways. But everything is changing; heaven knows if it is going to be for better or worse. Tourism is coming on strong. Rich and powerful American enterprises are building up beautiful hotels and resorts. You can feel it in the air. The Dominican Republic is starting to flourish economically in spite of the current force of inflation, market saturation and overexpansion that is going on in the whole world. It is a shame, but Dominicans will enjoy the benefits of progress and richness pretty soon while they lose one of the most essential elements of life, sincerity. The record industry in the Dominican Republic is more or less following the same pattern of our media. Gossiping, envy and ego trips are also common. A successful lp could sell over 8000 copies, 2000 copies if not such a smash and 300 if nothing really happened. A smash hit could sell over 15,000 copies (45 rpm) or could go down to 100 copies if it doesn't enjoy air coverage and popularity, but the whole market is growing very rapidly and expanding constantly. With over 200 radio stations in such a small market, promotion could become a nightmare, but disc jockeys are showing a lot of musical background and usually performing very professionally. But the big problem of the rising cost of promotion is starting to be noticeable. It always happens the same way every time with any local label, whatever the market is. When somebody gets smart and starts handling promotion in an unethical way, somebody else will follow the practices and then the pandemonium begins and the end is more or less the same. Multi-national representatives are being deprived of air coverage. Their practices have followed a reasonable pattern for years, and today, they are "cerrados" (it means no promotion at all). When you are between two street fighters, such as a Dominican producer and distributor that wants his records on the air, no matter the cost, and another one, from Puerto Rico, which knows all the good and the bad, and recently established in Santo Domingo, it is not going to be easy for you at all, unless the situation forces you to fight. And it is going to be that way. It is always the same unhappy ending for all. But, the Dominican Republic is going ahead anyway, and very strongly. The official rate of exchange of the Dominican Republic is R.D. \$1.00 per U.S. \$1.00. The Dominican peso has maintained its parity with the dollar since 1974. The Junta Monetaria establishes the foreign exchange policy of the country, which is executed and administered by the Central Bank. Under the actual system, all the outside payments should be done by means of the banks with the exception of the imports financed with one's own exchange. All the increments of exchange should be given to the banks, which at the same time should transfer them to the Central Bank. The foreign investment in the Dominican Republic benefits from a wide variety of incentive laws which are designed to promote the national and foreign investment in specific areas. Such laws include the law No. 299 of Protection and Industrial Incentive dated 1968, and the law No. 153 of Promotion and Incentive for Tourism dated 1971. The Junta Monetaria has established a liberal limit to the annual remittance of benefits and dividends to the foreign investors. The limit is actually 18 percent but the remittance of benefits above such a sum can be authorized in special cases where the investment is considered particularly important, involves exceptional risks or has a long-term duration. The limit percentage is calculated on base of the original investment plus additional investment plus reinvested benefits. Dominican Republic is extending a warm welcome to foreign records, which are enjoying air coverage and good sales figures, considering the development of the market, but what they strongly need is promotion of their music in foreign markets.

CLASSICAL RETAIL REPORT

SEPTEMBER 24, 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
GRANADOS: GOYESCAS—De Larrocha—London
MAHLER: SYMPHONY No. 9—Giulini—DG
RAVEL: BOLERO—Solti—London

KORVETTES/U.S.

DVORAK: PIANO CONCERTO—Richter, Kleiber—Angel
GERSHWIN: PORGY AND BESS—Albert, Dale, DeMain—RCA
GRANADOS: GOYESCAS—De Larrocha—London
MENDELSSOHN: MIDSUMMER NIGHT'S DREAM—Previn—Angel
PUCCINI: LA BOHEME—Freni, Pavarotti, Karajan—London
PUCCINI: GIANNI SCHICCHI—Gobbi, Cotrubas, Domingo, Maazel—Columbia
RAVEL: BOLERO—Solti—London
SCHUMANN: CELLO CONCERTO—Rostropovich—Angel
BEVERLY SILLS SINGS ITALIAN OPERA ARIAS—Angel
TCHAIKOVSKY: COMPLETE SYMPHONIES—Rostropovich—Angel

RECORD WORLD/TSS/ LONG ISLAND

BACH: TOCCATA AND FUGUE IN D—Fiedler—DG
BOLLING: CONCERTO FOR CLASSICAL GUITAR AND JAZZ PIANO—Lagoya, Bolling—RCA
CONTEMPORARY ELIZABETHAN CONCERT—Munrow—Angel
GERSHWIN: PORGY AND BESS—Albert, Dale, DeMain—RCA
IMPROVISATIONS—Shankar—Angel
MENDELSSOHN: MIDSUMMER NIGHT'S DREAM—Previn—Angel
RACHMANINOFF: FRANCESCA DA RIMINI—Kashravilli, Atlantov, Ermler—Columbia
RAVEL: BOLERO—Solti—London
SCHUMANN: PIANO SONATAS Nos. 1, 2—Berman—Columbia
TCHAIKOVSKY: ELECTRONIC 1812 OVERTURE—Kraft, Alexander—London

RECORD HUNTER/NEW YORK

BRAHMS: HUNGARIAN DANCES—Kontarsky—DG
ELGAR: SYMPHONY No. 2—Boult—Angel
CONTEMPORARY ELIZABETHAN CONCERT—Munrow—Angel
GERSHWIN: PORGY AND BESS—Albert, Dale, DeMain—RCA
GRANADOS: GOYESCAS—De Larrocha—London
THE HEIFETZ CHAMBER COLLECTION—RCA
MAHLER: SYMPHONY No. 9—Giulini—DG
PROKOFIEV: THE GAMBLER—Roshdestvensky—Columbia
PUCCINI: GIANNI SCHICCHI—Gobbi, Cotrubas, Domingo, Maazel—Columbia
TELEMANN: TAFELMUSIK—Concerto—Amsterdam—Telefunken

THE MUSHROOM/ NEW ORLEANS

BACH: CHAMBER MUSIC, VOL. II—Harnoncourt—Telefunken
ELGAR: CELLO CONCERTO—Du Pre, Barenboim—Columbia
GERSHWIN: PORGY AND BESS—Albert, Dale, DeMain—RCA
GRIEG: PEER GYNT SUITES, FIVE SONGS—Soederstroem, Davis—Columbia
MAHLER: SYMPHONY No. 9—Giulini—DG
NIELSEN: CONCERTOS—Bloemstedt—Seraphim
RAVEL: BOLERO—Solti—London
SYLVIA SASS SINGS ITALIAN OPERA ARIAS—London
SIBELIUS: SYMPHONY No. 2—David—Philips
WAGNER: DER FLIEGENDE HOLLAENDER—Martin, Bailey, Solti—London

TOWER RECORDS/SAN DIEGO

CONTEMPORARY ELIZABETHAN CONCERT—Munrow—Angel
GERSHWIN: PORGY AND BESS—Albert, Dale, DeMain—RCA
GRANADOS: GOYESCAS—De Larrocha—London
MUSIC OF ALAN HOVHANESS—Stokowski—Columbia
ITALIAN MUSIC OF THE RENAISSANCE AND BAROQUE—Guidonian Hand—Klavier
MAHLER: SYMPHONY No. 2—Horne, Abbado—DG
MENDELSSOHN: MIDSUMMER NIGHT'S DREAM—Previn—Angel
PUCCINI: MADAMA BUTTERFLY—Caballe, Gatto—London
RAVEL: BOLERO—Solti—London
SIBELIUS: SYMPHONY No. 2—Davis—Philips

VOGUE RECORDS/LOS ANGELES

BACH: CANTATAS, VOL. XVII—Harnoncourt—Telefunken
BEETHOVEN: PIANO SONATAS—Solomon—Seraphim
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
BRUCKNER: SYMPHONIES Nos. 7, 8—Boehm—DG
DVORAK: SYMPHONIC POEMS—Kubelik—DG
GO FOR BAROQUE—Victrola
HAYDN: ORLANDO PALADINO—Dorati—Philips
MAHLER: SYMPHONY No. 9—Giulini—Philips
STRAUSS: DON JUAN—Kempe—Seraphim

Favorites from Philips

By SPEIGHT JENKINS

■ NEW YORK—Few record companies have made as much of series presentations as Philips. The Verdi series has almost invariably been a critical and popular success, and the company is now near completion on another major project: the cycle of the complete works of Hector Berlioz, conducted by Colin Davis. This series has been responsible for the landmark recording of *Les Troyens*, the fine *Benvenuto Cellini* and several others. Now comes one of the composer's most reflective works, *L'Enfance du Christ*.

The oratorio, popular from the time of its premiere in 1854, struck its first listeners as completely different for Berlioz. Its simple scoring, its economy of forces and its gentle, quiet expression did not seem the work of the man who had written *Le Damnation de Faust* or the *Te Deum*. According to the interesting liner notes of the Philips album by David Cairns, the reaction of the Parisians annoyed the composer.

He was preoccupied, he said, with "passionate expression," that is, "expression bent on reproducing the inner meaning of its subject, even when that subject is the opposite of passion, and gentle tender feelings are being expressed, or the most profound calm." He saw no variation of his principles between an opera and an oratorio, and he held to them in writing *The Childhood of Christ*. The important characteristic of the piece is its avoidance of the extremes of the 19th Century in so far as religion is concerned. There is nothing cloying here, and one has a sense of the Holy Family as people. Mary's lines are gentle and occasionally frightened; Herod's manic and wild; each scene blends into the next easily and with the mood clearly changed by the orchestra. In the final scene, as one example of something much more intimate than much of Berlioz' writing, there is a lovely trio for flute and harps, won-

(Continued on page 73)

Leopold Stokowski
1882-1977

Columbia Masterworks



THE R&B LP CHART

SEPTEMBER 24, 1977

- COMMODORES**
Motown M7 884R1
- REJOICE**
EMOTIONS/Columbia PC 34762
- FLOATERS**
ABC AB 1030
- TOO HOT TO HANDLE**
HEATWAVE/Epic PE 34761
- IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
- BRICK**
Bang BLP 409
- RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4641
- SOMETHING TO LOVE**
LTD/A&M SP 4646
- STARWARS AND OTHER GALACTIC FUNK**
MECO/Millennium MNLP 8001 (Casablanca)
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
BARRY WHITE/20th Century T 543
- GO FOR YOUR GUNS**
ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
- SHAKE IT WELL**
DRAMATICS/ABC AB 1010
- MAZE FEATURING FRANKIE BEVERLY**
Capitol ST 11607
- PLATINUM JAZZ**
WAR/Blue Note LA690 J2 (UA)
- DEVIL'S GUN**
C.J. & COMPANY/Westbound WB 301 (Atlantic)
- I REMEMBER YESTERDAY**
DONNA SUMMER/Casablanca NBLP 7056
- BELIEVE**
MASS PRODUCTION/Cotillion SD 9918 (Atlantic)
- PATTI LABELLE**
Epic PE 34847
- TRAVELIN' AT THE SPEED OF THOUGHT**
O'JAYS/Phila. Intl. PZ 34683 (CBS)
- CARDIAC ARREST**
CAMEO/Chocolate City CCLP 2003 (Casablanca)
- GOIN' PLACES**
MICHAEL HENDERSON/Buddah BDS 5693
- A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA7 (Amherst)
- FEELIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
- ENCHANTMENT**
Roadshow LA682 G (UA)
- BENNY AND US**
AWB & BEN E. KING/Atlantic SD 19105
- NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
- TEDDY PENDERGRASS**
Phila. Intl. PZ 34390 (CBS)
- LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
- SLAVE**
Cotillion SD 9914 (Atlantic)
- FOREVER GOLD**
ISLEY BROS./T-Neck PZ 34452 (CBS)
- GAMES, DAMES AND GUITAR THANGS**
EDDIE HAZEL/Warner Bros. BS 3058
- SERGIO MENDES AND THE NEW BRASIL '77**
Elektra 7E 1102
- EXODUS**
BOB MARLEY & THE WAILERS/Island 1LPS 9498
- CHOOSING YOU**
LENNY WILLIAMS ABC AB 1023
- SLICK**
EDDIE KENDRICKS/Tamla T6 35651 (Motown)
- SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
- INTO SOMETHING (CAN'T SHAKE LOOSE)**
O.V. WRIGHT/Hi HLP 6001 (Creeam)
- THE GREATEST (ORIGINAL SOUNDTRACK)**
Arista 7000
- SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2 (Motown)
- SWEET PASSION**
ARETHA FRANKLIN/Atlantic SD 10102

Bunetta Mgmt. Sets Realignment

■ LOS ANGELES — Al Bunetta Management, Inc. has undergone a realignment and expansion of staff following the firm's recent move to new offices at 4121 Wilshire Boulevard here.

Named to new posts with the company by Bunetta are Gary Stone, who has been appointed executive assistant to Bunetta; Linda Sloan and office manager Nancy Hope. Stone will work directly with roster artists while

Sloan will coordinate marketing, merchandising and publicity for acts and serve as liaison with respective labels.

Stone, most recently an agent at Athena Artists, has also worked with APA, while Sloan was previously at Warner Bros. and at CBS' record retail division.

Bunetta currently handles E/A artists Steve Goodman and John Prine, and Warner Bros. recording group Crackin'.

Disco File (Continued from page 30)

the new version flips to an instrumental side, "Instrumentally Speaking" (5:45) that's quite strong. This new mix will presumably replace the earlier pressing (which had long and short versions back to back) and should be commercially available soon . . . The **Johnny King Band's** "Show Me What You're Made Of" (RCA) is a cover of a British single released earlier this year by a group named **Mista Charge** and the main thing it has going for it is a catchy, insistent horn/vocal phrase that opens the record and hooks you right off. At just over 12 minutes, this cute hook is very nearly run into the ground before the song is half over (does everything have to be long these days?), but the band throws in enough variations along the way to keep our interest for the bulk of the record . . . Sam Records had **John Davis** remix an Italian record by the **Daniel Jackson Explosion**—a two-sided disc containing "Cinderella (Queen of the Dance)" and "Hymn for Africa"—and this new version of the record that has already attracted some interest as an import (primarily because of its sexy cover, which has been retained) is now available here. Davis' new mix is doubtless an improvement on the original but neither version is especially inventive or inspired; it's pleasant and pretty musically—"Cinderella" has a good repeated horn motif and nice swirling horns—but the vocals are without spark. Both sides do, however, have their moments—"Africa" gets into some good riffing toward the end—and are well worth checking into . . . **Ann C. Sheridan's** "Sing It Low" (RCA) was recorded in France and has a haunting, laid-back quality that's hard to resist after a few playings. The vocals are repetitive, chant-like and breathy, the music mellow, breezy: a sweet cream-puff of a record, with a vocal side (5:45) and an instrumental side (5:30), though there's very little difference between the two.

RECOMMENDED SINGLES: **Gene Farrow's** "Hey, You Should Be Dancing," whose Magnet import version was appearing on top 10 lists here and there all summer, is out now on UA as a 45 with a disco disc to follow soon. The record, which went on the DISCO FILE Top 20 this week at number 11, is a hard-party song with a relentless drive and a very simple, at times, monotonous, structure: pop disco at its most unpretentious. The instrumental side of the single is studded with percussion effects that keep the basic pattern from becoming too tedious and the concentration of energy here (at 3:14) is terrific. **Hot Butter** has recorded a cover version of the record now out on a Dynamo disco disc that is not as sharp and cutting as Farrow's but, at 5:13, is certainly a lot more monotonous; the B side is marked "track without lead vocal" and doesn't add anything new to make up for what was subtracted. Stick to the original . . . The 45 edit of **Giorgio's** magnificent "From Here to Eternity" (Casablanca) is out now and begins differently from the lp version, with that synthesized "voice" over only a zigzagging electronic pulse that runs from speaker to speaker and might be blended into the album cut for a change of pace.

RECOMMENDED ALBUM: If you're as mesmerized by the total-synthesizer sound as so many people are right now, get a hold of **Jean Michel Jarre's** "Oxygene," a six-part electronic symphony recorded in Paris and just released here by Polydor. It's already been a major success in France and the haunting, mysterious Part II (8:10) might catch on here with crowds who were into "I Robot" and "Anambra."

Coming on strong on playlists this week: "I Got to Have Your Love" by the **Fantastic Four** (Westbound/Atlantic—with an album due the first week in October); **Anthony White's** "Block Party" (Salsoul); **Gene Farrow's** "Hey, You Should Be Dancing" (UA); "Cosmic Wind" and "The Bull" by the **Mike Theodore Orchestra** (Westbound); "It's Ecstasy When You Lay Down Next to Me" by **Barry White** (20th Century); and the entire **Pattie Brooks** album on Casablanca (especially "Girl Don't Make Me Wait" and "Pop Collage").



THE JAZZ LP CHART

SEPTEMBER 24, 1977

- LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
- NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
- FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
- LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC 1007
- LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**
AL JARREAU/Warner Bros. 2BZ 3052
- BLOW IT OUT**
TOM SCOTT/Ode BL 34966 (CBS)
- TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
- FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
- MORE STUFF**
STUFF/Warner Bros. BS 3061
- LIVE**
LONNIE LISTON SMITH/RCA APL1 2433
- FINGER PAINTINGS**
EARL KLUGH/Blue Note BN LA737 H (UA)
- RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
- MUSIC IS MY SANCTUARY**
GARY BARTZ/Capitol ST 11647
- COMING THROUGH**
EDDIE HENDERSON/Capitol ST 11671
- TIM WEISBERG BAND**
TIM WEISBERG/United Artists LA773 G
- CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 2**
CTI 7077
- STAIRCASE**
KEITH JARRETT/ECM 2 1090 (Polydor)
- SERGIO MENDES AND THE NEW BRASIL '77**
Elektra 7E 1102
- CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 1**
CTI 7076
- DUNE**
DAVID MATTHEWS/CTI 7 5005
- BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
- GOIN' PLACES**
MICHAEL HENDERSON/Buddah BDS 5693
- SWEET LUCY**
RAUL DE SOUZA/Capitol ST 11648
- HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
- BYBLUE**
KEITH JARRETT/ABC Impulse AS 9331
- PICCOLO**
RON CARTER QUARTET/Milestone M 5504
- PHANTAZIA**
NOEL POINTER/Blue Note LA736 H (UA)
- LAND OF MAKE BELIEVE**
CHUCK MANGIONE/Mercury SRM 1 684
- PLATINUM JAZZ**
WAR/Blue Note BN LA690 J2 (UA)
- FIREFLY**
JEREMY STEIG/CTI 7075
- SERENGETI MINSTREL**
SONNY FORTUNE/Atlantic SD 18225
- CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 3**
CTI 7078
- IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
- ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic SD 19110
- MAIN SQUEEZE**
CHUCK MANGIONE/A&M SP 4612
- TAILOR MADE**
BOBBI HUMPHREY/Epic PE 34704
- FIRE ISLAND**
HERBIE MANN/Atlantic SD 19112
- BACK TOGETHER AGAIN**
LARRY CORYELL & ALPHONSE MOUZON/Atlantic SD 18228
- TONE TANTRUMS**
GENE HARRIS/Blue Note BN LA760 H (UA)
- CAPE TOWN FRINGE**
DOLLAR BRAND/Chiaroscuro CR 2004 (AFE)

Dialogue (Continued from page 60)

deficiencies?

Pittman: I think they are a general indicator. I think a lot of times they represent image, perhaps more so than listening. They also indicate what people would like to see stay on the air. That's why you see a station that's really dead continue to hold a good cume because people obviously are writing it down. They want to see that station stay there. It's the alternative. They don't want to miss that button and have nowhere else to go when they hear a bad song on their favorite station. They represent the sample that was sent. You can't say, "Well, that means that we are indeed number one." It may mean that we got lucky. It may mean you got a fluke. You basically see over a period of time it's fairly stable. There's no great surprises.

RW: What do you think are the important factors to look at that help you the most to interpret the book?

Pittman: Certain things I look at. Obviously the first thing is the proportion of quarter-hours to cumes, which gives you a pretty good idea of how much we're maintaining our audience. And I also look

Favorites from Philips (Continued from page 71)

derfully played on this recording. Its simplicity and charm is most affecting.

As in the other recordings of this series, Colin Davis conducts with a real feel for the music, a sense of the inner essence of what it is saying. The anger of Herod, the desperation of the Flight into Egypt and the peace on arriving in Egypt are all transmitted in the orchestra, and the conductor's hand keeps tension moving through the calm of the music. As Mary, Janet Baker has much less to do than most of her recordings, but she sings her role with her customary perfection of delivery and beauty of tone. Joseph is well and melliflously sung by Thomas Allen. Though Eric Tappy is a bit on tip-toes as the Narrator, his disposition of the French text is good, and his voice sounds very Gallico. Jules Bastin makes a particularly effective, gruff and wicked Herod. The recording is an important link in a valuable and meaningful chain of recordings, the work of one of the 19th century's least appreciated and most important composers.

Early on Philips appreciated the worth of the Spanish tenor Jose Carreras. When he first came to New York, at the City Opera in 1972, his voice was beautiful, but somewhat unformed. When he reappeared here two or three years later at the Met, prophecies as to his future were not good. He was pushing and seemed to be using his lyric tenor in such a way as to speed its demise. Happily, within the last 18 months he has learned how to sing with much greater ease, his voice has retained its natural beauty and has grown and darkened in size. Whether he is pushing it into too heavy repertory too soon—such as Don Carlo which he has sung for two seasons now with Karajan in Salzburg—remains to be seen.

At the moment his artistry and proven ability have raised him to the level of the two other important Italianate tenors of this time

—Luciano Pavarotti and Placido Domingo. As a matter of curiosity all were singing at the Metropolitan Opera last spring within a two or three week period, and Carreras' voice showed power and lyric beauty to stand on a par with his two slightly older colleagues.

Philips has issued a second disc of arias by the tenor, some culled from previous recordings and showing both the recent stages in his career. The *Lucia* excerpt—the final scene performed with Samuel Ramey handling Raimondo's few lines expressively—seems to have been the most recently recorded and is well worth the price of the record. Carreras has a burnished gold sound in his singing, and this clearly represents him as a full lyric tenor with the darkness that should lead him easily into Verdi roles. He does not seem to have a high C—or at least he has not sung one in New York—but on this record his high register sounds full and convincing. The aria from Rossini's *Elisabetta, regina d'Inghilterra* has some of the qualities that Carreras has now eschewed. There he pushes on some of the high notes, but on "E lucevan le stelle" from *Tosca* the whole is sung musically and with ardor. The album is interesting in its showing of one of the best lyric tenors on the scene today; the music is good and the conducting generally of a satisfactory to excellent level.

Bernard Haitink increasingly seems one of the most significant conductors in the world, and Philips is in the happy position of recording not only unusual pieces but a lot of the standard repertory with him. One would think that the last thing needed was another recording of the Beethoven's "Eroica." That may be true, but Haitink brings to the familiar symphony his unusual blend of clarity and personality. He seems to read the music freshly, allowing its excitement to generate naturally. This performance has splendid playing from the Concertgebouw.

at away from home listening, exclusive cumes, relative trending of exclusive cumes, some of those things give a pretty good idea of how effective our programming is.

RW: What demographics are you mostly looking to?

Pittman: Probably 18 to 34, I have to say, is number one priority. And we like to scatter a little above that and scatter a little below that.

RW: What do you feel is the average listening span?

Pittman: Ah, it's really difficult to say. It depends on what demographic you're talking about and what time of the day. I'd like to give you a nice little answer but I think the problem is that there is no such thing as average. If you look at the average of 10 and 30 it's 20, but if you have 50 people at 10 and 50 people at 30, if you say 20 is your average you're really missing the boat entirely because you've actually got nobody at 20. And I think that's the problem of looking at averages. I tend not to look at averages. Too many people do that and program for that average listener and wind up with nobody. 'Cause indeed the average listener doesn't exist.

RW: As far as specific programming, do you intend to go heavy on promotional things?

Pittman: Yeah, we're going to go with some promotional things but they're all going to be kind of low-keyed. Let's face it, this market and every market has been pounded to death with people saying, "The greatest give-away in the world—win an album." I think people are a little burned out on that. And so we're giving away \$50,000 but we're not saying "HEY, \$50,000!"

RW: TV maintains a large segment of the population's time in the home when they could be listening to radio. Do you feel that programming against TV at certain times is viable?

Pittman: Let's face it, there's not much you can do to program against TV, but there's an awful lot they can do to program against us. With TV you're dealing with three basically,—ABC, NBC, and CBS. With radio you're dealing with 40. And with TV there are a lot fewer places you can turn. You're talking about a bigger share and they can therefore tell you about a lot of things that are happening. If you don't like one program you'll tune in for a while—block programming just doesn't work in radio. But our biggest problem usually is prime time TV—you'll see big listening tune-ins at the top of the hour and bottom of the hour when the shows end. The only thing we can do is kind of work around them but as far as us saying, "Hey turn off your TV and turn us on," it doesn't work too well.

RW: You spoke about the amount of radio stations around New York. Do you feel that specialized radio is the way to do it, or do you feel that just the general audience type of approach is right?

Pittman: It just depends on what you've got to work with and what you've got to work around. You kind of have to build a format that is compatible with that. You've also got to find out if there are big holes in the market—sometimes there aren't. If there aren't any big holes you've got to go after someone who is already sitting in one of those holes. Take part of their hole away from them, if you will. We're doing that right now. I don't necessarily feel that 'ABC is doing exactly what they should, so we're hoping to take some audience. We're not so much interested in beating anybody as much as improving our own ratings. So many people have come in here looking to write a story about the "shootout in the OK corral." And it's really not that. We're just trying to improve the quality of our product. And I think that better product is mass-appeal music. ☺

Rock Music Awards

(Continued from page 6)

Male Vocalist of the Year while his "Songs In The Key Of Life" was Best R&B Album Of The Year. Boz Scaggs' "Lowdown" was named Best Single Of the Year and Best R&B Single Of the Year.

Other winners included Linda Ronstadt who was named Best Female Vocalist, Stephen Bishop for Best New Male Vocalist, Yvonne Elliman for Best New Female Vocalist, Boston for Best New Group, Bruce Springsteen for Best Composer/Lyricist for his "Blinded By the Light" (as recorded by Manfred Mann) and the

Hall Of Fame Award went to Elvis Presley.

In the Public Service category, Fleetwood Mac was cited for their work for the American Heart Association, Kansas for the Kansas Foundation for the Johnstown Flood Recovery and the American Cancer Society, the Spinners for their Jackie Wilson benefit, the Bee Gees for their work for New York's Police Athletic League, Joan Baez for her Soledad Prison concerts and fundraising for the anti-child abuse clinic, and Harry Chapin for his World Hunger Year concerts.

White House Meeting

(Continued from page 3)
by Christopher Bonner of Knight-Ridder's Washington bureau, alleged that the industry representatives would be asking the Administration to quash the federal payola investigation in Newark, N.J., and soliciting support for the performers right, which would give recording artists and their companies a copyright on the performance of music much the same as composers and publishers have on the written work. Bonner cited Joe Smith as the source of his information. "It is an industry (records) that seems to be a target," Smith told Bonner in an August interview, Bonner says.

Whether because of the Bonner story or last week's forced resignation of Newark U.S. Attorney Jonathan Goldstein (see story page 4), the subject of ambitious prosecutors scoring easy points in the press from record industry prosecutions did not come up.

White House aide Robert Malson, a former staffer to ex-Senator John Tunney (D.-Calif.), briefed the label presidents on the new copyright revision law set to go into effect next year. The White House, Malson said, tendered no promises of support for the new right, despite the fact that Carter's Democratic National plat-

form endorsed it last summer. There were no questions from the industry representatives on the controversial right, Malson said; he simply informed them that when the bill is taken up by Congress next spring, Malson will be the White House's man on the case.

Malson also ran down the Justice Department's stepped-up campaign against record and tape piracy. In 1973, when the federal anti-piracy act was passed, there were only two prosecutions under the law. In 1976, by contrast, more than 115 prosecutions were brought against alleged pirates. "Though the percentage rise won't be as dramatic in the future," Malson said, "I expect the number will keep rising." Some of the label presidents did register concern over "spotty enforcement" of the law by some U.S. Attorneys around the country. But Malson told them that if "they have reason to believe (the law) is not being enforced, they should call us."

Malson explained that U.S. Attorneys have a certain degree of independence from the Justice Department. They are placed in office by the President with the approval of the Senate, giving them more freedom than other government lawyers.

Carter himself stopped by the meeting. Originally slated to spend just five minutes with the label heads, he stayed for more than 20 minutes. He spoke of enlisting the industry's aid in cultural exchange programs, anti-drug campaigns, urban problems (a specially-voiced concern of Philadelphia International's Kenneth Gamble), and funding for the National Endowment For The Arts (Arista president Clive Davis' concern). As well, the President said that he wanted to hear personally from the label chiefs, saying that he knew the record industry had a unique vantage "on the mood of the country, a mood you sometimes help to create."

The White House also set up plans for a liaison committee of industry representatives and White House staffers to deal with future projects and problems. The industry's half of the liaison group was to be selected last Friday (16) in New York at a meeting of the Recording Industry Association of America board. The White House will be represented by Malson, Steve Selig, an aide to Presidential assistant Margaret Costanza, and Barry Jagoda, the President's media advisor.

Also attending the meeting

were Phil Walden, president of Capricorn Records; Mo Ostin, chairman of Warner Brothers Records; Artie Mogull, president of United Artists Records; Bruce Lundvall, president of CBS Records; Bhaskar Menon, chairman of Capitol Records; Steve Diener, president of ABC Records; Louis Coultelenc, RCA Records president; Allan Livingston, 20th Century-Fox Entertainment Group president; J.K. Maitland, MCA Records president; Jerry Moss, A&M Records chairman; Irwin Steinberg, Polygram president; and Clarence Avant, Tabu Productions president.

As well as meeting with the President, the executives heard briefings from Hamilton Jordan, the President's chief advisor; Christian Chapman, deputy assistant secretary of state for educational and cultural affairs; Mary Ann Tighe, of Mrs. Mondale's staff; and Leonel Castillo, immigration and naturalization service commissioner.

Phonogram Price Rise

(Continued from page 4)

Abramson stated that the announcement is being made now to allow dealers to "buy in to our outstanding catalogue at current list prices."

The nine-man band of the future that is making its mark today.

matrix



"Combo of the Year"
LEONARD FEATHER, L.A. TIMES

"One of the four or five most important things happening in music today"
MARK OLIVER, THE RENO EVENING GAZETTE

9-8-77 THORNTON HIGH SCHOOL
Thornton, COLO

9-9-77 DENVER PUBLIC SCHOOLS
Denver, COLO

9-10-77 WESTERN WYOMING COLLEGE
Rock Springs, WYO

9-12-77 UNIVERSITY OF UTAH
Salt Lake City, Utah

9-16-77 BAKERSFIELD COLLEGE
Bakersfield, CA

9-18-77 MONTEREY JAZZ FESTIVAL
Monterey, CA

9-20-77 PARADISE HIGH SCHOOL
Paradise, CA

9-21-77 GREAT AMERICAN MUSIC HALL
San Francisco, CA

9-23-77 CERRO COSO COLLEGE
Ridgecrest, CA

9-24-77 COUNTY BOWL
Santa Barbara, CA

9-25-77 RUSSIAN RIVER JAZZ FESTIVAL
Guerneville, CA

9-26-77 IMPROVISATION
W. Los Angeles, CA

9-27,28,29-77 CONCERTS BY THE SEA
Redondo Beach, CA

9-30-77 CUESTA COLLEGE
San Luis Obispo

10-2-77 LAGUNA FESTIVAL
Laguna, CA

10-4-77 MESA COLLEGE
Mesa, Arizona

10-5-77 SAGUARO HIGH SCHOOL
Scottsdale, AR

10-7-77 UTAH STATE
Logan, Utah

10-9-77 COMMUNITY CONCERT
Taos, New Mexico

10-13-77 SEGUIN HIGH SCHOOL
Seguin, TX

10-15-77 SO WEST COLLEGE JAZZ FESTIVAL
Winfield, Kansas

10-18-77 NO EASTERN STATE COLLEGE
Tahlequa, Oklahoma

10-20,23-77 LA BASTILLE
Houston, TX

10-30-77 UNIVERSITY OF MIAMI
Coral Gables, Florida

11-6-77 MURPHY AUDITORIUM
New Harmony, Indiana

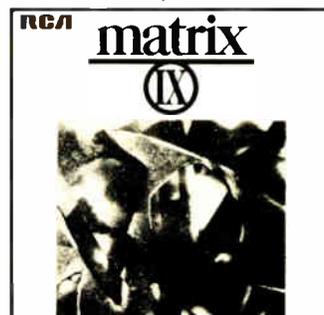
11-8-77 MICHIGAN TECH
Houghton, MI

11-11-77 BAKER UNIVERSITY
Baldwin, Kansas

11-12-77 BETHEL COLLEGE
Newton, Kansas

11-20-77 JAZZ WORKSHOP
Topeka, Kansas

12-5/17-77 CHECKMATE LOUNGE
Miami, Florida



APLI-2452

FCC Meetings on 'Free Talent' Issue

(Continued from page 3)
night meeting at the BMI Building conference room on Music Row. Preferring to "keep things in the family," some NATD officers refused to permit a vote sanctioning McDonald's appearance with an official invitation. The FCC lawyer spoke during the informal portion of the monthly meeting.

Of coincidental concern to the bookers were two August letters from WLAC-AM Nashville, the city's top-rated rocker, to Nashville-based agents and labels requesting them to provide new and breaking acts for a series of shows originally to be co-sponsored by the station and the Mus-

FCC Hearings May Remain Secret

■ WASHINGTON, D.C.—The Federal Communications Commission probe of alleged payola/plugola in radio may never again emerge from behind closed doors, says one of the FCC's investigators. John McDonald, a lawyer for the FCC's complaints and compliance branch and member of the three-man special investigation team looking into the relationship between radio and the music industry, said last week that the probe has had much better luck gathering information in private.

The original FCC order setting up the investigation called for public hearings on station practices that might foster payola/plugola. The first series of hearings, open to the public, was held last spring and dealt with allegations that a group of WOL-AM Washington, D.C., disc jockeys coerced artists into performing for their concert promotion company with threats of suppressed airplay. The charges were made by two local, independent concert promoters, Jack Boyle of Cellar Door Productions and William Washington of Dimensions Unlimited, claiming unfair competition. There were more than 10 days of open hearings on the WOL case. No charges were ever formally brought against the station by the FCC.

Now, says McDonald, there is little if any chance that those investigatory hearings will ever be resumed in other cities.

Judge Joseph Stirmer, the presiding FCC officer on the investigation, said the full, seven-member commission authorized secret testimony in the probe last August (RW, Aug. 6). The judge said he believed the order "speaks for itself," and that the groundrules of the once-open probe have now been changed.

cular Dystrophy charity at the Tennessee State Fair Grounds, Sept. 18-24. The letter from WLAC promised that "all artists accepted (to participate in the shows) will be added to the WLAC Top 40 playlist."

"Airplay three weeks prior to the performance will be guaranteed by WLAC," the letter said, adding that "notarized . . . proof of performance on airplay will be provided . . . to all companies participating in this project."

The letters, one dated Aug. 1 and a follow-up reminder dated Aug. 12, were sent out under the signatures of Dick Kent Withers, WLAC program director, and John W. Conlee, music director.

The charity organization dropped out of the show in late August when arrangements with the fair grounds proved to be too expensive. The shows are still scheduled to go on, however, but no admission will be charged, according to Withers.

FCC lawyer McDonald was provided with at least one version of the WLAC letters by a Nashville booking agency before he arrived last week for the bookers meeting. A spokesman for NATD, Ken Rollins of the Lavender-Blake Agency, said the WLAC letter had nothing to do with the McDonald meeting. Association members, he said, were concerned with the continuing problem of radio station requests for free dates, of which WLAC's was just one.

The meeting lasted only about 35 minutes before discussion was ended by NATD President Billy Deaton. McDonald began by explaining the scope of the FCC probe, outlining the commission's desire for information on radio station promises of airplay (or the threat of withholding it) in exchange for performances free of

charge or at scaled-down rates.

Talent bookers in attendance included representatives of Top Billing, Lavender-Blake, Buddy-Lee Attractions, Billy Deaton, McMeen & Lynch, and United Talent. Record companies in attendance were RCA, MCA, Playboy, CBS, ABC, and Mercury.

Though the WLAC letters were not mentioned during the meeting, the incident did prove to be a major topic of discussion outside the conference room. McDonald, in an interview with *Record World*, denied that he was in Nashville to investigate the station. "I came here at the invitation of the NATD," the FCC lawyer said. He had been told, McDonald said, "that there would be people down here with the kind of information that I would be interested in."

McDonald said that he had seen a copy of one of the WLAC letters. He would not speculate on whether there was an apparent violation of FCC rules or law inherent in the WLAC offer. But "whether it is right or wrong, the last paragraph (about promising airplay) is enough to raise anybody's eyebrows who's got any understanding of the law."

Withers of WLAC said he believes there is no impropriety involved with the letters or the promise of airplay. "It was set up more or less as a trade-out," he explained. All on-air mentions of the concert series included disclosures that the record companies were providing the talent and all references were logged as commercials, he said. Such actions by the station are necessary to avoid violations of anti-payola laws and FCC sponsor-disclosure rules. No one from the FCC had contacted Withers,

the program director said, "And I doubt they will."

Still, when WLAC's Washington attorney, Jason Shrinky, was informed about the letters' content, he called them "a horror." Shrinky, coincidentally, is the lawyer who first carried charges of radio station coercion of performers to the FCC last year. He was acting on behalf of two Washington, D.C. concert promoters, Cellar Door Productions and Dimensions Unlimited.

McDonald's appearance in Nashville at the booker's request outlines in sharp relief the growing
(Continued on page 82)

COPM Elects Durgom

■ George "Bullets" Durgom has been elected president of the National Conference of Personal Managers for a two year term commencing October 1, succeeding Jerry Purcell of the COPM East.

Jackie Bright was elected vice president of the national COMP, replacing Durgom.

MCA Promotes Hornor

■ LOS ANGELES—Glenn Hornor has been promoted to southeastern district manager for MCA Records announced Jeff Scheible, vice president of sales.

Horowitz Address

(Continued from page 14)
that the two largest selling albums in America this year by far—each of them quintuple platinum and growing—are ours (I refer of course to the Eagles' "Hotel California" and Fleetwood Mac's "Rumours") — showing better than words, and contrary to competitors' rhetoric, that no company can sell records like the WEA machine.

With this growth of the industry and the broadening of its audience, has come a new interest on the part of the general public. Newspapers are printing charts of the best-selling records (just as they have printed book best-seller lists for years) and magazines of general circulation are devoting more and more coverage to recording artists and music. It is as if the industry has suddenly gained respectability—it has perhaps finally come of age.

I therefore see great potential for the future growth of our companies, not simply by increasing market share as we have so successfully done in the past, but also through participation in an ever-expanding market.

20th Signs McCormack



Singer Mose McCormack has signed a contract with 20th Century-Fox Records. Participating in the event, from left, are: Alan Livingston, president of 20th Century-Fox Entertainment; McCormack's manager, Dexter Schaeffer; 20th Century's director of business affairs, Frank Molloy and John Wagner, president of John Wagner Productions.

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO — THE ENVELOPE PLEASE, DEPT.: At the Canadian National Exhibition this year, the Canadian Recording Industry Association, in order to celebrate 100 years of recorded sound, constructed their own pavilion, full of record company exhibits and music oriented booths. One of the more popular exhibits was a fully operational 16 track studio which was used during the CNE to record local aspiring artists with professional producers behind the board. The aim was to select one band's finished product as the 'winning entry' which would then make the rounds of a&r offices. CHUM-FM, which helped promote the contest, selected the winning entry which was . . . a Toronto quartet called **Whistle King**. Their entry was produced by Quality's staff producer/a&r chief **Bob Morten**. Several labels have raised their eyebrows as a result and it would not surprise us to see the act signed within a fortnight. Which is not bad for a band which previously couldn't interest booking agents, record companies or even managers. Another overnight sensation.

THE SONG REMAINS . . . UH . . . KINDA THE SAME DEPT.: Direction Records, a reasonably new label in Canada, has signed and released an initial single by a Quebec act called **Eclipse**. The toons are "You Really Got Me" b/w "Born To Be Wild." Both songs have been **Kraftwerk**-ized to the point where one must listen closely to remember where the songs are familiar from. Highly unusual approach . . . readers are advised to pick up a copy for their own aural edification.

CROSSOVER DEPT.: **Murray McLauchlan** has always been considered a 'folkie' first and foremost, even though his material has been open to interpretation. Now, with the backing of an excellent band called **The Silver Tractors**, Murray is a 'rock' artist, having just released an lp called "Hard Rock Town" on True North. His current tour ends just before Christmas with a three day stay at Massey Hall.

(Continued on page 77)

GERMANY

By JIM SAMPSON

■ MUNICH—Boom and bust on the German concert scene over the labor day weekend. At Scheessel, an inexperienced promoter (Mountain Music) scheduled 21 groups for a two day open air festival. When only five acts showed up, an estimated 20,000 people (who paid upwards of \$15 each) went on a rampage, setting the stage aflame, destroying lights and amps. Property damages were set at \$200 thousand but through negative publicity, damage to the otherwise booming German concert industry was even greater. Meanwhile, at Nuremberg, Lippman & Rau drew 50,000 fans to a ten hour rock orgy. **Chicago, Santana, Rory Gallagher, Thin Lizzy, Lake and Udo Lindenberg** played what was probably the biggest one day music event ever staged in continental Europe. The next day, 45,000 turned out for the same show in Karlsruhe. Comments L&R's **Mike Scheller**: "Open air is a risky situation, but if professionals get together, we should have one of these every year."

Jet Records president **Don Arden**, son **David** and guests from the States, Japan and Europe flew into Munich for the premiere of the new **Electric Light Orchestra** album, "Out Of The Blue." Ariola managing directors **Monti Lueftner** and **Friedrich Schmidt** greeted and feted the 70 person entourage. The premiere in the MusicLand studio (site of the summer sessions) revealed a double disc set with a split personality: half concept, half unrelated cuts. Album and single (probably "Turn To Stone") due worldwide this week.

Also on hand at the ELO party was United Artists Musik chief **Gaby Richt**, who this month celebrates her 10th year with UA. Under Richt, UA publishing here has grown steadily, especially since acquisition of the Big 3, Immediate and Antisia catalogues. Richt's latest coup: getting **Hildegard Knef** to sing the German cover of **Liza Minnelli's** title song to "New York, New York."

Intercord marketing boss **Ingo Kleinhammer** out with **Reinhard Mey's** first new album in two years, also with new Blue Rose gospel material (**Andrae Crouch, Pat Boone** and others) which he thinks will

(Continued on page 77)

ENGLAND

By RON McCREIGHT

■ LONDON—It's sales conference season with all major companies convening at suburban hotels to present their product and announce their campaigns to sales reps in preparation for the heavy sales period between now and the year end. EMI met at Heathrow's Skyline Hotel and the main interest centered around the forthcoming **Wings** album —**Paul McCartney** appeared on film from the Virgin Islands to deny rumors of a split from the company. Phonogram's main project is the "Consequences" album set by departing **10cc** members **Lol Creme** and **Kevin Godley** which will retail at an all time high of \$25. **Maurice Oberstein**, CBS' MD, emphasized the continuing need for new talent in his keynote speech and announced the signing of new bands **Cape Shock, Next** and **New Hearts**. RCA at its meet in Brighton declared a policy of greater selectivity and immediate concentration is on **Elvis** product and catalogue, and **Bowie's** new offering, "Heroes," which along with **Perry Como's** "Best of British," **Daryl Hall & John Oates' "Beauty On A Backstreet"** and **Iggy Pop's "Lust For Life"** will enjoy extensive marketing campaigns.

A rush of Elvis "tributes" records has hit the market with the American massive seller "The King Is Gone" by **Ronnie McDowell** leading the way on Pye. It seems each record is claiming its own degree of validity and moral justification, with **Eddie Owen's "I Remember Elvis Presley"** (Sonet) having the support of the Elvis U.K. fan club and long-time fan, Radio Luxembourg deejay **Tony Price**; **Skip Jackson's "The Greatest Star Of All"** (Alaska) being the brainchild of producer **Roger Easterby**, whose belief is that tribute records are valid and can become successful "if done tastefully"—a la "Tribute To Buddy Holly" by **Mike Berry** and "Just Like Eddie" by **Heinz**; and "Elvis" by **Jenny Nicholls** was recorded only after great deliberation by Spark Records and it hopes its "decision has been a proper one."

One of the most consistently successful independent record companies, Creole has switched distribution from EMI to CBS after several weeks of speculation. First product to be released under the new deal will be albums by **Barry Biggs, Byron Lee** and **Little Richard** as well as singles by **Ruby Winters, The Blues Busters** and **The House of Lords (Jonathan King)**.

Ariola launches its first British product on the market on September 30th with "Goodbye City Lights" by **Scoundrel**, while other German label licensed through the company, Hansa, also has its first U.K. derived product released shortly.

An impressive collection of British albums out this week with **Camel's "Rain Dances"** (Decca) topping the pile, followed closely by **Blue's "Another Night Time Flight"** (Rocket), **Thin Lizzy's "Bad Reputation"** (Vertigo), **Sutherland Brothers & Quiver's "Down To Earth"** (CBS)—not to be confused with **Barclay James Harvest's "Gone To Earth"** (Polydor) and **Joan Armatrading's "Show Some Emotion"** (A&M).

CANADA'S TOP 10

Singles

1. I JUST WANT TO BE YOUR EVERYTHING
ANDY GIBB—RSO
2. DA DOO RON RON
SHAUN CASSIDY—WB
3. I'M IN YOU
PETER FRAMPTON—A&M
4. DO YOU WANNA MAKE LOVE
PETER McCANN—20th Century
5. DON'T STOP
FLEETWOOD MAC—WB
6. YOU AND ME
ALICE COOPER—WB
7. HIGHER & HIGHER
RITA COOLIDGE—A&M
8. HANDY MAN
JAMES TAYLOR—CBS
9. YOU MADE ME BELIEVE IN MAGIC
BAY CITY ROLLERS—Arista
10. HOW MUCH LOVE
LEO SAYER—WB

Albums

1. RUMOURS
FLEETWOOD MAC—WB
2. EVEN IN THE QUIETEST MOMENTS
SUPERTRAMP—A&M
3. HOTEL CALIFORNIA
EAGLES—Asylum
4. I'M IN YOU
PETER FRAMPTON—A&M
5. SHAUN CASSIDY
SHAUN CASSIDY—WB
6. ENDLESS FLIGHT
LEO SAYER—WB
7. STREISAND SUPERMAN
BARBRA STREISAND—CBS
8. STAR WARS
Soundtrack—20th Century
9. ARRIVAL
ABBA—Atlantic
10. BOOK OF DREAMS
STEVE MILLER—Capitol

(Courtesy CRIA)

AUSTRALIA

By ED NIMMERVOLL

■ An interesting feature of the Australian record business in recent times has been its potential as a test market for the rest of the world. The past five years have already seen this happening on a concert level, with many top names coming through on trial before hitting the big markets. But in recent times this is also happening on record, or at least the potential is there for enterprising record companies.

This development is attributable to the re-entry of television into the arena of influencing record buyers, in particular a show called "Countdown," aired by the Government-operated Australian Broadcasting Commission. This show has an estimated survey audience of two million every week in a population of 12-13 millions. The first signs of this show's impact made themselves felt with the discovery of **ABBA**, who might have steadily won record buyers the way they have around the world, but through the support of "Countdown" Abba were hurtled to popularity unprecedented since **The Beatles**.

Since Abba there have been other interesting examples of Australians predating world trends, thanks to the exposure of certain film clips on "Countdown." The airing of **Shaun Cassidy** performing "That's Rock And Roll" gave Cassidy an immediate No. 1 six months ago, before his American popularity through "The Hardy Boys." Cassidy became so popular he visited Australia purely on a promotional tour (no performances), a rarity considering our air distance from the

(Continued on page 80)

Germany (Continued from page 76)

find wide acceptance here. Best available sampler of German rock groups is Intercord's "Super Rock Festival" (**Kraftwerk**, **Kraan**, **Nektar** and others). If FM stations write Ingo at Intercord, he might send you a copy.

Trade monthly "musik-informationen" analyses record company and pub performance in their singles charts over the last six months. Clearly on top were EMI Electrola and **Johann Michel's** Melodie der Welt publishing. CBS surprised in second, Polydor/DGG third, surging Hansa fourth. Second most successful publisher was **Trudy Meisel's** Intro, followed by ever strong Intersong then **Rolf Baierle's** amazing Roba Musik (the little publisher that out-hustles most of the majors in Germany).

Eric Burdon wrapping up his new Polydor solo effort ("Survivor") with top German rock musicians at **Dieter Dierks'** studios; also at the Dierks studios is **Lee Hazlewood**, producing country in Germany for EMI . . . **Guenther Gabriel** switching from Hansa to Polydor next year . . . **Heidi Esser** leaving Crystal to head Hansa's Medox label.

Canada (Continued from page 76)

When **Rush** performed there for three days to record "All The World's A Stage," much ado was made about it being the biggest 'rock' gross in the hall's history. If Murray comes out with a bigger gross, does this mean that Murray McLauchlan and Rush are in the same league?

BITS'N'PIECES: After **The Little River Band's** triumphant dates in Vancouver and Toronto, another Aussie act, popsters **Sherbet**, are planning a ten date Canadian tour for November. Hamilton band **Vehicle**, scoring heavily here with a single, "Mr. Love," has signed with Road Show Records in New York for U.S. distribution of their first album. Also on their debut album is a song called "You Could Have Been A Star," credited to a writer named **Tam Patrick**. A free tartan scarf goes out to the first person identifying the promo man behind the pen name. Capitol has a new press officer in **Celeste Mulhern**. Cavac Productions in Nashville has acquired U.S. management and publishing for Amber artist **Mike Graham**. **A Foot In Cold-water** is no longer managed by SRO Productions, though the band will "hopefully continue recording" for SRO's label, Anthem. The band is currently in the midst of a western Canadian tour. Two former CFTR staffers, **Clive Corcoran** and **Gavin Nichol**, have signed a management deal with local progressive quintet **Pockets**. The on-again/off-again Sunday Star, in planning for the past two years, will be on again as of October 16 when it finally hits the street. We are promised a voluminous entertainment section. Local band **Telemann** is in the midst of recording a debut album which has many tongues wagging. Says one insider: "They've got three singers who sound like **Brad Delp** (Boston) and they're gonna cause a sensation."

ENGLAND'S TOP 25

Singles

- 1 WAY DOWN ELVIS PRESLEY/RCA
- 2 MAGIC FLY SPACE/Pye
- 3 SILVER LADY DAVID SOUL/Private Stock
- 4 OXYGENE JEAN MICHEL JARRE/Polydor
- 5 DEEP DOWN INSIDE DONNA SUMMER/Casablanca
- 6 FLOAT ON FLOATERS/ABC
- 7 NOBODY DOES IT BETTER CARLY SIMON/Elektra
- 8 NIGHTS ON BROADWAY CANDI STATON/Warner Bros.
- 9 ANGELO BROTHERHOOD OF MAN/Pye
- 10 TELEPHONE MAN MERI WILSON/Pye
- 11 THAT'S WHAT FRIENDS ARE FOR DENIECE WILLIAMS/CBS
- 12 TULANE STEVE GIBBONS BAND/Polydor
- 13 LOOKING AFTER NUMBER ONE BOOMTOWN RATS/Ensign
- 14 BEST OF MY LOVE EMOTIONS/CBS
- 15 DANCIN' IN THE MOONLIGHT THIN LIZZY/Vertigo
- 16 YOU GOT WHAT IT TAKES SHOWADDYWADDY/Arista
- 17 THE CRUNCH RAH BAND/Good Earth
- 18 SUNSHINE AFTER THE RAIN ELKIE BROOKS/A&M
- 19 THINK I'M GONNA FALL IN LOVE WITH YOU DOOLEYS/GTO
- 20 DO ANYTHING YOU WANNA DO RODS/Island
- 21 I CAN'T GET YOU OUT OF MY MIND YVONNE ELLIMAN/RSO
- 22 DREAMER JACKSONS/Epic
- 23 SPANISH STROLL MINK DEVILLE/Capitol
- 24 BLACK BETTY RAM JAM/Epic
- 25 GARY GILMOUR'S EYES THE ADVERTS/Anchor

Albums

- 1 ELVIS PRESLEY'S 40 GREATEST HITS/Arcade
- 2 20 ALL TIME GREATS CONNIE FRANCIS/Polydor
- 3 OXYGENE JEAN MICHEL JARRE/Polydor
- 4 MOODY BLUE ELVIS PRESLEY/RCA
- 5 A STAR IS BORN/CBS
- 6 RUMOURS FLEETWOOD MAC/Warner Bros.
- 7 WELCOME TO MY WORLD ELVIS PRESLEY/RCA
- 8 THE JOHNNY MATHIS COLLECTION/CBS
- 9 GOING FOR THE ONE YES/Atlantic
- 10 STRANGLERS/UA
- 11 I REMEMBER YESTERDAY DONNA SUMMER/GTO
- 12 ELVIS IN DEMAND/RCA
- 13 HOTEL CALIFORNIA EAGLES/Asylum
- 14 G I BLUES ELVIS PRESLEY/RCA
- 15 NEW WAVE VARIOUS ARTISTS/Vertigo
- 16 EXODUS BOB MARLEY & WAILERS/Island
- 17 FLOATERS/ABC
- 18 ARRIVAL ABBA/Epic
- 19 MY AIM IS TRUE ELVIS COSTELLO/Stiff
- 20 ELVIS PRESLEY SUN COLLECTION/Starcoll
- 21 ELVIS GOLDEN RECORDS VOL. 1/RCA
- 22 LOVE AT THE GREEK NEIL DIAMOND/CBS
- 23 BEST OF ROD STEWART/Mercury
- 24 LOVE FOR SALE BONEY M/Atlantic
- 25 THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum

Swan to A&M



Singer-guitarist-composer Billy Swan has signed with A&M Records. Swan, who is part of the Kris Kristofferson-Rita Coolidge show, is shown flanked by (left) A&M chairman Jerry Moss and his manager, Bert Block.

BMI To Present Awards To PRS

■ NEW YORK—Edward A. Cramer, president of BMI, will present awards to 33 writers and 24 publisher members of the British Performing Rights Society during a luncheon in London Sept. 19. BMI Citations of Achievement will honor those PRS members whose songs were among the most performed compositions licensed by BMI during 1976. Awards will also be given to honor those songs which have gathered more than one million U.S. broadcast performances.

The Gibb brothers, Barry, Robin and Maurice, are the writers of the most awards for BMI-licensed song performances. They are followed by Paul McCartney, Jeff Lynne and Linda McCartney. Abigail Music Ltd. is the PRS publisher of the year with five most performed songs.

Thirty-four songs by British writers and publishers and licensed by BMI have already received in excess of one million broadcast performances. Paul McCartney leads the list with 11 million performance songs. He's followed by John Lennon, ten, and George Harrison, Tony Hatch and Anthony Newley, three each. Northern Songs Ltd./ATV Music Ltd. is the leading PRS publisher recipient of million performance honors with 14 songs. Harrisongs, Ltd. has three.

Cramer will be assisted at the awards luncheon by Theodora Zavin, BMI senior vice president for performing rights administration, and Robert Musel, BMI's European consultant.

Bloom Taps Gitlin

■ NEW YORK — Amy Gitlin has been named publicity associate at the Howard Bloom Organization, Ltd.

Ms. Gitlin comes to the Howard Bloom Organization from Chappell Music where she was an administrative assistant.

Nashville 'Forum IV' Discusses Music/Law

■ NASHVILLE — Nashville Forum IV, "Your Music and the Law," took place at the Exit/In September 12. Ron Bledsoe served as moderator for the panel consisting of Nashville attorneys John Lentz, Mike Milom and Bob Thompson.

Questions from industry personnel and the general public led the panel into an informative discussion of songwriting and recording contracts, various aspects of the copyright law and other legalities in respect to artists rights, record merchandising and management.

Steve Wariner

Following the 90 minute question and answer period, Steve Wariner (RCA) entertained the audience with several self-penned tunes. The fourth forum was co-sponsored by RCA Records, BS Productions and Hank Magazine in cooperation with the NARAS Institute.

Commodores Honored In New Orleans



Motown recording artists the Commodores were recently presented with keys to the city of New Orleans and made honorary citizens of the city of New Orleans, prior to their performance at the Superdome. From left: Mayor Johnny Ford of Tuskegee, a guest of the Commodores at their show, William King, Lionel Richie, Ronald LaPread, Benny Ashburn, the Commodores manager, New Orleans state senator Sidney Bartholomew, Walter Orange, Milan Williams, Thomas McClary and assistant director of the New Orleans Urban League John Johnson.

'Cohen's Commandos'

(Continued from page 8)

ship between merchandiser and store manager may determine the accuracy and depth of the phone report. And the sifting of this gathered information at UA corporate headquarters is an equally crucial process.

'Key Barometers'

Radio reports, trade paper chart positions and local store reports are all examined and reevaluated by Cohen, who is assisted in the task by Kathi Jamieson. Cohen homes in on "key barometer" retailers and watches both large market and secondary radio play very closely. Additionally, he receives photos of virtually every major display his field personnel set up, giving him an extra indicator.

Progress Gets 20th For Cincinnati

■ LOS ANGELES — Progress Records has assumed distribution responsibilities for all 20th Century-Fox Records product in Cincinnati. Progress is currently distributing 20th Century product in Cleveland.

Supreme Distributors were previously distributing 20th Century-Fox in Cincinnati.

De Mol to A&M Intl.

■ LOS ANGELES—Dave Hubert, vice president, international, A&M Records, has announced that Louk De Mol has joined A&M's international department and will be involved in the promotion area. De Mol will report to Jack Losmann, international marketing director.

Cohen sees the local merchandising coordinators as similar to radio promotion personnel in some ways. By observing local radio play and coordinating it with local accounts that have listeners who respond by purchasing at key retailers, Cohen is able to pinpoint sales areas that may "break." When this uniform pattern establishes itself, or shows signs that indicate sales might jump significantly with the proper small push, Cohen focuses on the area, and attempts to help spread the activity into neighboring locales. If the initial indicators were accurate (pointing out the necessity of good rapport with store managers and radio reporters) a regional breakout may ensue.

Locales

"Cohen's Commandos," as company president Mogull refers to them, are presently located in 11 cities: New York, Los Angeles, Dallas, Atlanta, Chicago, Boston, Philadelphia, Cleveland (covering Pittsburg and Canton), San Francisco, Baltimore and Detroit. Another merchandiser will be added in the Houston area.

Background

Cohen's program differs from others in another area, and that is the merchandising vice president's background. A former history teacher and admitted statistics freak, Cohen worked for a variety of industry companies, including Marnell Distributors, and helped found Philly of Soul Records. He was also a promotion man, and brings his radio knowledge to an area where a radio/retailer correlation is important.

Additionally, Cohen keeps close track of his field team, each of whom, he feels, does "an outstanding job. You can't single one out as being any better than the others. Each has a special strength. They have a tough job because I tend to throw out a lot at them. If there's a difficulty at this point, it's in setting priorities, because I try to get so much from them."

It's likely, however, that the UA field merchandising coordinators will have more tossed their way in the near future. "I want to know what 75 records sold in one store means as opposed to 100 in another area retailer," stated Cohen, "and I intend that we'll know these accounts as well as a top-flight promotion man would know the characteristics of his artists and the radio stations he services." Cohen mentioned in-store playlists, "must stock" reports and increased tracking procedures at full-line record stores as areas that will receive attention in the near future.

NMPA To Host Copyright Forums

■ NEW YORK—As part of the continuing program to appraise its membership of the ramifications of new U.S. Copyright regulations, Leonard Feist, president of NMPA, has announced a forthcoming series of NMPA Copyright Workshop/Forums.

The first day of the two-day long Workshop/Forums will be devoted to a presentation by officials of The Copyright Office of the new regulations scheduled to come into effect January 1, 1978 and the new procedures and forms which must thus come into use. Since the new law will create a change in almost every aspect of music publishers' dealings with The Copyright Office, this first-hand information and understanding will be essentially important to publishers.

On the second day, the role of

CLUB REVIEW

Wayne Phillips: Seasoned Newcomer

■ NEW YORK—New York's premier country music club, O'Lunney's, regularly features Wayne Phillips, a country singer from Port Jervis, New York who entertains with the ease and manner of a seasoned performer.

Most country music in the New York area is either imported or lacks authenticity in some way, but Wayne Phillips, who claims to have paid his dues ("I have my hard-luck stories, but so do we all"), is authentic from his roots to his cowboy boots. The beginnings of his singing career includes gigs with Tex Ritter, Elton Britt and Eddie Arnold. By the mid-'70s he was touring the Washington, D.C. club circuit with Emmylou Harris.

This experience plus appearances on Pete Seeger's Clearwater Sloop with his current back-up band of two years, the Hootchy Kootchy Dream Band, have endowed Phillips with a friendly, assured style so essential to successful country singers. His low full voice conveys an honesty which makes his performance a refreshing experience, while his subject matter deals with the perennial country music situations of lost lovers, heavy boozing and having a whoopin' good time.

O'Lunney's club is the forefront of country music in New York and Mr. O'Lunney has recently started a label (O'Lunney's) on which Phillips' singles have appeared. His most recent, "Saturday Night at O'Lunney's b/w 'Drop Me A Line,'" is quite good and both songs are prominently featured in Wayne Phillips' sets.

Alan Wolmark

The Harry Fox Agency under the new law and the particular and specific impact of the law on the music publishing industry will also be discussed.

Three Workshop/Forums have been scheduled: in New York on Monday and Tuesday, October 31 and November 1 at the Waldorf-Astoria; in Nashville on Thursday and Friday, November 3-4 at the Hyatt Regency; and in Los Angeles on Thursday and Friday, November 10-11. In order to make maximum use of these workshop/forums, with the announcement of dates to the membership a response form was enclosed which asked for specific input as to the areas of concern that members wish to see addressed. In addition, it was emphasized that although primarily intended for NMPA members, other music industry representatives will be allowed to attend.

Finally, the workshop/forums will provide the occasion for receptions honoring the 60th Anniversary of the NMPA and the 50th Anniversary of the establishment of its licensing service now known as The Harry Fox Agency. These affairs will take place on the evening of November 1 in New York, November 3 in Nashville and November 10 in Los Angeles.

MCA Releases Set

■ LOS ANGELES—MCA Records will release five albums in mid-September, according to Richard Bibby, vice president of marketing.

Included in the release will be "Rough Mix," a solo lp from the Who's Peter Dinklage, in collaboration with Ronnie Lane; Peter-John Morse debuts with "On The Shoreline"; "Gone to the Earth" by Barclay James Harvest; "Magazine" by Sherbet; and "Golden Earring Live."

Jam Session



MCA recording artists Jerry Jeff Walker and Joe Ely recently performed before sellout crowds on two successive nights at the newly opened Austin Opry House. On stage, still playing long after the standard concert time are Jerry Jeff Walker (right); Joe Ely (center) and Milton Carroll (left).

Newark Prosecutor Resigns

(Continued from page 4)

reportedly will be Robert Del Tufo, first assistant attorney general for New Jersey and a close associate of Rep. Peter Rodino (D-N.J.). Del Tufo's name was one of those submitted to the White House by Sen. Williams as a possible replacement for Goldstein.

An aide to Sen. Williams called Del Tufo a professional law enforcement man "who can do a better job" than Goldstein. The aide told the Washington Post last week: "We'd rather have our professional in the job than theirs."

Goldstein had garnered much enmity among the New Jersey political establishment for his forceful prosecutions of local and federal government officials. Among the politicians prosecuted by Goldstein's office were 12 mayors, two Secretaries of State of New Jersey, chairmen of both the Democratic and Republican state committees, and two congressmen. One, Rep. Henry Helstoski (D-N.J.) of Bergen County, tried to have Goldstein impeached. Rep. Helstoski was under grand jury investigation for his use of private immigration bills while a member of Congress. His impeachment resolution was never taken up by the House Judiciary Committee.

All during his corruption-busting days, Goldstein kept up a steady barrage of press announcements and leaks which had the music industry on edge. His office pressed cases and won convictions against WHIS-FM (New York City) program director Frankie Crocker for perjury, Arista Records president Clive Davis for tax evasion, and four top-level executives of Brunswick Records for mail fraud and conspiracy. The fraud conviction of Brunswick higher-ups was over-turned on

appeal and the high court ordered a new trial on the conspiracy charges.

Goldstein, while prosecuting music industry figures, was wont to say that more indictments would be forthcoming against others in the business. Those indictments never came and, invariably, those who were indicted were charged with crimes far less serious than Goldstein implied they would be.

Arista Realignment

(Continued from page 4)

marketing staff and the company's five independent distributors in the region. Prior to rejoining the label, Blatt served as west coast sales manager and, before that, midwest regional promotion manager for United Artists. In his earlier affiliation with Arista, Bryan Blatt was the label's local Detroit promotion representative.

Irv Bailer has been appointed Arista's national sales administrator and in that capacity will be administering sales procedures, including retail programs, coordinating and following through on these systems with other Arista departments. Before this promotion, Bailer was Arista's director of credit and collection.

Siegal has also named Jim Cawley the national rack accounts director, Rodney Bowden the national retail marketing coordinator, and Jane Palmese the national singles marketing director.

In his new capacity, Cawley will be in direct contact with national and local rack accounts across the country, arranging and coordinating sales and marketing campaigns. Cawley has been with Arista Records for 2½ years, and prior to his new appointment, he served as the national singles sales manager, and before that, sales coordinator.

As national retail marketing coordinator, Bowden will be in direct contact with local and national accounts, coordinating marketing and sales campaigns on Arista product. Bowden, who will now be based in the company's New York offices, was most recently Arista's local marketing manager in San Francisco. Prior to that, he was a local marketing representative for both M.S. Distributors and Eric Mainland Distributors.

In her new capacity, Palmese will coordinate the company's singles sales with individual accounts across the country as airplay develops in the various marketplaces. Ms. Palmese joins Arista from Midsong International Records, where she was the national promotion manager. Previously, she has served as Island Records' local promotion representative in New York.

Mandrell, Overstreet at Lincoln Center



ABC/Dot Records artists Barbara Mandrell and Tommy Overstreet are greeted backstage at New York's Lincoln Center For The Performing Arts by personnel from WHN Radio. Though heavy rains fell throughout a major portion of the show, it did not seem to dampen the spirits of Barbara, Tommy or the enthusiastic fans in attendance at the third of the free outdoor concerts in WHN's summer series. Pictured from left are WHN program director Ed Salamon; Overstreet; Mandrell; Mickey Wallach, ABC promotion; Charlie Cook, assistant to the program director; and WHN air personality Lee Arnold.

Australia

(Continued from page 77)

rest of the world.

England's **Supercharge** group were also granted a hit with a song called "You've Got To Get Up And Dance," without comparable success anywhere else in the world. "Countdown" again has to take credit for the No. 1 **Peter Allen** has just managed with "I Go To Rio," a most unlikely hit under normal conditions. And **Mike Nesmith's** film clip for the "Rio" single has also presented him with a nationwide Australian hit.

These are isolated but spectacular successes which prove that concerted effort with any of these singles elsewhere in the world can produce the same results. Australia has proven the potential of these singles. And conversely it should be noted that a record is a long way towards being a hit in Australia if it is accompanied by a clever film clip.

ON RECORD: Peter Allen's "I Go To Rio" has been the runaway hit of the past month or so, with the **Joe Tex** comeback, "Ain't Gonna Bump No More," a close second. Making a huge dent in past weeks has been the **Carole Bayer Sager** single and album, both heading for No. 1. "Undercover Angel" by **Alan O'Day** is enjoying sales and **Thelma Houston's** "Don't Leave Me This Way" has enjoyed immense favor.

Records on the move are **Boney M's** "Ma Baker," **Donna Summer** with "I Feel Love," **James Taylor's** single and album, **Peter McCann's** "Do You Wanna Make Love" and the **Alan Parsons'** album, "I Robot."

Every now and again we hope to be able to tell you of significant Australian recordings as they appear on the Australian scene. The popularity of **AC/DC**, the **Little River Band** and the **Dingoes** on the American front should be evidence enough that for years Australia has witnessed a formidable musical participation which the rest of the world never shared. Why not share it now?

The best release about at the moment is a single by a group called the **Ferrets**, self written and produced by the group with help from knowledgeable outsiders. "Don't Fall In Love" has proven to be one of those records which is so infectious and unusual it has found favor right around Australia, a rarity. For several weeks now the Ferrets single has been amongst the nation's fastest rising singles purely on its acceptance in its own area, but now the record is heading for big things right around Australia. Look out for it. Those interested might contact Mushroom Records, 59 Wellington Street, Windsor, Victoria, 3182, Australia.

ON STAGE: The concert scene has been a little quiet in recent months while the Northern Hemisphere enjoys its summer boom period, but now it'll be our turn again. **Tina Turner** is here now, along with **Jose Feliciano** and **Jethro Tull**. **Split Enz** are doing a return home tour, and **Janis Ian** and **John Denver** are in the pipeline. The most eagerly awaited visit, however, will be **10cc**, due at the end of September.

The Coast

(Continued from page 10)

early and continued support.

Also on the artistic front (we're talkin' culture now, people, so pay attention): **Peter Allen**, one of the darlings of the chic set (and a talented guy to boot) is one of four musicians represented in a portrait by "folk-art" painter **Shigeo Okumura**; Allen's in there with **Dolly Parton**, **Diana Ross** and **David Bowie**. Seems that Okumura offered the painting to Allen, and the two of them are now discussing a sale. Allen, by the way, is apparently such a biggie in Australia that his recent arrival in Sydney was covered live by the Aussie television networks.

ASSORTED WEIRDNESS: **Nick Lowe**, who's already earned a measure of fame—or is it notoriety?—for inspiring one of the year's better buttons ("Nick Lowe bought me a drink") and finally violating pop taboos against canine cannibalism ("Marie Provost" on his "Bowi" ep), will be even more audible/visible in the coming months. He's set to produce the next **Graham Parker and Rumour** lp, as well as **Dr. Feelgood**, followed by completion of his own debut album as a soloist. Lowe is also expected to tour in January . . . Former **Lost Planet Airmen** (of **Commander Cody** and . . .) **Bill Kirchen** and **Rick Higginbottom** are part of a new band called the **Moonlighters**, along with **Richard Casanova**, formerly fiddler for **Asleep at the Wheel**, and **Tony Johnson**, ex-**Junior Walker** drummer. The band, who'll record for Amherst/DJM, are calling their music "rhythm and western" . . . The folks at Arista have just moved to new offices in Century City; they've tripled their office size and more than doubled the staff in all areas (publishing, promotion, publicity, a&r et al.). . . **Melissa Manchester** was visited backstage at a recent gig in Minneapolis by none other than **Bob Dylan**, who was apparently on his home turf to visit his mom. They discussed a number of things, not the least of which was **Dinah Shore's** TV program. Seems that Manchester will soon appear on "Dinah!" and offered to assist Dylan in securing his own slot on the show sometime; Bob declined . . . Talk about weirdness: **Martin Mull** will be guesting on an upcoming episode of "Wonder Woman" (seriously). He'll be playing "the pied piper of rock," a performer who inspires his dotting minions to rob the box office during his concerts. It could only happen in Hollywood . . . The hits just keep on comin': Italy evidently has a contest for top disco record, if such a thing is possible. This year, the surprise winner—to put it mildly—of a "disco maré" award in the "other sides of disco" category was **Jean-Luc Ponty**, whose "New Country" cut was honored. Jean-Luc couldn't quite make it to receive it in person . . .

STUDIO QUICKIES: **Martha Reeves** has signed a production agreement with ex-**Rufus** member **Andre Fischer** and his San-Jo Fish Productions—they're recording now at Dawnbreaker Studios . . . **David LaFlamme**, **Steve Miller** and "classical African drum master" **Kwaku Dadey** are among those currently recording at Columbia Record Studios in San Francisco . . . **Anson Williams** of "Happy Days" is working on his first album for Chelsea; production is being handled by Chelsea head **Wes Farrell**, and songwriter **Bradford Craig** has penned four new tunes for Williams.

Reddy Breaks Record



Capitol Recording artist Helen Reddy recently broke a fourteen-year attendance record at Detroit's Meadow Brook Theatre. Ms. Reddy met with Capitol staffers after the show to be congratulated on her appearance. Pictured are (standing, from left): Jeff Johnson, customer service representative (and friend); Bruce Mansfield, customer service representative; Ms. Reddy; Jeff Wald, Ms. Reddy's husband/manager; Len Marduez, salesman; Larry Krutinger, district manager; and Ron Hewlitt, salesman. Pictured kneeling is Craig Lambert, Detroit promotion manager.

IAM Seeks To Create 'State of The Art'

By FRANC GAVIN

■ LOS ANGELES — International Automated Media has opened operations in Irvine, California. Located just outside Los Angeles in neighboring Orange County's industrially zoned area, founders Skip Konte and Jerry Shirar seek to establish "A state of the art."

Heretofore such a state has been nominally identified with Hollywood and the immediate L.A. region. But in recent years, there has been a growing trend among producers establishing their own operations to experiment with competitive, modern recording venues located elsewhere.

International Automated Media (IAM) is such an operation. Established in 1976, and ready for business since June 23 of this year, IAM is a fully-realized dream-studio, a "total service" organization which secures its base of operations in a previously untapped area. "The idea was to find a secluded spot, a place where people can't barge in right off the streets, but which at the same time would be very close to freeways, a major airport, and some of South California's finest beaches," Konte told *Record World*.

Konte has derived his preferences from long-term experience in both performing and producing fields, having worked with and produced for Blues Image and Three Dog Night, respectively. "As I got further into the world of production, I started making mental notes on what I would not allow to go wrong, from major to just little things, in all phases of recording, that can really screw up a production. It's the minor difficulties that can really steer the course of a record downwind of the original plan. What we're offering at IAM is a complete alternative to all the major and minor probabilities of obstruction. We're shooting for the moon."

In shooting for the moon, Konte and partner Shirar have created, according to specification, a "state of the art" studio, designed and constructed by Westlake Audio. It is being touted by its operators as a showplace of Westlake Audio's work, the company has used it as the primary example of their ultimate product in their brochures.

The studio utilizes a Harrison 32-input console that is fully automated with digital programming. In addition there are 3M model-79 recording machines with two, four, sixteen and twenty-four tracks, that also

feature computer locating systems. Dolby and DBX noise reduction systems, a complete variety of monitors, (including electrostatics) four automated color-video monitors with synchronization, and a full contingency of keyboards that include grand piano, Hammond B-3 with Leslies, Chamberlains, Arps, Oberheim, Hohners, Wurritzers and Fender-Rhodes are also being utilized.

The room itself includes a completely humidity-controlled atmosphere, with three layers of isolated floor. Each section of the studio can be isolated from any other section, creating the maximum number of options. One of the most fascinating aspects of the isolation feature is the variable-decay room, a mirrored ceiling and wall, marble-floored that allows an optimum reflective surface for acoustic instrumentation. The effect, which operates on a principle similar to that of reflected light, noticeably "brightens" the sound of an instrument. It was used recently in the recording of Millennium group Brook-

lyn Dreams, who did their string charts inside the chamber with the desired effect. In addition to Brooklyn Dreams, vocalist Donna Summer has recorded at IAM, finding it very similar to the studio she favors in Munich, Germany, which was also designed by Westlake.

In order to keep IAM a "state of art" operation, the studio, while being used as a showplace for new and experimental equipment, will have their machinery updated.

Add'l Services

The extent of IAM's total service does not end in the recording studio. The company also provides artist-chauffeur services and living facilities, located primarily in nearby Newport Beach, and a complete catering service.

To make valid the claim of "international," IAM also has a mobile color-video broadcast unit, and a mobile sixteen track unit. Konte hopes to expand his facilities to include managing, publishing and promotional services, and to eventually cover all facets of the media.

Heart Homecoming



Heart played a homecoming show last week. The Seattle-based group has been touring all summer in support of their platinum Portrait lp "Little Queen," and hosted a show with Seattle's KZOK radio. A portion of the proceeds were donated to the Children's Orthopedic Hospital, Youth Services Center-Chaplaincy Program, and the Church Council of Greater Seattle. Pictured after the Summer Sunday '77/Seattle are from left: (front row) Michael Derosier; Ann Wilson; Roger Fisher; Ken Kinnear, Heart's manager; Peter Fisher, from the Church Council of Greater Seattle; (back row) Howard Leese; Nancy Wilson; Steve Fossen, Heart.

UA Price Hike

(Continued from page 4)

listed at either \$6.98 or \$7.98 to be priced at \$9.98; an increase in list for soundtracks and Broadway shows from \$6.98 to \$7.98; an increase for all Blue Note albums previously listed at \$6.98 to \$7.98; and all cassette and eight-track titles based on two-disc sets, previously list priced at \$7.98 and now hiked to \$9.98.

War, ELO Up

Also included in the move are all War and Electric Light Orchestra albums previously listed at \$6.98, which will now carry a \$7.98 list price.

Soulful Salute



Barry White and Jermaine Jackson share the joy with Love Unlimited at a dressing room reception after Barry and the trio taped Merv Griffin's 90-minute salute to the Maestro and his music. From left: Diane Taylor, Barry White, Glodean White, Jermaine Jackson and Linda James.

Feliciano to BNB



Conferring with recording artist Jose Feliciano is BNB Management's Burl Hechtman (left), after announcing the performer's signing with BNB. Hechtman, as Feliciano's personal manager, will be involved in all phases of the artist's future career development.

Unique Opens Coast Office

■ LOS ANGELES — Unique Records has announced the opening of its new west coast offices in Los Angeles.

The label, whose interests are predominantly in the r&b/soul field, is headed by Vaughn Anderson. Other officers include Melvin Carothers, executive vice president; James Lyles, head of production; Larry McCue, head of a&r; and Sandee Yeager, national director of publicity and promotion.

Address

Unique Records' office is located at 1777 N. Vine St., Suite 303, Hollywood, California 90028 (213-465-5173).

CBS Taps Mellini

■ NEW YORK—Lou Mellini has been appointed field sales manager for the New York market, CBS Records. The announcement was made by Bob Jamieson, branch manager, New York.

In his new position, Mellini will be responsible for the sales and promotional activities for Columbia and Epic/Portrait/Associated Labels. He will report directly to Jamieson.

Prior to joining CBS Records, Mellini was employed by ABC Records as branch manager, New Jersey. Before that, he was associated with Mattel, Inc., Canada.

FCC Meets with NATD, Label Execs

(Continued from page 75)

rift between radio stations and talent agents, both bookers and concert promoters. Promoters, like the two in Washington, are upset by radio's ability to procure artists oftentimes at rates lower than those the artists might normally demand. Bookers too are angered when their artists do radio-sponsored concerts. Not only do the bookers lose a commission on "freebies," but they are—in many instances—precluded from returning to the same market for a paying date within the next year.

Withers showed his disdain for the agents' role in the music business, at one point calling the bookers "a bunch of piranhas . . . I would like to, prove a point that the artists on the charts here have the right to perform before the people without everybody making money off of them—if they want to."

The long-range concern around Nashville last week was not the possibility of a WLAC investigation, but the future of the annual DJ Convention Week in Nashville. The DJ Convention (more properly called the Grand Ole Opry Anniversary celebration) is sponsored by WSM-AM-FM Nashville, which depends heavily on record companies providing acts without charge for the perusal of radio station programmers, disc jockeys, state fair and other talent buyers, and the trade-press. The DJ Convention, scheduled for Oct. 12-16 this year, charges \$35 per person to attend. For the first time, disc jockeys will be admitted free. A spokesman for the Opry said that WSM does not make a profit on the convention (half of the \$35 registration fee goes to the Opry Trust for country musicians), but it's hard to say it's a loser either. Long-term promotional effects, he said, overshadow any loss on paper. Some

4000 people are expected to attend the 25th annual convention next month.

Withers claims that his letter and concert series was meant to try to "copy country music week and try to change the image of this town to a town that embraces all forms of music. The difference," he said, "is that I'm doing it for free."

Though McDonald claimed not to "know any of the details," he said he was "fascinated with this DJ week thing."

Still, the most likely effect of McDonald's appearance in Nashville last week is to put radio stations on notice that the bookers—who on their own can't seem to convince their artists not to perform for less than they are worth—will be forwarding all future requests for free shows to the FCC.

Jet, Conn Announce Country Prod. Pact

■ LOS ANGELES — Don Arden, president of Jet Records, has announced his company's entrance into the country music field via a production deal with Mervyn Conn of America.

Artists

The agreement includes rockabilly artist Carl Perkins and two English acts: country/pop duo Lynch & Lawson and singer/songwriter Raymond Frogatt.



From left: Jet Records president Don Arden; Mervyn Conn; Carl Perkins.

CMA Sets Nominees For Hall of Fame

■ NASHVILLE — Five country artists have been chosen as nominees to the Country Music Hall of Fame for 1977. Johnny Cash, Vernon Dalhart, Grandpa Jones, Hank Snow and Merle Travis were those selected by a Hall of Fame committee constituted by the CMA board of directors. From these names, this year's Hall of Fame inductee will be chosen by an anonymous panel of 250 electors.

Qualifications

The electors must themselves have participated actively in country music for at least ten years, and must merit respect and recognition for their accomplishments and/or knowledge in this field.

Each elector votes by secret ballot for his choice; the votes are then tallied by Haskins & Sells, a certified public accounting firm. In case of a tie, two winners are declared.

This year's winner will be announced on the 11th Annual CMA Awards Show on October 10 via the CBS television network.

UA, Whitman Pact

■ LONDON — United Artists Music Ltd. has finalized a multi-year agreement for the publishing rights to Slim Whitman.

Whitman, whose last album, "Red River Valley," went to the #1 position on the U.K. charts, has just completed a new release titled "Home On The Range."

Under terms of the pact, UA will sub-publish all songs composed by Whitman or others published by Whitman's Rangeland Music, Inc. in territories excluding the U.S. and Canada.

Tunes written by recording artist Byron Keith are also included under terms of the pact.

NASHVILLE REPORT

By RED O'DONNELL



■ It's an era of crusades and protests and I'm surprised somebody hasn't launched a campaign to nominate younger entertainers for the Country Music Hall of Fame? . . . Danny Davis and the Nashville Brass scheduled for Nov. 1-12 tour of Saudi Arabia. (Checking his oil wells?) . . . Chet Atkins' December bookings include three concerts in Paris, France and one in Hamburg, Germany—all of which are sold out! "Must be small halls I'm going to play in," comments the modest Mr. Chet.

Crystal Gayle's "Don't It Make My Brown Eyes Blue" UA single was No. 1 in the RW country chart last week. The song was written by young Richard Lee, who also wrote "Somebody Loves You," one of Crystal's more recent hits. Lee received an advance on his royalties for the two songs—and guess what he immediately bought? A Mark IV? A Mercedes? A Cadillac? Nope! Richard Lee bought a motorized bicycle (Mo-Ped?), a purchase that prompted UA promo chief Jerry Seabolt to remark facetiously: "Richard, what do you mean by throwing all that money away? Don't you know winter is coming?" Richard replied: "Okay, when it comes, I'll buy an overcoat."

One of the voices you'll hear in the background of Porter Wagoner's RCA single, "I Haven't Learned A Thing," belongs to Merle Haggard—who just happened to be at the studio when the recording was produced. It's Porter's first release in more than a year.

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COUNTRY PICKS OF THE WEEK

SINGLE

WAYLON JENNINGS, "THE WURLITZER PRIZE (I DON'T WANT TO GET OVER YOU)" (B. Emmons/C. Moman; Baby Chick, BMI). Sounds like another big one for Waylon. Chips Moman and Bobby Emmons, who wrote "Luckenbach, Texas," have come up with another gem and once again a superb performance caps it off. It could become a permanent fixture in the jukes. RCA 11118.

SLEEPER

LAWANDA LINDSEY, "GONE FOREVER (FILE ME UNDER MEMORIES)" (B. David/F. Keller; Arian, ASCAP/ATV, BMI). LaWanda may be arriving on the country music scene in a big way as a result of this fine effort. A powerful vocal delivery coupled with Jerry Kennedy's tasteful production should launch this strong ballad. Mercury 55007.

ALBUM

"EDDIE MIDDLETON." This is Middleton's debut on the Epic/Cleveland International label and there is absolutely nothing here which would identify him as a new act. He's obviously been at it for a long time and he has managed to fuse the various musical forms from his Georgia roots into an appealing sound which could carry him across the board. Epic 34882.



WITL Hosts 'Fun Fair'



Republic Records artist David Rogers is shown here performing before some of the 15,000 people who attended the first Fun Fair held by Radio WITL, Lansing, Mich. The stadium promoted the fair with a month-long campaign and admission was secured with a WITL bumper sticker. Also appearing were Barbara Fairchild, Cledus Maggard and Pal Rakes. After their performances, each of the artists spent more than an hour on the grounds signing autographs.

Truckers' Country Award Winners Named

■ FORT WORTH—Mel Tillis was acclaimed Best Country Male Vocalist of 1977 in the Third Annual Truck Drivers' Country Music Awards competition.

Loretta Lynn won the truckers' vote as the Best Country Female Vocalist for the third straight year.

These two and winners in eight other categories will be honored Saturday, Oct. 15, at the Third Annual Truckers Awards Show in the Kiel Theatre, St. Louis, at the Country Western Night Grand Finale of Truck Week '77.

Sponsors of the annual country music competition among truckers are Fram/Autolite, Radio Shack and Ford Heavy Duty Truck Sales. The program was originated by Open Road Magazine, which is its manager.

Net proceeds of the show will go to the American Truckers Benevolent Association, through the cooperation of the stars, audience, sponsors, Truck Week '77 Management, and the National Independent Truckers Unity Council, which will hold its second annual convention in St. Louis on the day of the awards show. Last year's show netted \$16,000 for the ATBA.

Winners in the eight other categories of the 1977 competition are:

Best Country Vocal Duet—Loretta Lynn and Conway Twitty; Best Instrumental Recording Artist—Roy Clark; Best Country Vocal Group—Statler Brothers; Best Country Songwriter—Tom T. Hall; Best Country Song of the Year—"Lucille" (Kenny Rogers); Best Truckin' Disc Jockey—Charlie Douglas; Best Country Radio Station—WWL, New Orleans; Best All-Time Favorite Country Song—"Your

Cheatin' Heart" by the late Hank Williams, Sr.

A gala event is in store for the Oct. 15 event in St. Louis, featuring other stars who long have been favorites of the nation's truck drivers.

Dave Dudley will be headliner of the show. Starring with him will be Red Sovine and the singing trio Dave and Sugar.

Master of ceremonies will be Charlie Douglas—three times winner of the truckers' vote as Best Truckin' Disc Jockey, whose radio station, WWL, also is a three-time winner.

Radio Contest Winners Announced by CMA

■ NASHVILLE—Three radio stations have been recognized by the Country Music Association for their outstanding promotions of "October is Country Music Month" at the local level. Winners were selected by a panel of judges after they reviewed special programs, contests and other promotions as sponsored by the stations to call attention to Country Music Month, as well as country music in general.

Winners were chosen in three categories, according to market area populations. Winner for Category 1, stations with market areas of 50,000 or less, was KBAM Radio of Longview, Washington. The station winning in Category 2, with a market area of 50,000 to 500,000 people, was KGTO Radio in Cypress Gardens, Florida. Winner in Category 3, with a market area of over 500,000 people was station WSHO in New Orleans.

Each station was also asked to submit a joke, which will be presented on a coming episode of "Hee Haw" by a station representative in the cornfield scene.



THE COUNTRY ALBUM CHART

SEPTEMBER 24, 1977

SEPT. 24	SEPT. 17	WKS. ON CHART	
1	1	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	11
2	2	ELVIS, A LEGENDARY PERFORMER, VOL. I ELVIS PRESLEY/RCA CPL1 0341	3
3	3	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	23
4	4	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	19
5	5	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	7
6	54	SIMPLE DREAMS LINCA RONSTADT/Asylum 6E 104	2
7	8	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	13
8	7	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	10
9	16	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	3
10	71	PURE GOLD ELVIS PRESLEY/RCA ANL1 0971	2
11	10	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/MCA 2280	11
12	13	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	6
13	15	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	7
14	6	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	31
15	21	TATTOO DAVID ALLAN COE/Columbia PC 34870	3
16	51	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	9
17	17	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	3
18	38	YOU ARE SO BEAUTIFUL TANYA TUCKER/Columbia PC 34733	2
19	14	TILL THE END VERN GOSDIN/Elektra 7E 1112	9
20	—	ANYTIME, ANYWHERE RITA COOLIDGE/A&M SP 4616	7
21	22	RABBITT EDDIE RABBITT/Elektra 7E 1105	16
22	12	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/RCA APL1 2188	30
23	—	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/Columbia 34874	1
24	24	STRIKE ANYWHERE EARL SCRUGGS REVUE/Columbia 34878	3
25	11	DYNAMIC DUO CONWAY TWITTY & LORETTA LYNN/MCA 2278	13
26	20	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	18
27	1	REMEMBER PATSY LORETTA LYNN/MCA 2265	23
28	55	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	3
29	45	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	26
30	39	COUNTRY COMES TO CARNEGIE HALL VARIOUS ARTISTS/ABC Dot DO 2087/2	2
31	—	BEST OF BARBARA MANDRELL/Columbia PC 34876	1
32	58	BEST OF FREDDY FENDER/ABC Dot DO 2079	19
33	33	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENN. ELVIS PRESLEY/RCA APL1 1506	3
34	29	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	35
35	46	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	17
36	36	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA LSP 3758	3
37	37	ELVIS, A LEGENDARY PERFORMER, VOL. II ELVIS PRESLEY/RCA CPL1 1349	3
38	25	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI/RCA APL1 1312	86
39	28	I WANTA SING GEORGE JONES/Epic 34717	3
40	23	KENNY ROGERS/United Artists LA689 G	46
41	41	PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/Mercury SRM 1 1144	16
42	51	LINDA RONSTADT'S GREATEST HITS Asylum 7E 1092	40
43	19	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	20
44	44	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	3
45	72	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	83
46	60	SNOWBLIND FRIEND HOYT AXTON/MCA 2263	21
47	31	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol ST 11601	28
48	56	FIRST CLASS MICKY GILLEY/Playboy KZ 34776	15
49	49	OFF THE WALL ROGER MILLER/Windsony BHL1 2337	2
50	47	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA APL1 2261	24
51	61	VASSAR CLEMENTS BAND/MCA 2270	11
52	52	THE SUN SESSIONS ELVIS PRESLEY/APM1 0675	3
53	53	ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY/RCA LSP 4776	3
54	—	BEST OF DOLLY PARTON/RCA APL1 1117	69
55	59	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	3
56	68	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	3
57	62	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	102
58	57	BILLY CRASH CRADDOCK LIVE/ABC Dot DO 2082	10
59	64	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	21
60	—	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	55
61	30	BORN BELIEVER JIM ED BROWN & HELEN CORNELIUS/RCA APL1 2399	6
62	—	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists LA543 G	66
63	—	TODAY ELVIS PRESLEY/RCA APL1 1039	1
64	—	HANK WILLIAMS GREATEST HITS, VOL. II/MGM MG2 5401	1
65	73	BLUEST HEARTACHE KENNY DALE/Capitol ST 11673	3
66	—	RONNIE MILSAP LIVE/RCA APL1 2043	41
67	18	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	20
68	63	LET'S GET TOGETHER TAMMY WYNETTE/Epic KE 34694	17
69	74	HIS HAND IN MINE ELVIS PRESLEY/RCA ANL1 1319	3
70	9	WORLDWIDE 50 GOLD AWARD HITS, VOL. 1-4 ELVIS PRESLEY/RCA LPM 6401	3
71	69	NICK NIXON/Mercury SRM 1 1175	7
72	67	COUNTRY SWEET STELLA PARTON/Elektra 7E 1111	7
73	70	SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/Epic KE 34693	16
74	34	MIXED EMOTIONS SAMMI SMITH/Elektra 7E 1108	6
75	65	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	41

Nashville Report (Continued from page 82)

Scorpion recording artist **Roy Drusky** entertained at two fund-raising dinners in Pensacola, Fla. where Vice President **Walter Mondale** was the special guest. Need I tell you that the events were sponsored by the Democrats?

Actress **Kathleen Quinlan**, star of the current "I Never Promised You A Rose Garden" motion picture, is been mentioned frequently for the title role in the movie version of **Loretta Lynn's** best-selling biography, "Coal Miner's Daughter." Casting for the big budget feature, to be produced by Universal Studios, should start in a month or so.

By the way, particulars of Loretta's deal for an engagement at a major Las Vegas hotel's mainroom are scheduled to be made public in mid-October. Some of the hotel's biggies are winging to Nashville for the formal announcement.

Waylon Jennings' next RCA single, due to go on sale later this month, is cleverly titled "The Wurlitzer Prize." It'll be pressed on red or green vinyl instead of the traditional vinyl. Song was co-written by **Chips Moman** and **Bobby Emmons**, writers of Jennings' recent hit, "Luckenbach, Texas."

Speaking—or writing—about Ol' Waylon, I suppose everybody in country music is aware that he does not plan to attend the Country Music Association's Awards presentation-show Oct. 2 at the Grand Ole Opry House. Frankly, I doubt if he is mad at the CMA, RCA or anybody. I believe he is just having some fun, Waylon style!

Birthdays: **Pearl Butler**, **Gwen Collins**, **Mike Hight**, **Ott Stephens** and **Billy Deaton**.

Pat Carter, formerly in charge of Sunbury-Dunbar Music Co. (now in limbo), has joined the RCA's local producer team. Carter's first session was with **Zella Lehr**, a country-pop singer who works the Reno-Lake Tahoe-Las Vegas circuit. Zella's debut single is "After You've Had Me."

The mother of **Kenny Rogers** is named **Lucille**. However she was not involved in inspiring or naming Kenny's big hit, "Lucille," a song co-written by **Roger Bowling** and **Hal Bynum**.

In a recent interview Mrs. Rogers said: "I'm truly proud of all my sons. Kenny may sing and be a star, but my other boys (five) have jobs Kenny couldn't do—probably because he never worked a day in his life. He always just kept on singing."

Today (Sept. 19) marks ninth anniversary of **Red Foley's** death . . . **Vernon Dalhart**, one of five nominees for induction into the Country Music Hall of Fame this year, was born **Marion T. Slaughter**.

He used the nom de performer of **Bob White**, **Jeff Calhoun**, **Tom Watson**, **Mack Allen** and **Guy Massey** to mention only five under which he recorded from numerous labels. Dalhart was born April 6, 1883 and died Sept. 15, 1948.

To answer numerous readers: "Graceland," where **Elvis Presley** lived until his death Aug 16, is not named for his mother. Mrs. Presley's first named name was **Gladys**. It was named Graceland when Elvis bought the Memphis property more than 20 years ago. So it was never changed.

Jerry Clower will also be a guest on the Hee Haw segment that Brother **Billy Carter** is going to tape in Nashville Oct. 13-14. And what is Brother Billy going to do on the show? "He'll probably be involved in some of the 'cornfield skits' and perhaps tell a funny story or two. I doubt if he will sing," says the show's director, **Bob Boatman**.

One of Austin, Texas' newest music halls is called the "Opry House." MCA artists **Jerry Jeff Walker** and **Joe Ely** performed there recently to sell-out crowds . . . **Conway Twitty** has been set for one of NBC-TV's upcoming Midnight Special shows. **Paul Williams** is to be the host.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

ROY HEAD—ABC/Dot 17722

COME TO ME (G. Price; Acoustic/Longstreet, BMI)

A leavin' song with a positive tone provides the perfect vehicle for Head's moving delivery. An irresistible hook should send it to the top.

KATHY BARNES—Republic 005

THE SUN IN DIXIE (R. Klang/D. Pfrimmer; Singletree, BMI)

Definitely the best yet from this talented songstress. The bright, up-tempo tune could well be a smash.

LARRY HOSFORD—Warner Bros. 8445

HOMERUN WILLIE (L. Hosford; His & Hers/On Fire, BMI)

With the World Series approaching this could prove to be a seasonal favorite. It's long (5:14) but enjoyable throughout.

JIMMY PETERS—Mercury 55005

LIPSTICK TRACES (N. Neville; Minit, BMI)

Peters turns in a sterling performance on this cover of a proven hit.

BILL ANDERSON—MCA 40794

STILL THE ONE (J. Hall/J. Hall; Siren Songs, BMI)

Anderson countrifies this pop hit without losing any of the song's charm. It should go all the way.

DIANA WILLIAMS—Capitol 4488

ONE NIGHT OF CHEATIN' (AIN'T WORTH THE REAPIN') (C. Baker; Cedarwood, BMI)

Marked by clever lyrics and a convincing delivery, Williams should have a hit with this offering.

ANN J. MORTON—Prairie Dust 7619

BLUEBERRY HILL (Lewis/Stock/Rose; Chappell, ASCAP)

Morton instills her unique style into this timeless standard and comes up with a winner. The swing approach heightens its appeal.

DON KING—Con Brio 126

I MUST BE DREAMING (D. King/D. Woodworth; Wiljex, ASCAP)

King should be chartbound in a hurry with this appealing cut. The mellow ballad is spiced with strong instrumentation.

MARCIA BALL—Capitol 4469

BIG RIVER (J. Cash; Hi Lo, BMI)

Ball's label debut is a cooker penned by Johnny Cash, which should get a good early start in Texas, her stomping grounds, and spread quickly.

STEPHEN BISHOP—ABC 12260

ON AND ON (S. Bishop; Stephen Bishop, BMI)

Bishop has already had success on pop and MOR playlists, and there should be nothing to keep it from crossing to the country charts.

REBECCA JO FEATHERINGILL—Texas 5602

SWEET MUSIC MAN (K. Rogers; Jolly Rogers, ASCAP)

Kenny Rogers irresistible song is graced by an incredible vocal performance by Featheringill. Watch for it.

R. W. BLACKWOOD AND THE BLACKWOOD SINGERS—Capitol 4346

FREEDOM LIVES IN A COUNTRY SONG (R. Smith; White; White Tornado, BMI)

This mid-tempo tribute to country music shows strong potential and should find a spot on the playlists.

CATES SISTERS—Caprice 2036

'LL ALWAYS LOVE YOU (B. Lee; Sound Corp., ASCAP)

The Cates offer a change of pace in the form of this haunting ballad, which shows strength enough to go all the way.

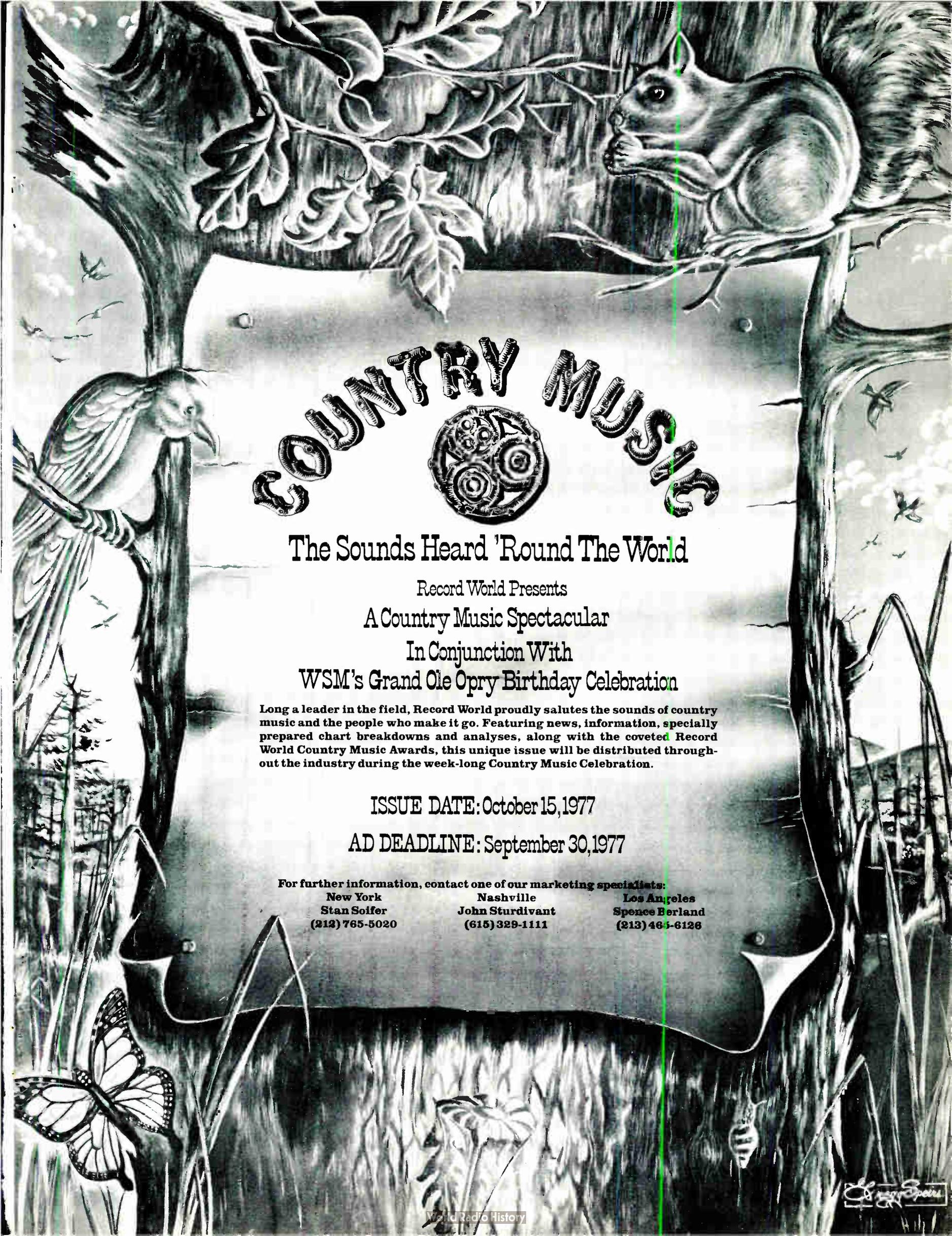
HOT ACTION
RADIO REQUESTS AND BOX PLAY
"HELL YES I CHEATED"

Paula # 425

By James Pastell



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COUNTRY RADIO

By CHARLIE DOUGLAS

■ So the summer vacation season is over and things are not much different than they were before it all started: a few moves, a few new faces and some familiar names and people gone.

Biff Collie at Con Brio Records sent me a copy of an article from the Memphis paper written by a guy named **Bob Greene**, titled "Elvis Would Have Laughed Because He Remembered." If you have an opportunity, get the Biffer to send you a copy. Of all the articles I've seen, it's probably the only one that comes close to hitting truth.

Larry Scott has packed his earphones and moved over to KJII in Phoenix where he'll serve as on-air PD. Larry had spent the last stint with Ole **Mike Oatman** and crew at KFDI in Wichita. He started his new shot on 9/1 . . . **Jerry Adams**, five years as production manager at KFDI, has assumed the PD duties there . . . **Billy Cole** will leave his all-night show at WHO, Des Moines, and will take over the PD slot at what is now WENO in Nashville when it becomes a **Mack Sanders** property. All pending FCC approval, of course . . . WHBF in Rock Island, Ill. has become an all-night, seven-day-a-week country affair. The station went 24 hours on 9/1 with a line-up like so: **Dan Hibbs** 6-10; **Loveable Lee** 10-2; **Craig Tiffany** 2-6; **Micki** 6-12; and **Charley Raye** all night. **Dick Stuart** is the off-air PD and **Lee Lawrick** is MD.

Shannon Reed of KWMT, Fort Dodge, Iowa, ought to take an apartment in Nashville to rest his weary bones. The week of 9/11 he took another 140 listeners to the city on tour and in the last two and a half years he nursemaided over 1000 of the friends and neighbors. Sounds like a glutton for punishment . . . The line-up at WCBX in Eden, N.C. is **Ted Nelson** (from WRXO, Roxboro), **Harvey Heagy** (from WFRC, Reidsville) and **Martin Rudisill**, MD. **Irv Devore** is GM. Heagy is blind, and active in the Federation Of The Blind in the area of communications.

Dan Gates is now MD at KUZZ in Bakersfield . . . WDCY in Minneapolis has gone the country road. The Storz 50 kw station has been a rocker for more years than any of us want to remember, and now the dilemma about whether or not to play any, some, or all of the Elvis Presley tribute records seems to be abating somewhat with most of the stations contacted playing the Ronnie McDowell and/or the Billy Joe Burnette versions—or none at all. At last count there are nine on the market and the aforementioned seem to have the most acceptability. Bad-taste-of-the-year department: the award would have to go to the person who obtained a copy of the Presley will and has reproduced it and is hawking them for ten bucks a copy. They've been advertised on radio and in newspapers.

An interesting phenomena is taking place in the registration procedure for the Grand Ole Opry Birthday Celebration, sometimes called the "DJ" convention. Air personalities will be registered without charge this year in an effort to boost the sagging attendance by same. The percentage of deejays in attendance is such a small portion of the total registrations that the powers that be are offering this enticement. Also scheduled for the first time is what is called, in the "official" agenda, the "D.J." Cocktail Buffet—by invitation only. Outside the "Official Agenda" there are, of course, numerous additional events offered for exclusive air personality participation. As the "convention" gets a little closer we'll attempt to give you a complete rundown of activities—official and non-official. It appears that there is a sincere effort on the part of many involved in the music industry to put the guy on the air back to a place of importance in this annual gathering of what originally was a gathering of the radio clan. It started back in the fifties and if I recall correctly there were 30 or so that gathered in Nashville. Part of that original group included **Biff Collie**, **Charlie Walker**, **Eddie Hill**, **T. Tommy Cutrer**, **Joe Allison** and **Nelson King**.

Emmylou & Friends



Emmylou Harris is flanked by two admirers backstage at a recent Willie Nelson/Emmylou Harris concert in Nashville. On left is WKDA program director Les Acree, and on right is fellow Warner Bros. recording artist Ray Stevens.

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COUNTRY HOTLINE

By MARIE RATLIFF

■ **Mel Street** scores as **RW's** Chartmaker of the Week with "Close Enough for Lonesome." Heavy play reported early at WBAM, WTSO, KLAK, WSDS, WKDA, WITL, KTTS, KNIX, KKYX, KSO, WTOD, WHOO, KAYO, WPNX, WINN, KFDI, KDJW, WPIK, WIVK, WTSO.

Linda Hargrove is off to a strong start with the upbeat "Mexican Love Songs." Spinning this week at KENR, KIKK, KSOP, KCKC, WHOO, KFDI, WPNX, KTTS, WSLC, KVOO, WPIK.



Jan Howard

KSOP, KFDI, WCMS.

Barbara Fairchild's "For All The Right Reasons" showing early strength in the midwest; **Sherry Bryce's** "The Lady Ain't For Sale" beginning in Montgomery, Roanoke and Detroit.



Linda Ronstadt

Super Strong: **Tom Bresh**, **Janie Fricke**, **Cal Smith**.
Tommy Overstreet's "This Time I'm In It For The Love" spreading uniformly, which guarantees strong national chart status!
Linda Ronstadt's remake of Roy Orbison's super "Blue Bayou" wastes no time grabbing strong chart numbers: Count this week KCKC (#17), WSUN (#28), KERE (#27), WMAQ (#28), WWVA (#36), KLAC (#43), KSON (#35), KSOP (#47), WTSO (#45). Heavy play at WIRE, WWOL, WPLO, KAYO, KIKK, KTCR, WMNI, KBUL, WBAM, WKDA, WINN, KJJJ, KENR, WIL, KLAK.

Ray Price is beginning to move with adds on "Born To Love Me" at WIRE, KNIX, KXLR, KFDI, KKYX, WCMS, WIVK, KSOP, KAYO.

Dale Smith's version of the Pure Prairie League hit "Amie" spinning in Columbus and Salt Lake City.

The **Silver City Band's** "If You Really Want Me To, I'll Go" happening at WHOO, WMC, WTOD, KKYX, KXLR, KTTS, WPNX, WIRE.

Randy Barlow's "Walk Away With Me" beginning to move in San Antonio, Columbus, Amarillo, Salt Lake City, Madison and Indianapolis.

SURE SHOTS

Waylon Jennings — "Wurlitzer Prize"/"Lookin' For A Feeling"

Bill Anderson — "Still The One"

LEFT FIELDERS

Kathy Barnes — "The Sun In Dixie"

Jimmie Peters — "Lipstick Traces"

Don King — "I Must Be Dreaming"

Roy Head — "Come To Me"

AREA ACTION

Robert Gordon — "Red Hot" (KENR)

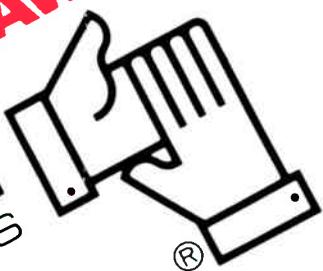
Linda McFaye — "It Always Happens To Someone Else" (WSUN)

Tommy Wills — "Swinging Yakety Sax" (WIRE)

Jack Rainwater — "All I Want Is To Love You" (KSOP)

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number **1** on the charts!



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THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	WKS. ON CHART
SEPT. 24	SEPT. 17
1 1 DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE United Artists XW1016 (4th Week)	12
2 3 I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 40754	10
3 4 DAYTIME FRIENDS KENNY ROGERS/United Artists XW1027	9
4 2 WAY DOWN/PLEDGING MY LOVE ELVIS PRESLEY/ RCA PB 10998	14
5 8 Y'ALL COME BACK SALOON OAK RIDGE BOYS/ ABC Dot DO 17710	11
6 6 SOUTHERN CALIFORNIA GEORGE JONES & TAMMY WYNETTE/Epic 8 50418	11
7 15 HEAVEN'S JUST A SIN AWAY KENDALLS/Ovation OV 1103	8
8 12 WHY CAN'T HE BE YOU LORETTA LYNN/MCA 40747	8
9 13 EAST BOUND AND DOWN JERRY REED/RCA PB 11056	7
10 10 I LOVE YOU A THOUSAND WAYS WILLIE NELSON/ Columbia/Lone Star 3 10588	9
11 11 IT'S ALL IN THE GAME TOM T. HALL/Mercury 55001	8
12 9 THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/ RCA PB 11034	11
13 17 I GOT THE HOSS MEL TILLIS/MCA 40764	7
14 14 IF YOU DON'T LOVE ME (WHY DON'T YOU LEAVE ME ALONE) FREDDY FENDER/ABC Dot DO 11713	9
15 18 WE CAN'T GO ON LIVING LIKE THIS EDDIE RABBITT/ Elektra 45418	6
16 23 I'M JUST A COUNTRY BOY DON WILLIAMS/ABC Dot DO 17717	5
17 19 THE DANGER OF A STRANGER STELLA PARTON/Elektra 45410	9
18 20 DON'T SAY GOODBYE REX ALLEN, JR./Warner Bros. WBS 8418	8
19 22 SILVER MEDALS AND SWEET MEMORIES STATLER BROTHERS/ Mercury 55000	7
20 24 SHAME, SHAME ON ME KENNY DALE/Capitol 4457	9
21 27 ONCE IN A LIFETIME THING JOHN WESLEY RYLES/ ABC Dot 17698	7
22 26 DANCING THE NIGHT AWAY TANYA TUCKER/MCA 40755	7
23 28 IF IT AIN'T LOVE BY NOW JIM ED BROWN & HELEN CORNELIUS/RCA PB 11044	6
24 25 BABY, DON'T KEEP ME HANGIN' ON SUSIE ALLANSON/ Warner/Curb WBS 8429	11
25 5 SUNFLOWER GLEN CAMPBELL/Capitol 4445	12
26 7 RAMBLIN' FEVER MERLE HAGGARD/MCA 40743	13
27 16 TILL THE END VERN GOSDIN/Elektra 45411	14
28 56 THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 0543	2
29 40 THE OLD MAN AND HIS HORN GENE WATSON/Capitol 4458	7
30 42 HOLD ME BARBARA MANDRELL/ABC Dot DO 17716	4
31 35 PUT 'EM ALL TOGETHER AND I'D HAVE YOU GEORGE JONES/Epic 8 50423	7
32 38 TOO MUCH IS NOT ENOUGH BILLIE JO SPEARS/ United Artists XW1041	6
33 33 AMBUSH RONNIE SESSIONS/MCA 40758	8
34 47 LET ME DOWN EASY CRISTY LANE/LS GRT 131	5
35 46 LITTLE OLE DIME JIM REEVES/RCA PB 11060	5
36 49 LOVE IS JUST A GAME LARRY GATLIN/Monument 226	3
37 43 ERES TU JOHNNY RODRIGUEZ/Mercury 55004	4
38 44 TO LOVE SOMEBODY NARVEL FELTS/ABC Dot DO 17715	6
39 51 A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol 4477	4
40 21 THE PLEASURE'S BEEN ALL MINE FREDDIE HART/Capitol 4448	11
41 57 MORE TO ME CHARLEY PRIDE/RCA PB 11086	2
42 48 WE CAN'T BUILD A FIRE IN THE RAIN ROY CLARK/ ABC Dot DO 17712	7
43 50 WHAT A WAY TO GO BOBBY BORCHERS/Playboy ZS8 5816	4
44 37 I'M A HONKY TONK WOMAN'S MAN BOB LUMAN/ Polydor PD 14408	8
45 52 HE AIN'T YOU LYNN ANDERSON/Columbia 3 10597	4
46 45 LADY JOHNNY CASH/Columbia 3 10587	8
47 60 SHAME ON ME DONNA FARGO/Warner Bros. WBS 8431	3
48 29 ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392	17
49 30 A SONG IN THE NIGHT JOHNNY DUNCAN/Columbia 3 10554	17

50 66 YOU OUGHT TO HEAR ME CRY WILLIE NELSON/ RCA PB 11061	3
51 31 IF YOU EVER GET TO HOUSTON (LOOK ME DOWN) DON GIBSON/ABC Hickory AH 54014	13
52 32 WHERE ARE YOU GOING, BILLY BOY BILL ANDERSON & MARY LOU TURNER/MCA 40753	11
53 54 SO CLOSE AGAIN MARGO & NORRO/Warner Bros. WBS 8427	6
54 70 FOOLS FALL IN LOVE JACKY WARD/Mercury 55003	3
55 59 HOLD ON TIGHT SUNDAY SHARPE/Playboy ZS8 5813	5
56 72 WHAT'RE YOU DOING TONIGHT JANIE FRICKE/ Columbia 3 10605	2
57 61 IT DIDN'T HAVE TO BE A DIAMOND SUSAN RAYE/ United Artists XW1026	8
58 83 BLUE BAYOU LINDA RONSTADT/Asylum 45431	2
59 34 I MISS YOU ALREADY JERRY WALLACE/BMA 7002	13
60 77 ROSES FOR MAMA C. W. McCALL/Polydor PD 14420	2
61 36 ALL THAT KEEPS ME GOING JIM WEATHERLY/ABC AB 12288	10
62 68 WHEN I DIE, JUST LET ME GO TO TEXAS ED BRUCE/ Epic 8 50424	6
63 69 DO YOU HEAR MY HEART BEAT DAVID ROGERS/ Republic 006	4
64 79 THIS TIME I'M IN IT FOR THE LOVE TOMMY OVERSTREET/ABC Dot DO 17721	2
65 81 DAYS THAT END IN "Y" SAMMI SMITH/Elektra 45429	2
66 39 TIL I CAN'T TAKE IT ANYMORE PAL RAKES/Warner Bros. WBS 8416	9
67 67 I'M NOT RESPONSIBLE HANK WILLIAMS, JR./Warner Bros. WBS 8410	6
68 41 THING I TREASURE DORSEY BURNETTE/Calliope CALS 8004	14
69 53 DREAMS OF A DREAMER DARRELL McCALL/Columbia/ Lone Star 3 10576	10
70 78 ENDLESSLY EDDIE MIDDLETON/Epic/Cleveland Intl. 8 50431	3
71 62 BABY I LOVE YOU SO JOE STAMPLEY/Epic 8 50410	13
72 82 SOUL OF A HONKY TONK WOMAN MEL McDANIEL/ Capitol 4481	2
73 74 OLD TIME LOVIN' KENNY STAR/MCA 40769	5
74 75 DON'T TAKE MY SUNSHINE AWAY AVA BARBER/ Ranwood 1080	6
75 58 (AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN DOTTSY/RCA PB 10982	18
76 73 IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA PB 10976	18

CHARTMAKER OF THE WEEK

77 — CLOSE ENOUGH FOR LONESOME MEL STREET Polydor PD 14421	1
78 80 NOBODY CARES BUT YOU FREDDY WELLER/Columbia 3 10598	3
79 55 I DON'T WANT TO BE ALONE TONIGHT RAY SANDERS/ Republic REP 003	8
80 87 BABY ME BABY ROGER MILLER/Windsong 11072	3
81 63 I'M THE ONLY HELL (MAMA EVER RAISED) JOHNNY PAYCHECK/Epic 8 50391	16
82 64 LOVE SONGS AND ROMANCE MAGAZINES NICK NIXON/Mercury 73930	12
83 — HELEN CAL SMITH/MCA 40789	1
84 — THAT OLD COLD SHOULDER TOM BRESH/ABC Dot DO 17720	1
85 85 DARLIN' WILMA BURGESS/RCA PB 11057	4
86 86 THIS KINDA LOVE AIN'T MEANT FOR SUNDAY SCHOOL CARL SMITH/ABC Hickory AH 54016	3
87 — SAIL AWAY SAM NEELY/Elektra 45419	1
88 92 ANOTHER LONELY NIGHT JODY MILLER/Epic 8 50432	2
89 — MEXICAN LOVE SONGS LINDA HARGROVE/Capitol 4447	1
90 — I'M STILL MOVIN' ON HANK SNOW/RCA PB 11080	1
91 — LEAVIN' KENNY PRICE/MRC 1004	1
92 84 OUR OLD MANSION BUCK OWENS/Warner Bros. 8433	4
93 — WHY YOU BEEN GONE SO LONG DAVID FRIZZELL/ MCA 40786	1
94 91 I WANNA BE WITH YOU TONIGHT ALABAMA/GRT 129	5
95 97 STOP AND THINK IT OVER MIKE BOYD/Calliope 8010	2
96 96 PLAYING WITH THE BABY'S MAMA BOBBY WRIGHT/ United Artists XW1051	2
97 95 I LOVE IT (WHEN YOU LOVE ALL OVER ME) WAYNE KEMP/United Artists XW1031	3
98 — HERE'S TO THE HORSES MACK VICKERY/Playboy ZS8 5814	1
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